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# MOTION PICTURE HERALD

*REVIEWS*

*(In Product Digest)*

Swingin' on a Rainbow
Flaming Bullets
The Fighting Guardsman
Border Badman
Fighting Bill Carson

*(In News Section)*

First Yank Into Tokyo
Isle of the Dead




**THIS WEEK:**
**STARTING THE NEW SEASON INVENTORY**

***What Exhibitors Think of War Pictures, Reconversion and Post-War Business***

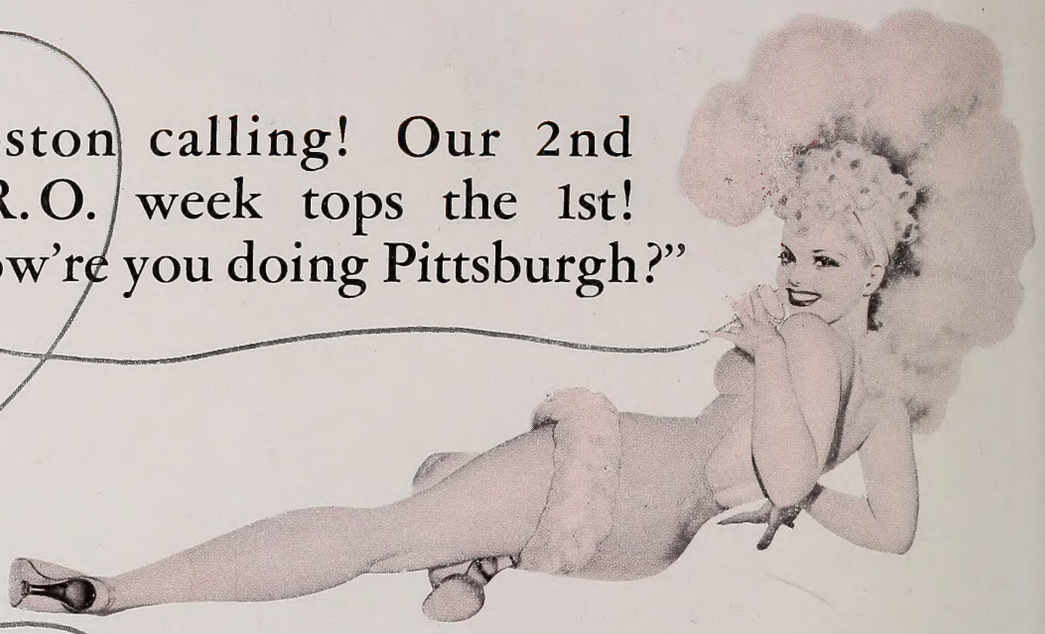
***Universal Schedules 55 for New Season***

*VOL. 160, NO. 9; SEPTEMBER 1, 1945*

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.* *All contents copyright 1945 by Quigley Publishing Company.*

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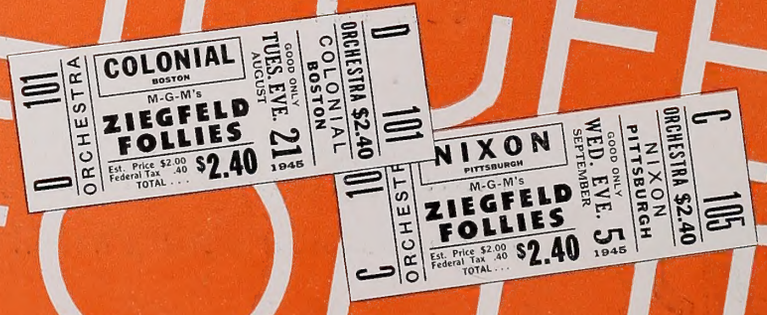


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**ROAD-SHOW HISTORY AT $2.40 TOP!**

# There is Nothing

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It's so far ahead of anything that has played the Paramount, Frisco!
SAYS FOX WEST COAST THEATRES

WARNERS'

# PRIDE OF THE MARINES

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ELEANOR PARKER • DANE CLARK

Directed by DELMER DAVES • Produced by JERRY WALD • Screen Play by Albert Maltz
Adaptation by Marvin Borowsky • From a Book by Roger Butterfield • Music by Franz Waxman

and IT'S THE SAME AT THE MASTBAUM, PHILADELPHIA AND STRAND, N.Y.!




And a very

"CHRISTMAS in Con

from Warn

ACK L. WARNER, *Executive Producer*


THE CORN IS GREEN
RHAPSODY IN BLUE
PRIDE O
THE
MARINES
OT


MARRY
NECTICUT"
ero -!!
It's a Happy Smash Everywhere, Everywhere, Everywhere!
it's Barbara Stanwyck that Double-Trouble doll →
← it's Dean Morgan that God is Co-pilot guy

# 5 HOLD-OVER CHAMPIONS FROM THE EXTENDED RUN COMPANY

20th CENTURY-FOX



JOHN HERSEY'S

## A BELL FOR ADANO

*Pulitzer Prize winner wins hold-over prize too!*



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DARRYL F. ZANUCK'S

## WILSON

*IN TECHNICOLOR • AT REGULAR PRICES*

*America hails victory by seeing it again and again!*



## NOB HILL

*IN TECHNICOLOR*

*More hold-overs than any 20th musical this year!*

KEEP SELLING BONDS!

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher*

*TERRY RAMSAYE, Editor*

Vol. 160, No. 9

September 1, 1945

## EXHIBITION'S SHARE

THE place of the motion picture theatre in the American scene is thrown into high relief from the perspective of other lands, where the screen has neither fared nor served so well. At hand is a letter written in leisurely longhand by a friend abroad, an American expert currently engaged in a study of the European situation, and at the moment taking the waters, etc., at a retreat deep in the French countryside. He has been moved to utterance by a recent remark on this page about the tawdry status of the French cinema.

¶ "This time again, as in every visit to France," he pens, "I have been impressed by the fact that the theatres seem to play no particular part in the life of the community.

"For one thing, the theatres are not new or modern and have none of that air of attractiveness which characterizes the theatres in American cities.

*"Also there is no effort of exploitation which has made our theatres in the States 'a place to go', as it is in most American communities. This can be because the exhibitors here have never had a margin of profit, after film rentals and taxes, that would justify or permit the sort of operation which has built the industry in our country.*

¶ "The French will never achieve their ambitions for a real picture industry until they build up a theatre industry, allowing the exhibitor a profit that will encourage him to develop and exploit in the American pattern. Any industry has to have customers, and for the motion picture it means that the exhibition plant and presentation must bring them in. That in turn demands that the theatre must in itself partake of the glories a grandeurs and elegances of the product presented.

¶ "A while ago a Hollywood executive remarked to me that the money which exhibitors 'stole' in the early days, by the terms of their film-buy, had enabled them to build the fine theatres that have made the market which delivers the high grosses of today—which same, incidentally, he thinks are 'low rentals'. One could observe in reply that there have been some rather imposing corporations and a vast production plant and some remarkable fortunes built meanwhile out of what the exhibitor let them have.

*"It is surely true that only a reasonable proportion of the theatre's box office take can go to production. It takes good theatres and good operation to get the money that feeds the actors—and the producers.*

¶ "The state of the French motion picture theatre reminds me of the old one-night stand legitimate houses and dusty opera houses that still litter the landscape in many parts of the States.

"Remember the days of Klaw & Erlanger and their contemporaries. The roadshow came to town and put a man in the box office. The take mostly left town with the traveling treasurer. The theatre gathered cobwebs until the next show was booked in, came, hit and ran. There was nothing to make the house a local enterprise, 'a place to go', always inviting its community. The result is that old barn down the street which is still waiting for the wreckers, who have already taken down so many of them.

"As I write I could name a few such places right in the Broadway district now. The theatre has to have a standing and a significance on its own. It must be 'a place to go' whatever is on the bill."

■ ■ ■

## WAR TAXES

WITH an appropriate timeliness the Allied States Association is making representations to Washington concerning the 20 per cent tax rate. As has been abundantly indicated, it has been a wartime measure, and one of those measures considerably more dictated by propinquity and ready availability than by any well reasoned process.

The amusement tax has been imposed upon the motion picture mostly by reason of an obvious convenience, by the allure of the lights over some fifteen thousand box offices making a handy approach for the collector.

The motion picture has been taxed as though it were a vice, along with liquor and tobacco, while being lauded as a virtuous patriot.

The ancient curse of the theatre has come down from the days of Elizabeth to bedevil the screen. The screen shares that because it requires a theatre. No such tax has fallen on the daily press laden with its entertainment functions, made especially obvious with the comic sections and crossword puzzles. And even magazines purveying entertainment fiction enjoy a preferential postal rate as purveyors of culture.

Praising words in the *Congressional Record*, in behalf of the motion picture, are nice, but some legislation of appreciation would be more substantial.

■ ■ ■

## NOW IS THE TIME

THE realistic decision of President Truman to terminate Lend-Lease, as an emergency measure of a war that has been won, and to put relations with Britain on a business basis may be expected to have repercussions beyond the immediate expressions of dismay from London. Among those developments it may be anticipated that there may be a considerable tightening with respect to the withdrawal of profits earned by American enterprises over there.

Obviously, however, Britain is even more anxious than ever to expand her exports of all kinds of manufactured goods and the United States is an excellent market for British woolens, Scotch whiskey and a great array of products of special skills. A degree of reciprocity is automatically demanded.

Here is the area in which Government may serve business and thereby serve the people who live in and by business—which means all of us. American business has been feeling the hard hand of radical control at home. About now it would be appropriate to find the strong hand of Government in active support of the enterprise which is this America around the world.

A Washington dispatch to *Motion Picture Daily* reports a projected international trade conference to be held by the Department of State "next March or April, if the necessary arrangements can be perfected". "Next March or April" is a very long way off.

*—Terry Ramsaye*

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# THIS WEEK IN THE NEWS

## Showing Resumed

WHEN the Siritzky brothers this Saturday open New York's first theatre-in-hotel venture, the Ambassador, adjacent to the lobby of the Paramount Hotel off Times Square, they will resume a showing interrupted five years ago by the Nazi occupation of Paris.

The last time they saw Paris, the Siritzkys—Leon, Sam and Joe—were playing "North West Mounted Police" at their Olympia theatre there. It opened May 9, 1940, with "The Real Glory." A day later, Hitler launched his war in western Europe. When the family escaped the approaching Nazis, the pictures were still playing the Olympia.

Now, with the opening of the new theatre in their adopted land, the brothers are showing a reissue of "North West Mounted Police."

## Rockefeller Out

PRESIDENT Truman announced last Saturday the resignation of Nelson A. Rockefeller, as Assistant Secretary of State in charge of American Republic Affairs. At the same time he named Spruille Braden, Ambassador to Argentina, to replace Mr. Rockefeller.

Three men who had served as top advisers to Mr. Rockefeller, both in the Office of Inter-American Affairs and the State Department, submitted their resignations to Secretary of State James F. Byrnes shortly thereafter. They were John E. Lockewood, legal adviser; John C. McClintock, economic adviser, and Harry W. Frantz, technical adviser. It was expected that Avra Warren would resign as chief of the Office of American Republics Affairs.

Mr. Rockefeller's resignation was considered likely to have resounding repercussions in Argentina. His policy was aimed at hemispheric solidarity as above that of a democratic Buenos Aires regime.

He came to the State Department last November, with appointment of Edward R. Stettinius, Jr., as Secretary of State by the late President Roosevelt. Previously he had served as director of OIAA. At the time of his appointment, industry leaders were hopeful that under the reorganized State Department, a broader application of the department's machinery would aid distribution of American films throughout the world and also would coordinate the Government's own motion picture activities. In Washington Tuesday, a close associate of Mr. Rockefeller's said he planned "to continue an active interest" in Latin-American affairs.

## Essential Film

NEW YORK'S Mayor La Guardia has thrown his millinery trademark into the air and pulled the applause stops in behalf of "The True Glory," the official War Department film of the European war from Normandy to the capitulation of the Nazis. After viewing the production at the Columbia screening room in New York, which company is distributing the film for the War Department, Mayor La Guardia declared:

"Well, you've seen the picture and you've seen screened death, horror and hardship, culminating in victory and glory. Every American ought to see this picture and every American, after he sees this picture will pay his taxes with a smile and pray with tears in his eyes. It's authentic, it's real and genuine. Every parliament in the world ought to see it once a year."

Made by the cooperation of the American and British Governments, the film was selected as the definitive exposition of the Allied victory in Europe. Army spokesmen said that it represented one of the greatest film cutting jobs in history, reducing 8,000,000 feet to 8,000. The film was in work for 11 months. It was directed by Captain Garson Kanin for the United States and by Carol Reed for England. The film premieres at Abilene, Kan., September 7; in New York September 6.

Public relations officers from all nine service commands met Wednesday at the Columbia office in New York for a two-day session to formulate and coordinate the War Department's share in "The True Glory." In addition, the meeting was attended by public relations officers from the more important posts and bases, and by representatives of the Office of War Information and the War Activities Committee of the Motion Picture Industry.

## Slower Time Due

THEATRES are expected to get a break shortly in the return of the country to Standard Time. President Truman announced that he would recommend lifting of Federal regulations on the fast time when Congress reconvenes Wednesday. He was supported by J. A. Krug, chairman of the War Production Board, who opposed any change after the fall of Germany. Mr. Krug then said that a continuance of War Time was advisable to conserve fuel.

## Bellyache

OBSERVERS are remarking that Bosley Crowther's Sunday articles in the *New York Times* have in recent weeks become articulated bellyaches about motion pictures and industry policies. This week there appeared one of his periodic fumes about the Production Code. Mr. Crowther's attitude about the Code apparently may be summarized as follows: (a) When he thinks the Code is enforced he fusses and fumes; (b) When he thinks the Code is not enforced he fusses and fumes.

In this week's article he makes this startling revelation, "And you may also know," he writes, "that this Hays Code frowns with a chilling eye upon the tolerant or acquiescent depiction in the movies of 'impure' love."

Students concerned with the subject of post-war morality will note with interest this implied declaration of *The New York Times* in behalf of "tolerant and acquiescent depiction" of adultery upon the screen.

## "On Location"

FILM SCENES hereafter should feature better scenery, with increased impression of authenticity in outdoor shots. The lifting of the gasoline ration has sent studios scouting for settings for forthcoming films. At RKO Radio, the location department is seeking scenery for eight motion pictures scheduled to go before cameras in September and October. Camera crews will go to the midwest and to the Atlantic seaboard to photograph special backgrounds for two other films. Louis Shapiro and Milton E. Hoffman of the RKO location department have traveled 2,000 miles since gas was eased.

WAR is out, entertainment is the post-war keynote, exhibitors insist Page 13

UNIVERSAL announces 55 features for release in the new season Page 21

NEW Consent Decree is possibility, but looks unlikely now Page 22

U. S. film experts planning a permanent central Federal agency Page 23

REPORT film peace concluded with France during De Gaulle visit Page 24

FIRST Canadian cooperative film enterprise is organized in Toronto Page 29

FEDERAL agencies drop more bans in race to complete reconversion Page 30

JULY admission tax collections increase nationally to $33,332,579 Page 30

BRITISH industry is cold to plans for use of films in church activities Page 32

LEON FROMKESS resigns as PRC president, citing "differences" over policy Page 42

### SERVICE DEPARTMENTS

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# ESTA SEMANA


**PROMINENTES EXHIBIDORES dicen que el público rehusará ver películas de guerra; que los temas deberán ser de preferencia caseros, y muy divertidos; no anticipan grandes cambios inmediatos de boletería.** Páginas 13-14

**LA UNIVERSAL anuncia 55 películas de largo metraje para su programa de 1945-46; su lista acusa un número mayor de producciones independientes que en años anteriores.** Página 21

**PROSIGUEN LOS ALEGATOS del Decreto de Consentimiento, pero la Secretaría de Justicia insiste en la separación de las vinculaciones teatrales.** Página 22

**PERITOS GUBERNAMENTALES proyectan establecer una agencia central para guiar, y distribuir, todas las películas federales.** Página 23

**EL DEPARTAMENTO DE ESTADO consigue, mediante su intervención, celebrar un convenio con Francia basado en intercambio de películas.** Página 24

**LOS EXHIBIDORES CANADIENSES organizan la primera agencia cooperativa de compra de películas en Toronto.** Página 29


## Paper Harvest

DISTRIBUTORS, theatres and accessory companies reported this week the War Production Board's lifting of controls on paper stock and paperboard supplies has had an immediate effect upon their advertising campaigns. Newsprint stock is still under WPB control. At RKO Radio, Paramount and other home offices, it was said that heavier stock would be used for more trade paper inserts. Accessory firms made known that paper and paper board, used widely for different kinds of exhibitor selling aids before the war, again would be featured and the companies expected large orders of this material which theatre managers haven't been able to get during the war.

## Newsreel Curbs Stay

DISCONTINUANCE of hostilities does not mean an immediate relaxation of the Army and Navy censorship control over newsreels, Claude Collins, in charge of that activity, declared last week in Washington. Although the industry had expected quick lifting of the control, Mr. Collins said he could not say when it would be eased.

War Department officials declined to comment beyond stating that until they were instructed to the contrary they would continue to censor domestic activity of the Army and Navy photographers, and all footage coming from photographers abroad.

Coverage of the surrender of Japan is expected to reach newsreel laboratories late next week. Three cameramen have been assigned to cover the screen report of the formal surrender, and the activity of the Third Fleet as it entered Japanese harbors.

## Orchid Department

BYRON PRICE, director of the Office of Censorship, which ended its wartime activity after V-J Day, said that every newspaper man and broadcaster in the country should be proud of his part in operating the wartime voluntary censorship. In a statement from Washington last Saturday he said: "Together they kept out of print and off the air a vast quantity of information which could have helped the enemy. This self-censorship accomplished more, perhaps, than any newspaper man or broadcaster realizes, despite the fact that no law and no penalty were held over the heads of editors and radio station executives," Mr. Price observed. "Moreover," he added, "this activity, unique in history, was conducted without violating the American tradition of a free press and free speech, for there were no restrictions on criticism or opinion."

## Absorbing the Shock

REPORTS of better conditions than anticipated by the closing of war plants are coming in. The latest, from Cincinnati, reveals the ability of an area of diversified industry to absorb manpower made idle by the cancellation of war contracts. The surplus workers are being taken up by industries that have put reconversion plans into effect quickly and have geared their production activities to an early resumption of peacetime volume.

The report continues that conditions are shaping themselves satisfactorily, with the concensus of business and economic leaders holding the area will not experience serious unemployment repercussions.

In Chicago, over the last weekend, Sunday newspapers carried a record lineage of help wanted classified advertising.

## Experienced

MAURICE COSTELLO, who is remembered as the first "matinee idol" of the screen, has been added to the cast of Warners' production, "The Man I Love," currently shooting. Mr. Costello has not been seen on the screen in many years. He came to motion pictures following a successful career as leading man on the Broadway stage for 18 years. For these many years, Mr. Costello has been known as the dean and pioneer of the old Vitagraph stock company. He entered the industry in the early days of silent pictures through the Spooner Stock Company to play important roles in Edison pictures. He is the father of Dolores and Helene Costello, screen stars.

## Making Him Modern

IF SHAKESPEARE can be rewritten for the movies, "Hamlet," with Cary Grant as the melancholy Dane, will issue as the first production in a new independent venture launched by the star in association with Alfred Hitchcock. The initial production will be "an original screenplay utilizing the theme, the characters and situations of 'Hamlet,'" according to an announcement from the partners.

"It is to be an entirely modern motion picture incorporating the suspense, intrigue, drama and comedy as devised by Shakespeare," the announcement continued.

The new association is the first independent adventure for both director and star. With negotiations in process for the complete financing of the organization, production activity is expected to start next Spring when the principals will have completed their current assignments.

## Tribute to Skill

TESTIMONY to the proficiency of G. I. Joe with the galloping dominoes was paid by Bob Hope, world-girdling screen and radio comedian, when he arrived in New York last week from Europe with his troupe. He said that the most memorable event in his sixth entertainment tour was a crap game with soldiers on Hitler's conference table in Berchtesgaden.

"The G. I.'s were too good for me," he told the press. "I didn't last long at that conference. I soon became a spectator." The comedian and his show appeared before 1,000,000 service men in Europe in eight weeks, rolling up a tour total of 300,000 miles.

Declaring that soldiers assigned to occupation duty should be rotated, Mr. Hope said they need entertainment now more than ever before.

## Bow to Film Fans

CITY FATHERS of Harrison, N. J., have bowed to the trend of the times, and the citizens probably will get a motion picture theatre. For the past 26 years those who wanted to view the output of Hollywood have had to travel to Newark or Kearney. In 1919, a license fee of $10,000 was established by city ordinance to discourage the opening of a theatre. The town council, by unanimous vote, has reduced that figure to $500. The population is 20,000.

## Already Has Job

THE GOVERNOR of Louisiana is currently too occupied with affairs of state to appear in motion pictures now, but he might consider an offer later. Governor Jimmie Davis, who wrote some hillbilly songs and appeared in several cowboy pictures before going into politics, told film agent Mitchell J. Hamilburg in Baton Rouge last week that he was already quite busy. The agent said that several studios had asked the Governor to use his vacation this year to make a western picture.


MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone CIrcle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5, Sam Honigberg, representative; Hollywood Bureau, Postal Union Life Building, Hollywood, 28, William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent, Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W. I, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Amsterdam Bureau, 25 Binnenhant, Amsterdam, Holland, Philip de Schaap, correspondent; Melbourne Bureau, The Regent Theatre. 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations.


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Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

# THIS WEEK the Camera reports:



BETTY GRABLE, left, Twentieth Century-Fox's pin-up star, entertains the heroes at home. Here she is singing for 15,000 soldiers just returned from the European area at Camp Kilmer, New Jersey.




JACK MATLACK, public relations director of the J. J. Parker Theatres in Portland, Ore., receives a plaque signifying participation by the circuit in a payroll War Bond plan. Presenting it is Wilbur Carl of the Oregon War Finance Committee.



By Metropolitan



By Cosmo-Sileo

INTERNATIONAL executives of Universal meet Patricia Roc, British actress brought to America to star in a Western epic, Walter Wanger's "Canyon Passage". Left to right, at a cocktail party in the Hampshire House, New York: Fred Meyers, Adolph Schimel, Charles Prutzman, Miss Roc, John J. O'Connor.

NATIONAL SCREEN SERVICE sales executives meet at the home office in New York to discuss post-war policies. Left to right, front row: J. R. McPherson; Leo Abrams, northeast district manager; J. L. Kaufman; Herman Robbins, president; Lou Patz, midwest district manager; William Bein, central district manager; Jack Cohen, eastern district manager. Back row: William R. Brenner, vice-president; Bernie Wolf, west coast district manager; George F. Dembow, vice-president; Charles Lester, southeast district manager. The company plans extensive changes in operations, sales and administration to meet changing conditions.







THREE of Hollywood's best, Frank Capra, left; Samuel Briskin, center, and William Wyler, right, have signed a long term contract for their Liberty Films with RKO Radio. A production budget of $15,000,000 is planned for nine pictures. All three producer-directors have just completed distinguished service in the armed forces.

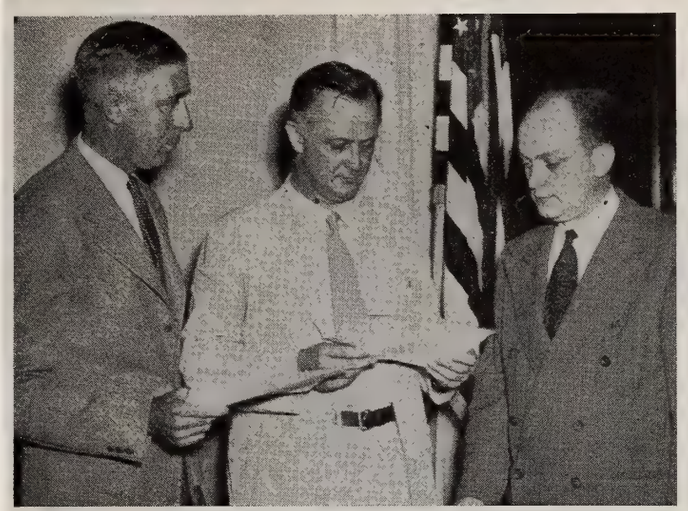


PARTY for H. S. (Newsreel) Wong, News of the Day cameraman who covered the war in China for five newsreels under pooling arrangement, at the company's home office, was attended by E. B. Hatrick, vice-president and general manager, News of the Day; Ariel Varges, cameraman; Mr. Wong, and S. F. Seadler, E. K. O'Shea, Edwin Aaron and E. M. Saunders, representing MGM, in the usual order.



By Metropolitan

SALES MEETING (above) of 20th Century-Fox executives and personnel in New York was attended by, left to right: Joe Burke, W. C. Gehring, L. J. Schlaifer (who resigned this week), A. W. Smith, Jr., W. J. Kupper, Morris Caplan, Clarence Hill, Moe Sanders, Ray Moon, Seymour Florin, Eugene McEvoy, Moe Kurtz, Martin Moskowitz and Joe St. Clair. Seated is Tom Connors, distribution chief.



RECOGNITION for their War Bond selling effort during the Seventh War Loan came to R. H. Coulter, manager of the Byrd theatre, Richmond, left, and Brock Whitlock, right, manager of Loew's, Richmond, last week. Governor Colgate W. Darden, Jr., of Virginia is shown presenting $50 War Bonds to the theatremen for their achievement. Mr. Coulter sold the greatest percentage of E Bonds above his quota. Mr. Whitlock sold the largest number of E Bonds in the state.



FIRST PRIZE in RKO Radio's "Ned Depinet Drive" goes to N. P. (Red) Jacobs, branch manager of the San Francisco exchange. A check accompanied the plaque.



PLAQUE and check for second prize honors in recent Ned Depinet Drive are presented to Ed Lamb, left, manager of RKO Radio's Seattle exchange, by the company's president, Mr. Depinet, during Western district sales convention.



IN ITALY, Major Jack F. Dailey, former Paramount Pictures exploiteer in the South, meets former heavyweight champion Primo Carnera. The former champion is down to a mere 244 pounds.



PREVIEW and luncheon for MGM's "Ziegfeld Follies" in Pittsburgh was attended by exhibitors, Loew theatremen and personnel of MGM. At the left, in the usual order, are: Charles Baron, Elliot S. Foreman, Milt Kaufman, Vincent Aldert, Harry Greenman, Lester Isaac, Joseph Dwyer, Saal Gottlieb, Charles Deardourff, F. William Boetcher, John J. Malonev



MARIO LUPORINI was preparing to sail for Italy this week to put 20th Century-Fox exchanges there in working order to function as pool distributors for American product.



LT. MOREY MARCUS joined Paramount International Films this week as supervisor for territories in the Far East. He has served three years in the Navy and formerly was with MGM.



By Metropolitan

HUMBERT O'CAMP last week was named to head RKO Radio's newly created post of exploitation director for South and Central America. He has been a field man in Canada and the Northwest.



THE DISNEYS, Mr. and Mrs. Walt and Mr. and Mrs. Roy, listen to a special program of music from Disney pictures at a concert in the Hollywood Bowl arranged by the Music Branch of the Academy of Motion Picture Arts and Sciences. Songs and narration from "Bambi", "Pinocchio" and "The Three Caballeros" were presented.



BRUNO FUX, left, this week was named manager for RKO Radio in Italy with headquarters in Rome. Mr. Fux, a school teacher and producer-distributor of Italian films, joined the old Fox Film Company as managing director for Italy.



WESTERN EXHIBITORS, meeting to revive the Des Moines Variety Club, enjoy a little golf on the side: Dick Castner, Robert J. O'Donnell, A. H. Blank, Eddie Ruben and Tom Burke, in usual order.



LIZABETH SCOTT, star of Hal Wallis' "You Came Along", is welcomed, with flowers, to a press reception in St. Paul by Mrs. Edward J. Thye, wife of the Governor of Minnesota.



HONORING GEORGE LAIT, war correspondent, at a showing of "G.I. Joe" at the Uptown, Toronto: Frank Fisher, Odeon; Charles Chaplin, United Artists; Clare Appel, Odeon; Mr. Lait; Stanley Gosnell, manager of the Uptown, and Raoul Auerback, 20th Century Theatres.




FORMER SHOWMEN, Pfc. Ronald Sturgess of the Schine circuit, and Pfc. Manuel Greenwald of the Barry in Pittsburgh, unload a shipment of film for the entertainment of soldiers waiting in Europe at Orly Field, Paris.

# WAR IS OUT, ENTERTAINMENT KEYNOTE, EXHIBITORS INSIST

by RED KANN

**This is how a representative cross-section of exhibitor opinion views the immediate post-war period:**

**War films, long on their way out in their thinking anyway, are definitely out now. The public is fed up, does not want them. But if a great attraction can be made with a war theme, it will do business. The view in this regard is that outstanding films rise above their background, or at least rise with it. Thus, some theatremen believe war films will be vital in the entertainment structure over a period of years, providedthey are properly spaced and the market not glutted.**

**Attractions dealing with problems of rehabilitation will prove acceptable, but again only if they are genuine entertainment and if too many cut off the same bolt of plot are not let loose. A segment of opinion maintains it is an industry obligation to carry over its wartime record of service, and, therefore, believes part of this obligation is a need to incorporate the issues of the post-war world into the entertainment pattern.**

**Peacetime types of films fall into one over-all, indisputable pattern on the other hand. "Anything, if it entertains," is the consolidated viewpoint. Some see an increasing demand for musicals "with lots of girls", comedies, mysteries and super-Westerns—Hollywood checkups show they'll be getting the Westerns—but all agree escapism should be the byword from here out.**

**Showmen exude confidence over a continued high level of grosses on the heels of the war. They recognize, of course, that in defense areas where unemployment has set in an unwinding is inevitable. They likewise feel a readjusted outlook, generally, is required to match the span of reconversion. Several see a slowdown in grosses in periods ranging from six months to a year, but after that one circuit operator, for instance, predicts a soaring period ranging from three to five years.**

**Admission prices, it is agreed, will hinge on general economic conditions, yet their current, average level is expected to be maintained. There is an impression reconversion will eliminate any need to drop scales. Another impression is prices which have been disproportionate in some areas will be—and should be—reduced. A third angle maintains no cut will be found necessary if and when the Federal admission tax is reduced, this on the theory the public will be inclined to view the cutback as a price drop. Over-all impression, however, is that admissions, generally, will remain about where they now stand.**

**The evidence grows that many new theatres are on the way and far more are to undergo generous face lifting. This applies in scattered enough areas to assume these twin moves are national. One exhibitor will build 10 theatres in St. Louis; another, six in the Pacific Northwest; still another, suburbans in Texas key cities. Thus, around the map:**

## JOHN J. FRIEDL

*Minnesota Amusement Co., Minneapolis*

Great motion pictures will still do business regardless of their background, but a picture dealing with the war will have to be bigger and better than anything that was made during the war to achieve success at the box office.

Comedy, with war as a background, will be good, provided, of course, that the picture has unusual entertainment values.

**I believe the public are sick and tired of being educated. Films dealing with problems of the post-war world should be short subjects, and we should remember at all times that the public want to be entertained and not educated in the theatres.**

Principally comedies are best for the post-war world. The success of high comedy and likewise smart comedy during the past year gives evidence that this is what the public want to see.

I believe that business will decline. It is felt here the decline will be quite substantial and will extend for over a period of six to nine months and possibly a year, after which the business should revive for possibly an era of three to five years, during which time we believe business will be outstanding.

Based on the quality of product available, I believe the present prices in this territory can be maintained. The answer to this question, however, will depend upon the extent of the decline in business.

We have great confidence in the future and are presently carrying on a program to put all of our theatres in as good physical condition as the restricted market will permit.

For the future, we intend to re-seat a number of our operations, and we have plans drawn for new theatres in Eau Claire, Wis., Rochester, Austin and Mankato, Minn., Minot, N. D., and a large outlying theatre in the Twin Cities.

This plan is definite and we have several other situations under consideration. These theatres, and those contemplated, are being built in towns where we now operate theatres.

## R. J. O'DONNELL

*Interstate Circuit, Inc., Dallas*

Yes (on war pictures), periodically, if they are technically good. Several million war veterans will deride a poorly made picture dealing with war. There will be a keen interest in war pictures for years to come—however, they should be properly spaced.

There will be public demand for films stressing rehabilitation if sufficient entertainment value can be built into them.

I'll sit this one out—regarding what types of films are best for post-war world—except that a good sprinkling of our films should attempt to sell the world against another war—take the glory out of it and show the cost.

I think if there is an appreciable decline, it will be slow, extending over a period of several years.

Admission prices will not tumble in Texas, because we have never raised prices except to absorb the new tax.

We have made plans for new theatres, mostly suburban.

## JOHN DANZ

*Sterling Theatres, Inc., Seattle*

As a general rule, the less actual war, or its imitation, the better; but if a picture has appeal and goes over with the public. I see no really serious objection to stressing rehabilitation and the post-war problems and issues if it is done in an entertaining manner and made for strictly entertaining purposes.

I see no reason why pictures should be different in the post-war world than they were before the war, with the exception that for foreign countries the outcome of the war surely made a difference in the thought and ideology of the people of the world. Of course, the new developments in the late war open a further avenue for stories and action.

With reference to the business in the theatres, it naturally will change as does general business, and there will be a decline, especially in the prosperous defense centers. The bigger the war boom, naturally the greater the letdown. However, the experience that theatre executives had during the depression (and the same as other business) will enable the theatres to function more stably; for the further reason, that very few theatres were built in the last few years. However, if there should be an epidemic of new theatres and a letdown in business at the same time, it would naturally be affected.

Admission prices will be adjusted, the greater change of course in the defense boom centers where prices were raised exceedingly.

We are contemplating building several new theatres as soon as materials and manpower are easier to obtain.

## R. B. WILBY

*Wilby-Kincey Service Corp., Atlanta*

I do not care what the background of the picture may be, if it be in fact an interesting story of human beings reacting in an understandable manner to the plot situation.

If, however, you mean these little and trite plots which depend for their appeal simply upon background, then I say they never were very good and that the war won't pull them through now—neither the war itself nor home front affairs nor rehabilitation nor problems and issues of the post-war world. You know too well that drama is about people and not about background.

**For my own part, I do not look for any particular decline in theatre business, excepting, of course, in those over-developed "war centers" and in those communities which are adjacent to a concentration of soldiers. In the first the decline, if any, should be temporary; in the second it obviously will be permanent.**

Not having raised admission prices during the war, we do not expect to have to reduce them after it. I have no doubt, however, that there will be an increase in the number of subsequent run or neighborhood theatres at lower prices than the downtown first runs.

We have considerable plans for new theatres.

## ED KUYKENDALL

*Motion Picture Theatre Owners of America, Columbus, Miss.*

The popularity of films during the post-war period will be in the order named: romance, musical, and comedy—also, pictures with a war background, to a limited degree. Straight out-and-out war pictures will not get the money in the box office, in my opinion.

Rehabilitation films—for such a wide scope, it is now hard to foretell the box office value. We must not forget, however, that there has never been a choice in the public mind between drama, comedy or musical so far as type is concerned. The box office value depends entirely on how well whatever type we have is done, and well-produced products, regardless of what they deal with, will continue to be outstanding attractions at the box office.

I do not anticipate serious decline in theatre attendance for some time to come—maybe never. Of course, the progress of this industry will continue to depend on the aggressive personalities of those

(*Continued on page* 14)

# "Stories should be typical of America as a whole"

—E. C. RHODEN

(Continued from page 13)

engaged in it. I believe that the future will be very interesting and that opportunists, who make up a large part of us, will seize upon the opportunity to progress and will develop new ideas in theatre construction and maintenance.

With the bars let down insofar as priorities are concerned and with the progress of science, I can readily visualize great strides in theatre construction and entertainment. The field of competition will become more acute. Showmanship will become more necessary than ever before. Methods of buying and selling may undergo a change. But, throughout it all, we must not allow ourselves to forget that we are in a position in which we must progress and develop with the times. The old-time showmanship of just opening the doors will soon be a thing of the past. We will either be showmen or be crowded out of business.

The matter of admissions will, of course, always depend on the economic situation and the type of entertainment offered. The question of whether admissions will be increased or decreased is so dependent upon the above that I do not believe any person in this industry can accurately state which way the trend may be. Competitive conditions in many areas can have so much to do with the admission charged and in very few instances are theatre owners able to control and/or retain competitive entertainment.

Personally, I contemplate building no new theatres, but I am given to understand that several new theatres may be built in this area, and in the construction of new theatres in certain areas I can see over-seating. To what extent this may develop only time can tell, but in the over-all picture in all parts of this country, I see indications of overbuilding.

## A. H. BLANK

*Tri-States Theatre Corporation, Des Moines*

No, we do not want to offer our war-weary patrons any reminders of the struggle we have undergone—not even with home-front backgrounds. However, I can see audience interest in films based on the problems of rehabilitation and the making of the peace, especially the readjustment in the personal lives of returning service people.

**The public will always be interested in the current topics of thought and conservation, radio and fiction, but too, they always want *entertainment*, from whatever source it may be derived.**

We anticipate a gradual decline in present grosses, but I do not anticipate a reduction in admission prices in the near future.

Our only present plans are for remodeling, redecorating as many theatres as quickly as the job can be accomplished.

## E. C. RHODEN

*Fox Midwest Amusement Corp., Kansas City*

We don't want to play war pictures, either real or simulated. With the close of the war only three days behind us, we have already noted a bad reaction to a couple of War Activities shorts. Too many families were devastated by war, and besides the several million returning service men will constitute a too critical audience for the Hollywood version of war. On the other hand, I believe good service comedies, pointing up the ludicrous and hilarious angles of military experience, might find a ready market. The Private Hargrove series is an example.

I question there will be any public *demand* for such pictures, but I do believe the screen is the most effective medium for re-educating the public to a peacetime economy through well-considered, informative, non-propaganda short subjects, just as the screen was the most effective medium of educating the American public for war. Perhaps herein lies the future function of the present War Activities Committee, reorganized and revitalized as a sort of public service committee.

**The first function of the screen is to entertain, no matter what the period. Comedy, romance, action and adventure should be emphasized in fictional films, leaving sociological problems and the promotion of various ideologies to other mediums. When films are concerned with the American scene, those portraying lush living standards—or sordid conditions, at the other extreme—should be taboo. Stories should be typical of America as a whole, steering clear of sharp contrasts either within our own economy or as between American standards and those of less fortunate peoples. For the international market, this is a must.**

We believe that theatre business will continue good, except in war industry areas which face an immediate loss of high wage earners who already have started drifting back to their native heaths. Naturally we can expect a period of readjustment; we may even run into some troublous times but I doubt motion picture business will ever be as bad again as it was in the early 30's and the dime-and-dish period which followed. We have every reason to believe that the entire U. S. economic scheme will be on a more equitable basis in the future, and that portion of our population which is expected to benefit most from post-war Government planning constitutes the bulk of motion picture patronage—if we keep them in the habit of going!

Only the frantic operator will endeavor to maintain grosses by cutting admission prices. When attendance starts to drop in any given area, admission price should not be accepted as the cause without first seeking other possible reasons. The announced intention of the Government to cut the Federal ticket tax in half will have the immediate effect to the public of a price reduction, and this should serve until the need for a reduction in basic admission becomes obvious.

We plan to build new theatres where needed to maintain our standard of operation, as well as the rehabilitation of old properties. We believe in the future of our business and we can insure and perpetuate it only by providing the best possible accommodations for our patrons.

The prime factor in the continuing prosperity of the motion picture business is a constantly increasing production standard.

## ELMORE D. HEINS

*National Theatre Corp., Roanoke*

I do not want to play war films.

I do not see any public demand for films stressing rehabilitation and problems of post-war world.

The best types of films for post-war are what proved best in the past, not those isolated pictures, but the over-all majority of box office successes.

War center theatre business will decline. Others not favored by war business will remain about the same. Business will be all right if the pictures are what the public want. The producers can make or break our business. The successes of today are like the box office hits of the past and the same types will click in the future. No guesswork about our business.

Admission prices will remain about the same, less admission tax. In the main, very liberal now.

We already have too many theatres but not enough up to date properties. Close the dumps and build new ones in their stead.

## HERMAN RIFKIN

*Herman Rifkin Theatres, Boston*

I don't think the public likes war pictures any more. They didn't like them very much when the war was on, especially not now.

I think the public wants to see rehabilitation films.

The only type of films best for the post-war world are good pictures. By the way, there are too many horror pictures being made lately which the public doesn't like.

I don't think there will be a terrible decline in theatre business; as a matter of fact, I think it will be better. With one exception, the first run houses in the larger cities will probably not do as well. People won't have as much money to spend and will probably stay in their own neighborhoods and go to their own local shows. I don't think that the drop in business for the first run houses will be a serious one—as it is, they have made too much money. I personally think that the theatre business will get better after this will be all settled and most of the boys will come home.

Admission prices are not too high now and there is no reason to lower them as we surely don't expect any depression.

We have made no plans for new theatres, but plans for re-decoration, etc.

## E. V. RICHARDS, JR.

*Paramount-Richards Theatres, Inc., New Orleans*

**I would want to play war films only as shown in the news.**

**Let's remain in the love-making entertainment business.**

**The best types of films for the post-war world are plenty of women and moonlight—all worlds past and present.**

## HARRY C. ARTHUR, JR.

*Fanchon & Marco Service Corp., St. Louis*

I do not want to play war films with the conclusion of the war . . . that is, those with actual war scenes.

I do not see any public demand for films stressing rehabilitation as yet, but it is a subject that is uppermost in a great many minds, and I think that such films would be well received.

I think that in the immediate post-war world, the types of films that would be best are "escapist"—comedies. I think romance and love stories will be in big demand.

In my opinion, the war's end will bring about a decline in theatre admissions, and it will continue until the unemployed, which will be as a result of the war's end, will be absorbed back into industry; and from what I can read, it will take from six months to a year for industry to reconvert to the point where they will absorb a great proportion of these workers.

Admission prices will tumble in some situations where they have been raised out of all proportion to values, but on the average I think they will remain the same.

We have extensive plans for new theatres wherever we operate. In St. Louis we have in work plans for the building of 10 new ones and the rehabilitation of 20.

## CHARLES RYAN

*Warner Theatres (Illinois, Indiana, Wisconsin)*

Returning service men and their families will stay as far away from war pictures as they can. Those families have been knee deep in war for years and they don't want to be reminded of it in the theatre.

Musical comedies with plenty of girls, mysteries and comedies will continue to go big.

We are not planning any new theatres, although $60,000 has been set aside for remodeling work on several Chicago neighborhood theatres. Work will get under way as soon as materials become available.

I cannot see why admission prices should tumble in the near future. I feel that the business lost for the next few months because of unemployment due to reconversion will be made up by those defense workers who will now have the time to see shows they had not time to see before.

Rehabilitation problem films will do well if they will entertain.


it sings to the skies that
30th ANNIVERSARY
20th CENTURY-FOX
made it!

Dana **ANDREWS**



. . . that terrific guy from "Laura"

Jeanne **CRAIN**



. . . that sweetheart from "Winged Victory"

Dick **HAYMES**



. . . that singing star from "Diamond Horseshoe"

ALL

Vivian **BLAINE**



. . . that Cherry Blonde from "Nob Hill"

# A GLORIOUS SHOW TO FILL HEARTS WITH JOY AND



# THEATRES WITH CROWDS!

Dana **ANDREWS**



. . . that terrific guy from "Laura"

Jeanne **CRAIN**



. . . that sweetheart from "Winged Victory"

Dick **HAYMES**



. . . that singing star from "Diamond Horseshoe"

ALL OF THEM IN . . .

Vivian **BLAINE**



. . . that Cherry Blonde from "Nob Hill"



RODGERS and HAMMERSTEIN'S

# STATE FAIR



IN TECHNICOLOR

with Charles Winninger · Fay Bainter

Donald Meek · Frank McHugh · Percy Kilbride · Henry Morgan

Directed by Walter Lang · Produced by William Perlberg · Music by Richard Rodgers · Lyrics by Oscar Hammerstein II

Screen Play by Oscar Hammerstein II · From a Novel by Phil Stong · Adapted by Sonya Levien and Paul Green

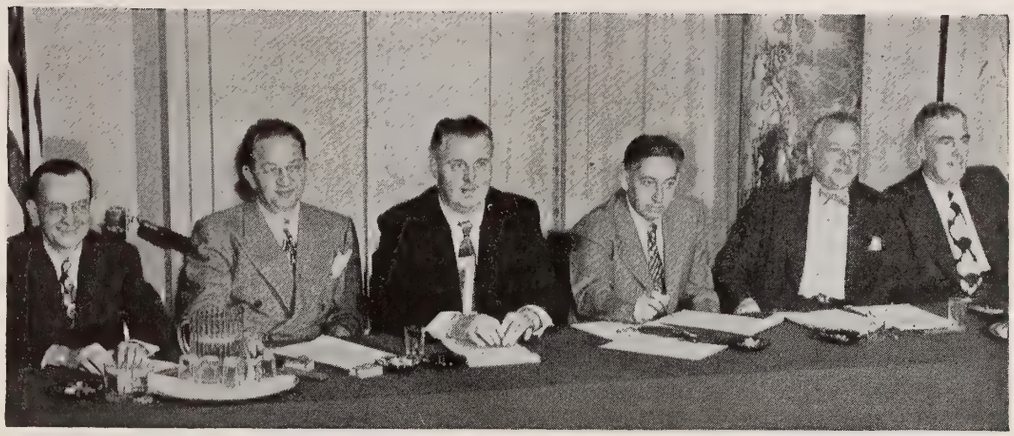

"CAPTAIN EDDIE"
JOHN HERSEY'S
"A BELL FOR ADANO"
DARRYL F. ZANUCK'S
"WILSON"
IN TECHNICOLOR
At Regular Prices!
"JUNIOR MISS"
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IN TECHNICOLOR
"AND THEN THERE WERE NONE"
The Banner Hits are from
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30th ANNIVERSARY

# UNIVERSAL WILL RELEASE 55 FEATURES IN NEW SEASON

## *Sales Meeting Told Budget Up $10,000,000; Also List 7 Westerns, 58 Shorts*

Universal will release 55 feature pictures for the new season of 1945-46, it was announced this week by William A. Scully, vice-president and general sales manager. Additionally, Universal will produce seven Westerns and four serials. The short subject program for the new season includes 58 short subjects and 104 issues of Universal Newsreel.

The new product was announced by Mr. Scully, Wednesday in New York at the last of a series of four regional meetings. Earlier sessions were held in Los Angeles, Salt Lake City and Chicago. He said Universal's production budget for 1945-46 would be increased by $10,000,000. Plans for the coming season, he said, were initiated about 18 months ago and merely awaited the end of the war so that the studio would have the benefit of eased Government controls.



By Cosmo-Sileo

***ON THE DAIS** at the Universal sales meeting at the Waldorf Astoria in New York, Tuesday: S. E. Applegate, district manager for Philadelphia and Washington; Dave Miller, district manager, Cleveland and Pittsburgh; John J. Scully, district manager, Albany and Boston; Maurice A. Bergman, eastern head of advertising and publicity; Fred Meyers, eastern sales manager, and W. A. Scully, vice-president and general sales manager.*

### *Foresees Maintenance Of Strong Grosses*

"We definitely feel," said Mr. Scully, "that the next few years will see the maintenance of high theatre attendance and all of us at Universal are confident that the basic entertainment requirements of the country will naturally deflect a good share of the entertainment dollar into motion picture box offices."

Five of the features, Mr. Scully said, would be specials from outside producers now releasing through Universal. Walter Wanger will contribute two Technicolor productions. The recently organized Diana Productions will produce one. This unit has Fritz Lang as president, Mr. Wanger as executive vice-president, and Joan Bennett as treasurer. Finally, J. H. Skirball-Bruce Manning Productions will make two.

Featured in the year's release will be Mark Hellinger's first production for Universal, two Deanna Durbin pictures, two Abbott and Costello comedies, three Sherlock Holmes mysteries, and two new vehicles for Yvonne De Carlo, the discovery of "Salome, Where She Danced."

### *New Season Product Listed at Meeting*

As announced, the complete list of features follows:

NIGHT IN PARADISE, produced by Walter Wanger in Technicolor, starring Merle Oberon and Turhan Bey, directed by Arthur Lubin.

CANYON PASSAGE, Mr. Wanger's second Technicolor production, based on Ernest Haycox's *Saturday Evening Post* Western. Its cast will include Dana Andrews, Brian Donlevy, Susan Hayward, Patricia Roc, Andy Devine and Hoagy Carmichael. Jacques Tourneur will direct.

SCARLET STREET, produced and directed by Fritz Lang and starring Edward G. Robinson and Joan Bennett, with Dan Duryea, will be produced by Diana Productions.

GENIUS IN THE FAMILY, starring Myrna Loy and Don Ameche, an adaptation from the book by Hiram Percy Maxim, is the first picture scheduled by Skirball-Manning productions. Frank Ryan will direct.

Skirball-Manning's second picture will star Claudette Colbert and Don Ameche. The story will be an original by Mr. Manning.

BECAUSE OF HIM, a modern comedy starring Deanna Durbin, Charles Laughton and Franchot Tone, will be produced by Felix Jackson and directed by Richard Wallace.

LETTERS OF AN UNKNOWN WOMAN is the second Deanna Durbin picture. It is a drama in which she will co-star with a top-ranking male star.

AS IT WAS BEFORE, adapted from Luigi Pirandello's play, "As Before, Better Than Before," will star Merle Oberon, Claude Raines and Charles Korvin. William Dieterle is the director. Howard Benedict is the producer.

BOY WONDER, the first of two Abbott and Costello comedies, is adapted from a screenplay by Bruce Manning. William Seiter will direct.

BUCK PRIVATES COME HOME, a sequel to Abbott's and Costello's "Buck Privates," will also be directed by Mr. Seiter.

FRONTIER GAL, a Technicolor production, stars Yvonne De Carlo and Rod Cameron. Charles Lamont will direct for writer-producers Michael Fessier and Ernest Pagano with Howard Benedict as executive producer. This will be known as a Fessier-Pagano production.

HEAT WAVE is the second Technicolor film for Miss De Carlo. It is an original by Walter Reisch who will also direct. Edward Kauffman will produce.

THAT NIGHT WITH YOU, a modern comedy, stars Franchot Tone, Susanna Foster, Louise Allbritton and David Bruce. William Seiter directed for writer-producers Michael Fessier and Ernest Pagano. Howard Benedict is the executive producer for this Fessier-Pagano production.

### *"Tangier" Will Present Maria Montez as Star*

TANGIER will present Maria Montez in her first modern screen role. The story was written by Steve Fisher. A leading male player will be selected to co-star with her. It will be a George Waggner production, directed by Mr. Waggner, produced by Paul Malvern, with Joe Gershenson as executive producer.

Mark Hellinger will announce his first picture in the near future.

TIME OUT OF MIND, from the novel by Rachel Field, will be produced by Jane Murfin.

SHADY LADY, co-starring Charles Coburn, Ginny Simms and Robert Paige, has already been completed. George Waggner produced and directed, with Joe Gershenson as executive producer.

THE DALTONS RIDE AGAIN, a sequel to "When the Daltons Rode," will star Alan Curtis, Martha O'Driscoll, Lon Chaney, Kent Taylor, Noah Berry, Jr., John Litel and Thomas Gomez. Ray Taylor will direct.

JOHNNIE ANSELMO, a drama, will be written and produced by Lucien Hubbard and be known as a Lucien Hubbard production.

WHITE TIE AND TAILS, a top budget modern comedy with star names and director.

MEN IN HER DIARY, a comedy, has Peggy Ryan, Jon Hall and Louise Allbritton. Charles Barton produced and directed with Howard Welsch as executive producer.

HOUSE OF DRACULA stars Boris Karloff with Erle Kenton directing for Paul Malvern, producer.

BAD SISTER will be a thriller film.

FLAME OF THE KLONDIKE, an outdoor drama, combines an action cast and story.

BRUTE MAN introduces a new horror character. Ben Pivar will be executive producer.

(The four films listed directly above will be Showman Exploitation Specials for which the studio and sales department will set up a special exploitation department.)

HERO WANTED, co-starring Jack Oakie, Peggy Ryan and Ann Blyth has been set.

THAT'S MY BABY will star Joan Davis.

THE FUGITIVE, PRELUDE TO MURDER and TERROR BY NIGHT are Sherlock Holmes pictures starring Basil Rathbone as Holmes and Nigel Bruce as Watson. Roy William Neill will continue as the producer-director.

### *25 Features Planned As Topical Subjects*

The remaining 25 features to be produced by Universal will be topical subjects geared to keep pace with the times.

Universal also will produce seven Westerns starring Kirby Grant and featuring Fuzzy Knight. Wallace Fox will produce and direct.

The four serials are "Secret Agent X-9," "The Royal Mounted Rides Again," "The Scarlet Horseman," and "Lost City of the Jungle." All will be made by Morgan B. Cox, serial supervisor, and directed by Ray Taylor and Lewis D. Collins.

The short subjects, exclusive of the newsreels, will consist of 13 Walter Lantz Technicolor "Cartunes," 15 Person-Oddities, 15 Variety Views, 13 Name-Band Musicals and two special featurettes.

In announcing the new product, Mr. Scully said, "In the coming year, more than ever, Universal will be able to supply the top roster of players, directors, writers and producers, not only in our own product, but those of the outside producers.

Universal Studios will construct 10 new sound stages at an initial outlay of $2,000,000, in order to meet the stepped up production requirements, Mr. Scully announced Tuesday at the sales meeting at the Waldorf-Astoria. New exchange buildings throughout the country also are planned. Construction of one will soon start in Chicago.

# NEW DECREE COULD BE; PROBABLY WON'T

## *Clark, Berge Hold a Long Talk with Counsel, Then Berge Takes Vacation*

by FRANCIS L. BURT
*in Washington*

Counsel for the defendants in the New York anti-trust suit conferred at length last Friday with Attorney General Tom C. Clark and Assistant Attorney General Wendell Berge, and immediately there was talk of a new consent decree, disposing at least of all issues except that of divorcement of exhibition from production and distribution.

The session was lengthy, running until after the Justice Departments' normal closing hour. There was no announced result but Mr. Berge's attitude had not changed. When he left the Attorney General's office he returned to his own just long enough to pick up his hat and bid his staff farewell before leaving for a brief vacation.

The Washington conference followed a meeting in New York of company presidents and counsel, but there were reports that it was not the first time the lawyers had talked with Justice Department officials recently.

### *Thought Agreement Possible*

It has long been Mr. Berge's view that an agreement disposing of all the issues in the case except that of divorce was possible, on the basis of the 1940 Consent Decree, which would narrow the issues to be tried to the single one of divorcement. His suggestion, however, did not meet with encouraging response from the defendants in the case, and the department prepared to go ahead with its presentation in full.

Such an agreement, of course, could be entered into at any time—the 1940 Decree came as the trial got under way. There is some question, however, in view of the department's position on the matter, whether the question of separating exhibition from distribution can be worked out. Department officials have said that they are prepared to fight the divorce issue to a finish, but have not said they would not be willing to discuss it with the companies.

Observers in Washington saw significance in the fact that company representatives were talking to Mr. Clark and Mr. Berge at the same time, something of a change from the procedure when an agreement to succeed the 1940 Decree was under negotiation two years ago. Then, the talks were with Mr. Clark, as head of the anti-trust division and later, when he took the suit with him to the criminal division, and Francis Biddle, then Attorney General, did not come into the picture until the showdown, when the companies' proposals were rejected and the department announced its intention of going to trial.

### *Rejected Each Proposal*

Mr. Clark, meanwhile, rejected each of the proposals made by the defendants, the last one with the remark that the companies would "have to give more milk."

"Final" proposals made by the distributors, last year, which the Department of Justice rejected as the basis for a new decree, provided for the maintenance of the present system of channeling all appeals to a single appellate board in New York, but would have extended arbitration of clearance to theatres owned or operated by the companies, providing arbitration-of-run to exhibitors in competition with distributor circuits, and providing machinery for making more effective decisions on specific-run complaints.

Cancellations of 20 per cent would have been allowed on pictures averaging not more than $100 each; 15 per cent on pictures averaging $101 to $250, and 10 per cent on pictures averaging $251 to $350. All circuit expansions would be subject to Federal Court approval before consummation, with no exception for "show cases."

All pooling arrangements between signatories to a new decree would have been immediately terminated, whether relating to joint ownership or operation of theatres or joint buying arrangements, with all product franchises between signatory companies to be terminated immediately and those held by others terminated immediately, if possible, otherwise at the end of existing contracts.

### *Prohibit Withholding Prints*

The withholding of prints to give a prior playing date would have been prohibited. The forcing of shorts and newsreels would also have been prohibited, with specified penalties to be levied. All pictures would be continued to be tradeshown but there would be no other changes in selling methods. And, finally, exhibitors were to be given cancellation privileges on moral, religious and racial grounds.

Former U. S. Attorney General Biddle rejected these proposals and in August of last year the Department of Justice moved to set aside the last vestiges of the original Decree and to bring the case to trial.

The department has been rushing preparations for the trial and has already prepared the first draft of its trial brief, which it is scheduled to turn over to the defendants before Sept. 20. The department had been directed by the three-judge statutory court which is to hear the case, to turn over all documents it intends to use in its *prima facie* case to the defendants by September 1.

## CLARK URGES STRICT TRUST ENFORCEMENT

*Washington Bureau*

**Enforcement of the anti-trust laws will be "of paramount importance" if the objectives of the Administration's full-employment legislation are to be attained, U. S. Attorney General Tom C. Clark told the Senate Banking and Currency Committee during hearings on the measure last weekend.**

**"Monopolistic practices which stifle competition have a pronounced effect on unemployment," he said. Production restrictions by producers (presumably referring to manufacturers) already established, together with practices designed to prevent new producers from becoming established, have unquestionably restricted employment," he said.**

**Mr. Clark told the committee the Department of Justice was preparing to move vigorously in all the cases now pending, and would continue unchecked its campaign of enforcement of the anti-monopoly statutes.**

# *Paramount Sales Contract Form Is Streamlined*

Paramount Pictures has adopted a shorter and more simplified contract form for selling its product, beginning with the new season, Charles M. Reagan, vice-president in charge of distribution announced in New York Monday. More than a year ago MGM condensed its sales contract.

"For years, theatre owners have complained about the length and involved phraseology of contracts and have long sought a substitute more acceptable to the layman," Mr. Reagan said. "We are glad to respond with this streamlined form of agreement which covers the deal in the simplest language and with implied confidence in the good faith of both parties," he observed.

Austin C. Keough, vice-president and general counsel for the company, devised the new form, which will be put into use immediately. It measures only 11 inches in length and provides space for not more than five features to be listed in each contract. The condensed text is in larger and more readable type and is contained in one letter-size sheet of paper.

No essential contract clause has been eliminated, but several clauses have been condensed in the simplified version.

Mr. Reagan made known that a shorter form also was prepared for short subjects and newsreels and had been adopted. He expressed the view that fewer words and simpler language were symbolic of the "ever-improving trade relations between the distributor and his customers."

Approval of the simplified film rental contract announced by Paramount came Wednesday from New York headquarters of Ed L. Kuykendall, president of the Motion Picture Theatre Owners of America. Said he:

"The decision of Paramount to offer an understandable and much shorter contract form will be received by exhibitors who have long been interested in short contracts as a progressive and constructive development in our industry. My congratulations to Austin Keough and Charles Reagan."

## Columbia Sales Meeting In Chicago September 11

Columbia Pictures will hold a three-day sales meeting at the Drake Hotel, Chicago, Tuesday through Thursday, September 11-13, for the company's annual discussion of product, selling and promotional policies for the new season. Jack Cohn, executive vice-president, and Abe Montague, general sales manager, will preside.

## Altec Promotes Cocklin And Seeley Returns

F. W. Cocklin, Morgantown, W. Va., has been promoted to supervisor of the Pittsburgh area for Altec Service Corporation, it has been announced by Warren Conner, Cincinnati district manager. E. S. Seeley has returned to Altec as development engineer. A graduate of Cornell University.

## General Aniline Sales Up

General Aniline and Film Corporation this week reported sales totalling $38,702,000 for the first half of 1945, the largest in the company's history, according to George W. Burpee, president. For the last half of 1944 sales totalled $36,756,000.

# U. S. FILM EXPERTS PLANNING PERMANENT CENTRAL AGENCY

## *Screen Use for Overseas News and Propaganda to Continue in Peace*

Plans were drawn in Washington this week for a central Federal agency to coordinate distribution, and supervise and advise on production of all Government motion pictures. Indications are that Government use of the screen for news and propaganda purposes overseas is to continue in peacetime.

Continuation of the overseas press and film operations of the Office of War Information, and probably the Office of Inter-American Affairs, were viewed as certain by Washington observers.

Strong supporters, including Elmer Davis, director of the OWI, for a Government bureau of press and information service abroad, were expected to present their plan to President Harry S. Truman this week. They will urge the President to recommend that Congress sanction a semi-autonomous State Department agency to establish this bureau in order to cope with increasing foreign propaganda directed against the United States.

### *May Suggest New Agency Absorb OWI Activity*

President Truman's recommendation, according to reports, would advise that the new agency absorb most or all of the OWI's overseas activities.

Although the State Department has not yet reported its views to the President, it is known that such an arrangement would dovetail with its own plan for appointing information experts attached to the various U. S. Embassies who would provide foreign newspapermen and writers with "background" information about America.

The State Department recently completed a report on the current propaganda activities of England, France and Russia, which is to be submitted this week to President Truman, to top department officials and to OWI heads.

The report discusses such problems relating to a permanent Government information service as: 1. Is the operation of official publicity in peace time necessary? 2. If so, will it threaten free exchange of news and ideas? 3. By whom should it be conducted and to what extent?

### *Davis Urges Continuance Of Overseas Work*

Mr. Davis has urged strongly continuance of the agency's operations overseas, and there is understood to be similar feeling among State Department executives.

OWI officials have pointed out that the British Government has spent $100,000,000 this year on its Ministry of Information, compared with the 54,000,000 spent by the OWI early in 1945.

More than 11,000 persons man British information outposts, including film representatives, throughout the world. Although the British MOI was established as a wartime agency, it has been reported in London during the past year, that peace time activities would be transferred to the Foreign Office.

Despite the fact that Russia maintains no information service as such in foreign countries, Soviet information and propaganda is channelled through Russian embassies and consulates in foreign capitals.

France, as well as other European countries, is understood to be considering establishment of Government peace time propaganda services. The OWI believes that all of these aspects, when made public through the State Department report, will create public support for continuance of OWI activities.

### *Recommend No Maintenance Of Domestic Operation*

Plans for liquidation of the OWI, as outlined by Mr. Davis, are said to carry no recommendation for continuance of the domestic branch which, among other activities, handles distribution of Government films to 16mm outlets.

Thus far the only suggestion for maintaining the branch's film operations has been a proposal that Federal agencies make an agreement to have distribution supervised by a selected central agency and to set up a unit of some kind to provide expert advice on scripts, contracts, production and other phases of film output.

At a meeting in Washington last Wednesday, Robert Maroney, film division, of the Office of Inter-American Affairs; Chester Lindstrom, film bureau of the Department of Agriculture; Morton Leopold, film division, Bureau of Mines, and C. M. Reagan, domestic film division, OWI, officially discussed the possibility of establishing a central agency which would coordinate distribution of all Federal agency motion pictures. Another meeting was called on Friday.

With each agency currently handling distribution independently, it is felt that duplication of effort and facilities is wasteful. All four of the units named use most of the 241 16mm film depositories in the U. S. A central agency, functioning for these units as well as other Federal film units, would eliminate confusion and duplication, it was stressed at the meeting.

Another central unit has been proposed which could assist the departments in the production of pictures by competent technical advice on scripts and the making of contracts with commercial producers.

No special production agency, however, such as the old U. S. Film Service, which was headed by Lowell Mellett, is contemplated.

According to Taylor Mills, head of the OWI domestic film branch, "There needs to be within a Federal Government service standards of quality established for all Government films. One way to achieve that is to have a clearance unit established apart from any acting agency."

Mr. Mills and Mr. Reagan are said to be the sponsors of the plan, which includes a provision for expansion of National Archives in order to extend handling of record film and to effect more complete handling of unedited footage.

### *Tabulating System Extension Urged for Classification*

It was pointed out that the punch-card tabulating and classification system set up by John Langon, formerly with the Office of Strategic Services, whereby 2,000,000 feet of stock shots already have been classified into 27 different categories, should be extended to aid Government and private film producers in finding needed film material. It was suggested that the Archives extend the system for this purpose.

According to Mr. Mills, the proposed unit to be established for the purpose of raising production standards would operate similarly to the Government Printing Office, which recommends to the different Federal departments ways and means to improve the effectiveness of printed Government material.

It is understood that the Budget Bureau unofficially has approved the plan for a central distribution agency. This would obviate the necessity for going to Congress to request funds to start it functioning.

### PLAN WOULD CENTRALIZE AGENCY ACTIVITY

**If there is to be a reorganization of the distribution facilities of Federal agencies engaged in circulating motion pictures, into one central agency, these are the Government bureaus which would be affected:**

**Department of Agriculture; Bureau of Mines, Department of the Interior; Federal Security Agency; Office of Education; Office of Inter-American Affairs; Office of War Information.**

**Other Federel departments concerned with the use of motion pictures, in addition to the Navy and War Departments, are: Treasury Department; Bureau of Foreign and Domestic Commerce, Department of Commerce; Division of International Communications, Telecommunications Division, and Division of Cultural Relations of the State Department.**

## Cuban Exhibitors to Appeal Decree as Unconstitutional

Cuban exhibitors will appeal to the Supreme Court to have the Government's decree compelling them to run stage shows with pictures declared illegal on the ground that it is unconstitutional, Ramon Garcia, Universal's general manager in Cuba, who arrived in New York on Monday, said at the home office this week.

Mr. Garcia told of the jailing of 45 exhibitors for 24 hours recently because they closed their theatres for three days in protest against the decree. He reports that the exhibitors are at present complying with the decree on a 60 to 90 day trial basis to show the government that they will lose money under the decree.

Through cooperation of the Cuban secretary of finance, Mr. Garcia said, exhibitors have been successful in defeating another governmental decree requiring them to pay the same amount for stage shows as for pictures.

## General Edward Curtis On Terminal Leave

Major General Edward P. (Ted) Curtis has been granted terminal leave by the Army Air Forces and will go on inactive duty November 17. He was chief of staff to General Carl A. Spaatz with the U. S. Strategic Air Force in Europe. General Curtis left the position of motion picture sales manager for Eastman Kodak to enter the Army in 1940. It is expected that he will return to Eastman in the same capacity.

# REPORT FILM PEACE MADE WITH FRANCE

## *State Department Assists, "Getting Tough" During Visit of DeGaulle*

A final peace agreement with the French Government, almost on American industry terms, under which a limited number of Hollywood pictures will go to France and a much smaller number of French pictures will be distributed in the United States, was reported to have been reached in Washington this week. Intervention by the State Department was instrumental in settling the months-long argument.

An industry representative told MOTION PICTURE HERALD Tuesday that officials of the department "got tough" with representatives of the French Government who accompanied General DeGaulle to America, and that as a result of conferences in Washington during General DeGaulle's visit, the spokesmen promised to return to Paris and speed the completion of agreement between Ministry of Information officials and the American distributors.

**In all likelihood, a compromise agreement will be reached, providing for 108 Hollywood films a year to enter France in return for the distribution of 25 French pictures annually in the U. S.**

This was the proposal made by American companies at the beginning of the talks in Paris some months ago, when it was learned that the French Government did not intend to live up to its pre-war film trade agreement allowing 188 American pictures a year to be distributed in France. The distributors countered with the 108-a-year proposal which the French turned down.

Three weeks ago, when the situation was still undetermined and no persuasion by the American companies could alter the French position, the distributors offered to agree to the entry of 25 French pictures a year for widespread distribution in the U. S., providing the 108 figure was allowed to stand. This, too, was rejected by the French.

### *Open Talks in Washington*

Up to the time of the arrival in Washington last Wednesday of General DeGaulle and his entourage, the State Department had had little opportunity to argue the American companies' position.

Last Thursday, Carl E. Milliken, foreign department executive of the Hays Office, went to Washington to confer with State Department officials. On Monday, in New York, Mr. Milliken; Joseph Seidelman, president of Universal International; Simon Shiffrin, director of the film division of the French Ministry of Information in New York; and Herve Alphand, French Director General of Economic Affairs, met to continue discussions.

Following the meeting, Mr. Milliken observed that "nothing final had been concluded, but we think that matters will be worked out amicably" as a result of the conference.

During General DeGaulle's visit, the French film policy was one of a number of situations taken up during conferences with President Truman and State Department officials.

While department officials refused to discuss the matter, it is understood that the high command outlined the film situation to the French delegation in no uncertain terms and suggested that since France wanted a great deal of assistance from this country it was fitting that she in turn should give consideration to our desires.

Meanwhile, officials denied that the department was failing to give the industry the support it needed, as charged last week by Walter Gould of United Artists, and declared that no time or effort had been spared in attacking film problems as they arose.

They pointed out that the department sought vainly to foster an agreement between the French Government and the American companies up to the time the latter dropped negotiations because of the uncompromising position of the French officials, and asserted that they had merely been awaiting DeGaulle's arrival to take the matter up again.

It was explained that film problems were rife in practically every country in Europe, due largely to the play of competing influences, and predicted that it would be a long time before the situation was straightened out. There is every indication that the American picture will be in a less strong position than before the war—a fact that is recognized by the industry—but every effort will be made to obtain for it as large a slice of the market as possible.

### *France Cannot Meet Needs*

France itself has a substantial production industry, although it can turn out only about half of the pictures required, and both the Russians and English are fighting to take away from the American industry what is left. Thus France is being pulled in four ways at once. However, neither England nor Russia can give her the assistance which she needs for postwar recovery, and that fact was emphasized in the discussions, it is understood.

Meanwhile, the distributors arranged to establish a physical distribution pool in preparation for their re-entry into the Italian market by September 15.

Twentieth Century-Fox was selected as the sole distributor for the American companies in Italy and its facilities are to be made available to other distributors. Five or six companies already had accepted this agreement, it was learned in New York Monday.

Scarcity of trucks, vaults, personnel and other factors impeding efficient operation, has made it impossible for all the companies to maintain separate physical distribution offices in Italy.

Therefore, it was decided, that temporarily, while the internal problems of the country were being solved, one American company would take over from the Psychological Warfare Branch the 40 U. S. feature films acquired from the eight distributors by the Office of War Information overseas film division. The Branch has been distributing American pictures in Italy since the country surrendered to the Allies.

### *Will Make Own Deals*

The companies will not, however, pool resources for selling film in Italy, but will make their own deals on an individual basis. Motion Picture Export Corporation, previously considered for use in the Italian market, will not be needed because agreement had been reached with the Italian Government by the State Department for elimination of the restrictions upon film importation imposed by the Mussolini regime. It is reported that the export company will go into Holland as its first test in the European market, and may also enter Germany.

Mario Luori Luporini, Twentieth Century-Fox manager for Italy, was expected to sail for that country within a week to reconstitute the 20th-Fox branches there which will function in the pooling arrangement.

## UNIVERSAL TO OPEN OFFICE IN ITALY

**Universal International will open an office in Italy, where its product previously was handled by local distributors, Joseph Seidelman, president, announced in New York last week. The company withdrew from the Italian market in 1940. Emanuele Zama will be general manager for the Italian territory, with headquarters in Rome. He is expected to leave shortly for the Italian capital. This move is part of Universal's policy of handling its own distribution in Continental Europe. Offices have been set up thus far in France, Belgium, Norway, Denmark and Hungary. Universal also has its own offices in South and Central America. Michael Bergher, until recently with the OWI overseas film division as chief film officer of Far Eastern operations, joined Universal this week as special foreign representative.**

## Proposed Economic Parley Would Include Films

Problems of American distributors in foreign markets may be discussed in an international trade and economic conference which has been proposed to be held in London early in October. Efforts to arrange for an early meeting are being made by William L. Clayton, Assistant Secretary of State, who has been in London for the past several weeks. The conference, planned under the Social and Economic Council of the United Nations Organization, would discuss such subjects as trade barriers of all kinds, including exchange and country preferences, economic barriers, cartels and government commodity agreements. State Department officials are understood to be anxious to have the meeting as soon as possible.

## Lt. Morey Marcus Joins Paramount International

Lieut. Morey Marcus, U.S.N.R., joined Paramount International Films, Inc., Monday, as supervisor of certain Far Eastern territories, under J. E. Perkins, manager for the company's Far Eastern, Australian, New Zealand and South African division. His appointment was announced by George Weltner, president of the company's foreign corporation. Mr. Marcus was with United Artists' foreign department until 1942, when he went into the Navy. He received his honorable discharge in August. From 1932 to 1940 he was general manager for MGM in the Dutch East Indies. In 1941 he joined UA.

## Western Electric to Handle Century Projectors Abroad

Century Projector Corporation has entered into contracts with the Western Electric Export Corporation, a subsidiary of the Western Electric Company, for the exclusive representation of Century projectors, accessories and replacement parts in all countries with the exception of Canada and the United States. In Canada these products are distributed by Dominion Sound Equipments, Ltd., and in the United States by Independent Theatre Supply Dealers.

# HERE IS PROOF THAT 13 IS A LUCKY NUMBER




**The Lucky Five!**

## "OUR VINES HAVE TENDER GRAPES"

*Another M-G-M Big One for Radio City Music Hall*

## "THE HIDDEN EYE"

*A detective drama that curls your hair!*

## "Bud ABBOTT and Lou COSTELLO IN HOLLYWOOD"

*They crash the Studios and See Stars!*

## "HER HIGHNESS AND THE BELLBOY"

*The producer of "Anchors Aweigh" has done it again!*

## "DANGEROUS PARTNERS"

*German Gold hidden in America! Timely Thriller!*

*(Turn Please)*

# M·G·M's LUCKY FIVE

## 1



A POWERFUL DRAWING COMBINATION!

EDWARD G. **ROBINSON** — MARGARET **O'BRIEN** — JACKIE **"BUTCH" JENKINS**

## "OUR VINES HAVE TENDER GRAPES"

Yes, it's Radio City Music Hall size! The laugh-and-tears story of two kids and a tough guy and how they tamed a hard-boiled American town. Exciting TRUE-TO-LIFE drama!

with James Craig, Frances Gifford, Agnes Moorehead, Morris Carnovsky • Screen Play by Dalton Trumbo • Based on the Book "For Our Vines Have Tender Grapes" by George Victor Martin • Directed by Roy Rowland • Produced by Robert Sisk
A Metro-Goldwyn-Mayer Picture

## 2



Thrilling new challenge to Edward Arnold's famed blind detective! He and his Seeing-Eye Dog are on the case of the "Jasmine Terror Killings!"

## "THE HIDDEN EYE"

with Edward Arnold, Frances Rafferty, Ray Collins, Paul Langton, Friday Played by Himself
Screen Play by George Harmon Coxe and Harry Ruskin • From a Story by George Harmon Coxe • Directed by Richard Whorf • Produced by Robert Sisk • An M-G-M Picture

## 3

*They Crash the Studios and See Stars!*

Bud Lou

## "ABBOTT and COSTELLO IN HOLLYWOOD"

with Frances Rafferty, Robert Stanton, Jean Porter, Warner Anderson, "Rags" Ragland, Mike Mazurki • Screen Play by Nat Perrin and Lou Breslow • Original Story by Nat Perrin and Martin A. Gosch • Directed by S. Sylvan Simon • Produced by Martin A. Gosch • A Metro-Goldwyn-Mayer Picture



Following its preview before theatre audiences in Los Angeles and New York, it is predicted to be their greatest yet!

# 4







NEVER BETTER! THEY LOVE HIM! SHE'S TOPS!

**HEDY LAMARR** **ROBERT WALKER** **JUNE ALLYSON**

*A Great Cast in a Great Romance with Music!*

## "HER HIGHNESS AND THE BELLBOY"

"Just call me 'Toots'!" said the princess who was PINCHED and liked it! A royal command to love. The next Pasternak musical following "Anchors Aweigh."

with Carl Esmond, Agnes Moorehead, "Rags" Ragland • Original Screen Play by Richard Connell and Gladys Lehman
Directed by Richard Thorpe • Produced by Joe Pasternak • A Metro-Goldwyn-Mayer Picture

# 5



German gold hidden in America! Baffling clues and tingling suspense in a timely thriller with a sultry romance between beautiful Signe Hasso and handsome James Craig.

## "DANGEROUS PARTNERS"

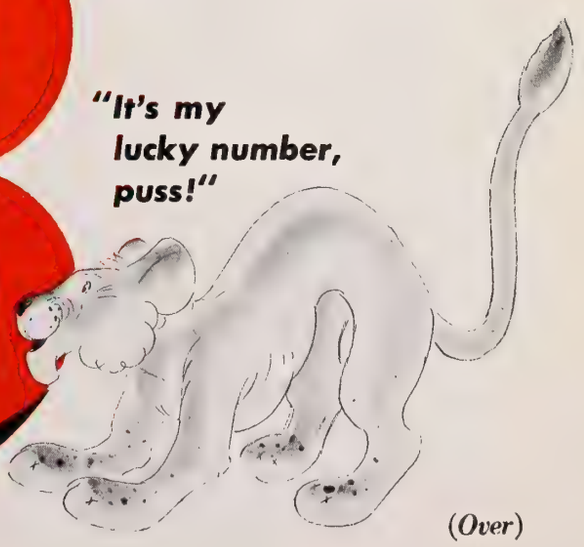
with James Craig, Signe Hasso, Edmund Gwenn, Audrey Totter, Mabel Paige, John Warburton, Henry O'Neill, Grant Withers • Screen Play by Marion Parsonnet • Adaptation by Edmund L. Hartmann • Directed by Edward L. Cahn
Produced by Arthur L. Field • A Metro-Goldwyn-Mayer Picture

# M-G-M's GROUP NUMBER 13



*"Those FIVE Shows are the CAT'S MEOW, Leo!"*

*"It's my lucky number, puss!"*



*(Over)*



Make note of this please! M·G·M has delivered Hit after Hit so far this year! But the Greatest is yet to come! A Special Attraction—

# "WEEK-END AT THE WALDORF"

## Coming!

**"WEEK-END AT THE WALDORF"**
Ginger Rogers, Walter Pidgeon, Lana Turner, Van Johnson

**"ZIEGFELD FOLLIES"** (*Technicolor*)
Fred Astaire, Lucille Ball, Lucille Bremer, Fanny Brice, Judy Garland, Kathryn Grayson, Lena Horne, Gene Kelly, James Melton, Victor Moore, Red Skelton, Esther Williams and William Powell . . . and others

**"HOLD HIGH THE TORCH"** (*Technicolor*)
Elizabeth Taylor, Frank Morgan, Tom Drake, Lassie

**"THE SAILOR TAKES A WIFE"**
Robert Walker, June Allyson

**"THEY WERE EXPENDABLE"**
Robert Montgomery, John Wayne

**"THE HARVEY GIRLS"** (*Technicolor*)
Judy Garland, John Hodiak

**"YOLANDA AND THE THIEF"** (*Technicolor*)
Fred Astaire, Lucille Bremer

**"THE YEARLING"** (*Technicolor*)
Gregory Peck

**"THE BIG SHORE LEAVE"**
Clark Gable, Greer Garson

*In addition to current hits!*

"ANCHORS AWEIGH" (*Technicolor*)

"THRILL OF A ROMANCE" (*Technicolor*)

"VALLEY OF DECISION"

"SON OF LASSIE" (*Technicolor*)

*And More!*

# Canadian Theatre Ticket Prices Remain Frozen

*Toronto Bureau*

The various boards and administrators of the Canadian Government have been busy with the cancellation of forms of wartime control, restrictions, priorities and rationing. But nothing has been done in the unfreezing of theatre admission prices, the elimination of Federal regulations governing film-rental contracts or the revision of the Federal tax of 20 per cent on theatre grosses which has been described as a wartime measure always.

Moreover no permits are being issued for the construction of new theatres, many of which have been planned as post-war projects to assist in relieving unemployment during the transition period. None of the theatre circuit companies will say that application has been made for any theatre-construction permits, probably because of warning from government sources that nothing can be built except low-priced houses and structures essential to industrial conversion.

Classed as a non-essential business under wartime regulations, the Canadian film industry is benefitting thus far in the dropping of war measures only to the extent that job-freezing is to be dropped September 17, at which time priority occupations also will be "de-listed." Employers and workers will still be required to notify National Selective Service of job changes but this procedure, the government says, is merely a matter of census. Workers will have freedom of jobs and can move up and down the scale of occupations at will without thought of essentiality.

## Canada's Film Board Studio Again Damaged by Fire

For the second time within the past 15 months the main studio of the National Film Board, Ottawa, has been damaged by fire. Fire broke out August 23, burning two women employees and causing an undetermined amount of damage. The first fire, in June of last year, resulted in substantial damage to the film revising room and injured four persons. John Grierson, who retires as commissioner of the board in November, criticized the board's building as "improvised."

## Odeon Theatres, Canada, Has Montreal Meeting

Odeon Theatres of Canada conducted its first conference in Montreal last week. Managers of its recently-acquired theatres in the Montreal area attended, as did Paul Nathanson, president, and Clare J. Appel, eastern division manager. Donald Gauld, Montreal supervisor, was presented with a signet ring by his associates prior to his assignment to new duties at the circuit headquarters in Toronto.

## Shea Leases Theatre

The Colonial Theatre Company, Nashua, N. H,. has leased the Colonial theatre in Nashua, E. C. Grainger, president, has announced. The company already operates the State and Tremont theatres in Nashua, Colonial is a subsidiary of Shea Enterprises, Inc.

## Rose to Chicago for UA

Sid Rose has returned to the Chicago United Artists exchange as manager, succeeding Nat Nathanson, who is awaiting a new assignment. For the past several months, Mr. Rose managed the U. A. office in Los Angeles, which is again in charge of Karl Collins, released from the Navy.

## LATE REVIEWS

### First Yank Into Tokyo

***RKO Radio*—Atomic Exploitation**

By re-shooting a couple of sequences, so expertly as to leave no hint of revision, RKO Radio has transformed this war melodrama into the hottest thing on film, in the exploitation sense—the first entertainment picture to feature the Atomic Bomb. Tha's the way to bill it—and billing's what it's for—and it can be billed with confidence that the story deals directly, if fictionally, with the daring and doing that resulted in the development and use of the war-ending weapon.

Tom Neal and Barbara Hale are the best names in the picture, which had been headed for modest yield before atomizing became a major factor in world thinking. They and the others perform nicely a melodramatic tale about an American soldier who is smuggled into Japan and poses as a Japanese in order to establish contact with an imprisoned American soldier-scientist who holds in his memory an essential part of a secret-weapon formula.

In the revision, this secret weapon has become the Atomic Bomb.

The story, an original by J. Robert Bren and Gladys Atwater, put into script form and produced by Bren, might have seemed over-imaginative before the discovery of the Atomic Bomb came along but doesn't by any means seem so now.

Director Gordon Douglas contributed much to the impact of the picture by extracting maximum acting values from a cast made up of secondary players.

*Previewed at studio. Reviewer's Rating: Commercial, good.*—WILLIAM R. WEAVER.

Release Date Not Set. Running time, 82 minutes. PCA certificate number 10749. General Audience Classification.

Tom Neal.....Major Ross
Barbara Hale.....Abbey Drake
Mark Cramer.....Lewis Jardine
Michael St. Angel, Richard Loo, Keye Luke, Clarence Lung, Leonard Strong, Paul Fung, Key Chang, Benson Fong.

### Isle of the Dead

***RKO Radio*—Mystery and Drama**

Boris Karloff stars in this exciting mystery-drama. The setting is a small burial island off the coast of Greece. The atmosphere is created to some extent by the photography which is dark and at times one can perceive only shadows of the characters. The screenplay, which is the result of the combined efforts of Ardel Wray and Josef Mischel, is eerie and strange.

Karloff as a Greek general in the Balkan War visits the island where his wife was buried 15 years before, accompanied by an American newspaperman, played by Marc Cramer. On arrival at the island they find the coffins empty and set out in search of the violators. They become guests of an archaeologist whose household is dominated by superstition. Evidence of a plague occur and the general assumes authority in an attempt to keep the disease from his soldiers. All those on the island are forced to remain.

The general believes that Thea, portrayed by Ellen Drew, is a vampire whose soul is evil and endeavors to kill her for the good of the rest of the group. After hair-raising incidents of a woman being entombed alive and then plunging to her death from a cliff, and several gruesome murders, the newspaperman and Thea, freed from the plague, leave the island of horrors.

Some of these incidents may frighten the children, but it is a mystery-drama that is well done and should more than satisfy film-goers interested in this type of entertainment. Val Lewton produced and Mark Robson directed.

*Seen in the home office projection room. Reviewer's Rating: Good.—M. R. Y.*

Release date, Block 2. Running time, 72 min. PCA No. 10319. Adult audience classification.

General.....Boris Karoff
Thea.....Ellen Drew
Oliver.....Marc Cramer
Katherine Emery, Halene Thimig, Alan Napier, Jason Robards, Ernst Dorian, Skelton Knaggs, Sherry Hall.

## Plan New Kentucky Theatre

Alonzo Carter of Somerset, Ky., has announced that he will build a theatre in Somerset on a lot adjacent to the Court House.

# First Canadian Cooperative Is Begun in Toronto

by W. M. GLADISH
*in Toronto*

The theatre business in Canada has its first cooperative trade organization under the laws of the Dominion, the Allied Cooperative Theatres, with headquarters in Toronto, which joins the cooperative movement already well established in other Canadian industries, particularly agriculture. Under Federal satutes, a recognized cooperative body is not required to pay a corporation income tax when year-end profit is shared among its members and there are other advantages in the form of collective operation which should result in economics.

In a statement at the time of organization, Ben Breedman of Long Branch, Ont., independent exhibitor leader and president of the new unit, said the move would afford "the opportunity we have never had before as individuals to formulate policy in respect to labor, legislation, conciliation, public education and general communal welfare." He emphasized, too, that the movement was intended to apply not only to individual theatre owners but would be effective in its relationship with all branches of the industry. Theatre owners allied with circuits would not be eligible for membership in the cooperative, however, and the organization was starting with upwards of 30 theatres in Ontario.

### *Cooperative Purpose Outlined*

The purpose of the theatre cooperative was outlined briefly as the buying of film as a group, "meeting the need of each theatre and respecting its peculiar position in a particular zone and supporting the needs of brother independent exhibitors."

The Allied-Cooperetive Theatres is an outgrowth of Allied Theatres, a Toronto buying pool which was an adjunct of the Ontario Council, Independent Exhibitors of Canada, of which Mr. Freedman has been president for several years. The Council dealt with such subjects as conciliation and legislation during the war period and is committed to a policy of continued Federal Government control of the film business in peacetime as a measure of protection for purely independent theatre owners in the Dominion.

The vice-president of the cooperative is Bruce McLeod, owner of three theatres in Western Ontario; the secretary is Garson Soloway, representing the Paramount, Kent and Bluebell theatres, Toronto; treasurer is Herman Bennett, West End theatre, Toronto, and the managing director is William Weiss, who resigned as district manager of Odeon Theatres of Canada at Toronto to accept the appointment.

### *Okun Among Directors*

The directors include Ben S. Okun, owner of the Biltmore theatres at Oshawa and Kingston; Harry Lester, Bonita theatre, Toronto; Max Starkman, proprietor of the Allenby, LaSalle, Granada and Hudson theatres, Toronto, and Harry Romberg, Metro theatre, Toronto. It is thought others may be added to the board at a later date.

Incidentally, the cooperative movement in Canada has been the subject of a Royal Commission Inquiry under the sponsorship of the Federal Government because of complaints by incorporated business enterprises that the cooperative enterprises had over-reached their objectives in their scope and no longer were entitled to income tax exemption nor freedom from the 100 per cent excess profits tax, a war measure for revenue purposes which is being continued indefinitely by the Dominion Government. The findings of the Royal Commission have yet to be announced. Meanwhile, the theatre field in Canada has been added to the growing list of industries which have a cooperative organization. The movement has been growing rapidly in recent years.

# DROP MORE BANS IN RECONVERSION RACE

## *Restrictions on Building, Remaining Bottleneck, to Be Lifted in Month*

by FRANCIS L. BURT
*in Washington*

War agencies in Washington are engaged in a race to see which can get out of business most quickly and in a period of two weeks have torn down most of the intricate control structure which it took four years to build.

So far as the motion picture industry is concerned, it is today practically free from any restrictions upon its operations, beyond a control of construction that appears likely to be lifted within 30 days.

An indication of the rapidity with which the situation is changing was given by the War Production Board in an announcement that stocks of lumber, which had been one of the most critical bottlenecks of the whole production program for many months, were expected to be adequate for all building purposes within a month. Military requirements, which took more than 80 per cent of the supply available during the first six months of the year, are expected to drop to probably 25 per cent of the stocks produced during the last half.

### *Reviews Raw Stock Status*

Meanwhile, Stanley B. Adams, director of the WPB consumers' hard goods bureau, reviewed the situation developed by the revocation August 20 of all controls on raw stock.

He expressed the belief that while foreign requirements and pent-up domestic demand would make considerable inroads upon the supply released by the discontinuance of military buying, the supply and demand situation should be approaching a balance toward the end of the year.

Military requirements for the fourth quarter, cut even before the end of the war by many million feet, now are expected to be no more than half those estimated when Japan surrendered, while production of 35mm film is expected to increase 10 per cent or more over the current quarter, to a minimum of 600,000,000 linear feet.

Because of the uncertainty as to stocks and requirements of the military and the effect of the discontinuance of lend lease, no definite figures on probable fourth-quarter requirements in those fields can be developed, but it is estimated that military needs will be in the neighborhood of 30,000,000 feet, about 6,000,000 feet of which has been asked by the Pacific theatre commander. These figures, of course, are subject to change, but it is believed any change will be downward rather than up.

### *See Export Need of 30,000,000 Feet*

Export requirements are estimated variously at from 30,000,000 to 40,000,000 feet, about half of which would be furnished from Canada, but here, too, there is great uncertainty, since the end of lend lease shipments will make it necessary for Allied nations to buy for cash stock they have been getting in the past "on the cuff."

There were many developments of importance to the industry in other sectors of the Government during the past week.

### POTENTIAL AUDIENCE SHOWS BIG GAIN

**The potential audience of the film industry is growing by leaps and bounds. According to figures released this week by the U. S. Census Bureau, the population of the United States since 1940 has increased at almost double the rate of the previous 10 years. During the past three and a half years, births were more than double the total of civilian deaths, following an all-time peak in the marriage rate in 1943, the Bureau reported. Population, as of July 1, was set at 139,662,000.**

President Truman announced that in his initial message to Congress when it reconvenes he would recommend repeal of the Daylight Savings Act, which is scheduled to expire automatically six months after the end of the war. The President indicated that people were tired of Daylight Saving, and said he thought the fixing of the time was a matter for the states. Established in 1942 as a fuel-saving measure, Daylight Saving has never been acceptable to the farm population and even in the cities there has been a difference of opinion as to its desirability.

The Office of Defense Transportation is lifting all of its controls on truck movements and has announced that pre-war delivery services may be restored November 1, when present limitations on the number of deliveries which may be made weekly and other restrictions will be revoked.

### *Fuel Oil Restrictions Lifted*

The Petroleum Administration for War has canceled all restrictions on the use of fuel oil and has lifted the prohibition against the conversion of heating plants from coal to oil. The Office of War Utilities has lifted all restrictions on the use of electricity and gas and upon the installation of new equipment.

The Internal Revenue Bureau has relaxed its "freezing" of executive salaries, and increases may now be made, without prior permission, in salaries, bonuses, commissions and other compensation of executives, administrators and professional workers not represented by labor unions. The only restrictions on this freedom do not affect the film industry—that increases shall not be used to increase ceiling prices or resist otherwise justifiable reductions in ceiling prices, or serve to increase the cost of goods or services furnished the Government under contract. The new rules, however, will not serve to validate increases previously made in violation of the regulations, it was warned.

### *Foresee No Radio "Revolution"*

Radio experts of the National Bureau of Standards saw nothing in the wartime developments in the electronics field to indicate a "full-scale revolution in equipment available to the rank and file of our people in the immediate post-war years."

In a review of the outlook, the bureau experts foresaw the marketing of a good combination standard AM and FM set with record attachment, but also envisaged price-cutting competition which would tend to lead to the use of less expensive components. FM will not supplant AM broadcasting, they believe.

Television would develop quickly and broadly, but because of shorter range and the expense of stations and receivers, the bureau predicted, it would not be available to the majority of listeners as extensively as sound broadcasting in the immediate future.

## *July Admission Tax Revenue Up To $33,332,579*

*Washington Bureau*

Showing a $5,000,000 increase over the preceding month, admission tax collections in July climbed to the highest level recorded since August, 1944, with a total of $33,332,579, it was reported Wednesday by the Internal Revenue Bureau.

The month's receipts, representing business in June, topped those of the corresponding month last year by close to $2,000,000, it was shown. Collections in July, 1944, were $31,343,730, and in June, 1945, were $26,240,195.

The heavy July receipts carried the total for the first seven months of the year over the $200,000,000 mark. The exact figure for the period was $203,780,104, which was $59,000,000 more than the $144,841,051 recorded for the same period last year.

The summer improvement in business appeared to be general throughout the country. The special report for the Third New York (Broadway) District showed an increase in collections from $3,758,398 to $4,946,662, which was in line with the national figures.

The Broadway report showed that box office collections jumped from $3,388,450 in June to $4,236,833 in July, while collections on tickets sold by brokers increased from $42,431 to $42,813, and receipts from admissions to roof gardens and cabarets more than doubled, going from $327,516 to $667,015.

### Nichols Is Cotton's Aide

W. M. Cotton, publisher of the Ideal Women's Group, has announced the appointment of M. W. Nichols, advertising manager, as his direct liaison representative to the motion picture companies. Mr. Nichols will divide his time between New York and Hollywood.

### Sun Broadcasting Incorporated

New York Sun Broadcasting Company, Inc., has been incorporated to carry on a broadcasting business in New York. The authorized capital total is $750,000. The incorporators are: Thomas W. Dewart, William T. Dewart, Jr., and Edwin S. Freindly, 280 Broadway, New York.

### Buys Nolen Theatre Property

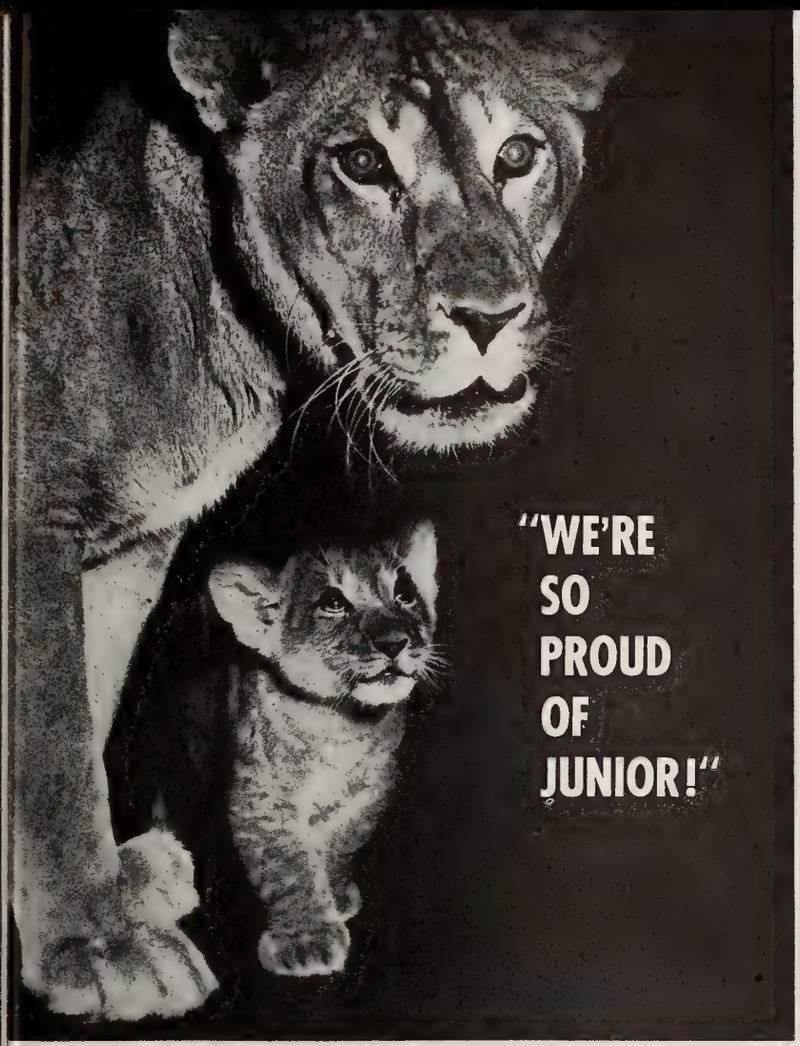
Mr. and Mrs. O. L. Wright, Shelbina, Mo., owners of the Monroe theatre, Monroe City, Mo., have purchased the Nolen theatre, also in Monroe City, from W. M. Nolen who has operated it for the past 15 years. The new acquisition will be renovated.

### Leases Newark House

The 600-seat Strand theatre, Newark, operated the past 10 years by Arthur Shulman, has been leased for a long term to Lucian T. Feldman, who contemplates remodeling. The deal was closed by Berk and Krumgold, New York, theatrical real estate brokers.

### Guy Coy Joins Son

Guy C. Coy, who recently resigned after 35 years with the U. S. Internal Revenue Department, has become a partner with his son, Walter Coy, in operation of the White Center theatre, White Center, Wash.




# THE MOST IMPORTANT SHORT SUBJECT NEWS SINCE PRE-WAR!

Metro-Goldwyn-Mayer is embarking on a most ambitious development in short subject production. Below is the line-up of M-G-M Shorts for the coming year. Bear in mind that they will be produced in the M-G-M manner by the same expert showmanship studio that delivers The Big Ones in the feature field.

## M-G-M JUNIOR FEATURES!

**4** TWO-REEL M-G-M SPECIALS including "Crime Does Not Pay"

ONE REEL SUBJECTS

**16** TECHNICOLOR CARTOONS including famed "Tom and Jerry," (*a hit in "Anchors Aweigh"*); also "Barney Bear" and others.

**10** PETE SMITH SPECIALTIES

**12** FITZPATRICK TRAVELTALKS (IN TECHNICOLOR)

**6** JOHN NESBITT'S PASSING PARADE

**6** M-G-M MINIATURES

ALSO **104** M-G-M NEWS OF THE DAY

## M-G-M . . . The Long and the Short of it!

# BRITISH TRADE COLD TO CHURCH PLAN

## *Proposal to Use Films for Evangelism Wins Little Wardour Street Aid*

by PETER BURNUP
*in London*

Possibly due to industry's preoccupation with new Government matters, the Church of England's remarkable plan to enlist the country's screens in an evangelical crusade has yet made little emotional or other impact on film men here.

A canvass of Wardour Street, indeed, reveals that scarcely any of its frequenters has as yet studied the 172-page report of the Archbishops' Commission in which the plan is revealed.

Ambitious, revolutionary, the proposals certainly are. As long ago as May 6, 1944, we reported that the then Archbishop of Canterbury —the late William Temple—was concerned to utilise motion pictures in the Church's work. But the present report goes considerably beyond the original thought.

### *Calls for Propaganda Use*

It calls for the Church to invade bodily the whole field of modern propaganda; proposes that a £1,000,000 advertising campaign be instituted; demands that the Church shall have a top-rating priority in the impending Television setup.

So far as the motion picture is directly concerned, the members of the Commission seek to draw an analogy between the screen and broadcasting. "The Church," the report says, "should occupy a central place in Wardour Street as it does in Broadcasting House."

But the B.B.C.—operating under a Royal Charter, ruled nominally by an independent Board of Governors—is virtually State-controlled. So that any comparison between its functions and mode of operation and those of the motion picture industry automatically rules itself out. Nevertheless it is generally conceded that the Corporation does a considerable lot in behalf not only of the State Church but of other denominations.

### *Wants Church Message on Screen*

The report envisages some similar relationship with the screen. "The Church's message," it says, "should be shown and spoken in the cinemas of the country."

Not unexpectedly, there's a measure of naivete, of unawareness, in the Commission's approach to the technicalities of the matter. Nevertheless, the report makes some penetrating observations.

Says the Commissioners:

"There does not exist one technical satisfactory film which is the work of the Church. There are religious films, commercially produced, which Christians ought to see and which strengthen the Christian cause, such as "Green Pastures." Broadly speaking (and acknowledging the work of religious film societies) the Church has made no effective effort to use this powerful agency to evangelize the nation.

"Yet against some five million attendances at church each week, there are some forty million attendances at cinemas. The disparity is much greater among the young. The cinema for many is the most powerful medium for conveying ideas and elevating, or debasing, thought and conduct."

The report cracks down heavily on the so-called religious films hitherto produced here—J. Arthur Rank will be interested thereat; it was largely by his subsidies that the "religious film" movement got going in the first instance —characterizing them as "amateurish, slight, and produced for the parish hall; not for the commercial cinema where non-worshippers congregate."

The right reverend bishops and their lay co-adjuters on the Commission face up manfully to the anticipated objection that the Church has not the money to compete with what they describe as "the big film companies."

They declare: "Good films make profits. They do not lose money. 'The Song of Bernadette' was immensely costly, but it will bring immense profits; and its public appeal is shown in the fact that already several million adults have paid to see it. The Church has a story to tell which can be told in innumerable films better, professionally, than 'Bernadette,' and be just as remunerative.

"Moreover, the best policy may well be for the Church to be in the film world, suggesting themes and offering stories, even as it is in the B.B.C. There is evidence that Wardour Street would welcome such a development."

### *Urge Committee of Experts*

The Report concludes: "The immense opportunity presented by the cinema makes it urgently important that there should be set up a strong committee of experts, composed of professional artists and directors. It would advise the Church how to carry its message to the people through the art of the film. More especially do we need advice on the production of documentary films, in which England leads the world. They are admirably fitted for the work of evangelism."

The Church Assembly—ruling body of England's State Church—has reserved debate on the recommendations. But informed opinion has it that a determined effort is shortly due towards invoking Wardour Street's aid in the matter.

## Sir Philip Warter Heads Associated Cinemas Board

Sir Philip Warter has been appointed chairman of the Board of Associated British Cinemas, it was reported this week from London. Sir Philip is the son-in-law of Mrs. John Maxwell whose husband was a prominent leader in the British industry. Max Milder, who represents the Warner interests, continues as managing director of Associated British Cinemas.

## Armm Gets PRC Post

Jack Armm, long-time salesman for Columbia, has taken the post of PRC manager in Albany. Joseph Miller, who recently resigned as Albany manager for Columbia to become PRC supervisor in Albany, Buffalo, Cleveland and Cincinnati, brought Mr. Armm to his present position from Syracuse.

## English Films Gets "Sonata"

English Films, Inc., New York, has acquired the reissue rights for the United States and Canada to the Pall Mall production, "Moonlight Sonata," starring Ignace Paderewski. The reissue opened at the Little Carnegie theatre, New York, for a limited engagement.

# *Technicians Win Lab Demands in British Dispute*

*London Bureau*

Disappointed in his wooing of Kingston-on-Thames' burgesses at the recent general election, George Elvin, secretary of the Association of Cine-Technicians, nevertheless is cock-a-whoop. For the award of the National Arbitration Tribunal regarding the long-drawn-out dispute on laboratory employment conditions concedes virtually everything which Mr. Elvin and his association demanded.

The shindy has persisted for more than two years. On several occasions in the course of that time the disputants had reached near-agreement, but invariably amity's prospects were wrecked.

Irritated, the ACT reacted sharply with the imposition of an overtime ban not only on its laboratory members but on ordinary feature production, setting back studio work. The Producers' Association hastily, but vainly, proffered its services as an ameliorate agency; but the Government's Labor Minister stepped in, under wartime powers, and ordered the rival parties to submit to arbitration.

Primarily, the quarrel arose over what is known as the "normal day," ACT complaining that certain employers regularly and arbitrarily varied the times at which their workpeople were called upon.

### *Orders Guaranteed Work Week*

Says the award in this regard:

"The employer shall guarantee to the workman a normal working week of not more than 44 hours. In addition to the guaranteed week there shall be a guaranteed day of eight hours continuous work on weekdays and four hours continuous work on Saturday. The employer shall give to the Shop Steward at least one week's notice of any alteration in the normal starting time except in the case of newsreel laboratories in relation to those employees directly concerned in the processing of the newsreel where only such notice will be given as is reasonably possible. Further provided, that irrespective of the starting time, all hours worked before 8 A.M. and after 7 P.M. shall be paid for at overtime rates."

Incorporated in the award are other concessions to the workpeople. Women, for example, are to receive equal pay with men. Payment for the first eight hours night work is increased from 4s.6d. extra per night to time-and-a-half. Provision is made for holidays with pay, for sick pay, and for transport to and from home if a man is called to work after or before normal travel facilities operate.

Also, there are substantial pay increases for all grades. The lowest increase is 13s.0d. per week, the majority between £1. and £2. per week, the highest £2.17.6 per week. The minimum rate for any job is increased from £2.17.6 for men and £2. for women to £4. per week for both. Additionally, there is a cost of living bonus (regulated by the Ministry of Labour "index" figure) momentarily amounting to 26s. 0d. per week. The whole award operates retroactively from February 1 last.

### *To Reinstate Employees*

Coming into line with the new policy, the laboratory which dismissed its employees for refusing to work overtime has agreed not only to reinstate them but to pay all arrears to date of salary and cost of living bonus.

Another of those labour storms in a teacup occurred at the Gainsborough plant. Orders were issued that studio workers would be required on a certain Saturday and Sunday. Misunderstanding arose and in the course of an argument tempers rose and a shop steward was fired. Promptly, the entire staff walked out. Officials of the National Association of Theatrical and Kine Employees—union to which the disaffected men belonged—were summoned and declared the socalled "strike" unauthorized. But it took prolonged debate before work was resumed on Maurice Ostrer's assurance that the case of the dismissed man would be carefully looked into. Meanwhile, nearly three weeks' precious shooting time was lost.

# THE HOLLYWOOD SCENE

### *COMPLETED*

**PRC**
Wife of Monte Cristo

**RKO RADIO**
Master Minds
Falcon's Alibi
Cornered

**UNIVERSAL**
Outlaws of Twin Forks

### *STARTED*

**COLUMBIA**
Life With Blondie

**MGM**
The Green Years

**PRC**
Strangler of the Swamp
Flying Serpent

**RKO RADIO**
All Brides Are Beautiful

**UNIVERSAL**
Canyon Passage
Because of Him
Daltons Ride Again
Gun Town

### *SHOOTING*

**COLUMBIA**
Song of Broadway
Tars and Spars
Hail the Chief
Hit the Hay

**MGM**
Up Goes Maisie
The Yearling
What Next, Corporal Hargrove?
Boys' Ranch
Bad Bascomb
Hoodlum Saint
Two Sisters from Boston
Postman Always Rings Twice
The Big Shore Leave

**MONOGRAM**
Swing Parade

**PARAMOUNT**
Blue Skies
Bride Wore Boots
To Each His Own

**REPUBLIC**
Murder in the Music Hall
Along the Navajo Trail
Concerto
Dakota

**RKO RADIO**
Some Must Watch
Tale of Bedlam
Kid from Brooklyn (Goldwyn)
Tarzan and the Leopard Men (Lesser)
Heartbeat (Hakim-Wood)

**20TH CENTURY-FOX**
Doll Face
Smoky
Enchanted Voyage

**UNITED ARTISTS**
Tom Breneman's Breakfast in Hollywood (Golden)
Diary of a Chambermaid (Bogeaus)

**UNIVERSAL**
The Fugitive
As It Was Before
Scarlet Street (Diana)

**WARNERS**
Never Say Goodbye
Man I Love
Confidential Agent
Night and Day
Her Kind of Man

# Activity Increases, Five Completed; 48 in Work

*Hollywood Bureau*

Production activity increased last week as nine new features went before the cameras, whereas only five were completed. At the week-end, the total number of pictures in work was 48, compared to last week's total of 44.

Universal was the most active of the studios. Four features were launched on the lot: "Canyon Passage," "Because of Him," "Gun Town" and "The Daltons Ride Again."

"Canyon Passage," a Walter Wanger production, is a Technicolor western featuring Dana Andrews, Brian Donlevy, Susan Hayward, Andy Devine and Patricia Roc. Jacques Tourneur is the director.

### *Durbin, Laughton and Tone In Romantic Comedy*

Deanna Durbin, Charles Laughton, Franchot Tone, Helen Broderick and Donald Meek head the cast of "Because of Him," romantic drama which Felix Jackson is producing and Richard Wallace is directing.

The cast of "Gun Town" includes Kirby Grant, Fuzzy Knight, Claire Carleton, Lyle Talbot, Louise Currie, Ray Bennet and Ann White. Wallace Fox is the producer-director.

"The Daltons" has Kent Taylor, Lon Chaney, Noah Beery, Jr., Martha O'Driscoll and Virginia Brissac. Ford Beebe is acting as associate producer and director.

At MGM work started on the film version of A. J. Cronin's novel, "The Green Years," which tells of a young Irish lad's struggles to conform to life in a small Scottish village. Included in the cast are Charles Coburn, Tom Drake, Gladys Cooper, June Cronyn, Dean Stockwell, Selena Royle, Reginald Owen, Beverly Tyler and Norman Lloyd. Victor Saville directs; Leon Gordon produces.

RKO launched "All Brides Are Beautiful," which stars Joan Fontaine. The cast includes Mark Stevens, Rosemary De Camp and Henry Morgan, and the story deals with the efforts of a newly-married couple to adjust to the postwar period. John Berry is the director; William Pereira the producer.

Columbia's new venture is another in the studio's "Blondie" series, featuring Arthur Lake, Penny Singleton, Jonathan Hale and Larry Simms. It is titled "Life with Blondie." Bert Kelly is producing, Abby Berlin directs.

PRC trained cameras on two: "Strangler of the Swamp," and "The Flying Serpent." The first is a melodrama whose cast includes Robert Barret, Rosemary LaPlanche, Blake Edwards, Effie Laird and Charles Middleton. Leon Fromkess is the producer; Frank Wisbar the director. Sigmund Neufeld is producing "The Flying Serpent," and Sam Newfield is directing. Featured in the cast are Ralph Lewis, George Zucco, Hope Kramer, Eddie Acuff, James Metcalf, and Wheaton Chambers.

### *Personnel Intelligence About Hollywood*

Humphrey Bogart and Lauren Bacall will be teamed for the third time in "Tomorrow Is Another Day," a triangle story by W. R. Burnett, which Robert Buckner will produce for Warners. Raoul Walsh has been assigned to direct. . . . Paramount has borrowed Teresa Wright from Samuel Goldwyn for the feminine starring role opposite Ray Milland in "Take This Woman." . . . Monogram has closed a deal with Jan Grippo, president of Jewel Productions, for the release of a series of four films to be known as "The Bowery Boys." The first will be titled "Stepping Around," and is to star Leo Gorcey and Huntz Hall. . . . "Four Hours from Chi," a forthcoming *Saturday Evening Post* serial by William Porter, has been purchased by Republic, and added to Armand Schaefer's production schedule.

### *Errol Flynn to Star in Longstreet Story*

Errol Flynn is set to star in "Stallion Road," new novel by Stephen Longstreet, which was recently acquired by Warners. Alex Gottlieb will produce. . . . Leonard Fields, lately released after three years' service in the Navy, has joined Paramount as a producer. . . . PRC producers, Alexander-Stern, have signed Bob Steele and Sid Saylor for a series of Westerns for the company's 1945-46 program. . . . Anthony Mann has been engaged by RKO to direct "The Bamboo Blonde," a musical romance in which Frances Langford will have the title role. . . . Keenan Wynn is set for the leading role of Van Johnson's chum in "No Leave, No Love," which Joe Pasternak will produce.

Liberty Films, the production company consisting of Frank Capra, William Wyler and Sam Briskin, has completed an arrangement with RKO Radio whereby the latter studio will release the new company's product. . . . Hy King, recently discharged from the Marine Corps, has been appointed by the King Brothers, Monogram producers, as general manager of their production company. . . . Director Irving Pichel has been signed to a long term contract by International Pictures. . . . Olga San Juan is set for the feminine lead opposite Bing Crosby in Paramount's comedy version of the Booth Tarkington story, "Monsieur Beaucaire."

Walter Lang has been signed to direct "Sentimental Journey," which Walter Morosco will produce for 20th Century-Fox. Maureen O'Hara and John Payne will take the leading roles. . . . Lois Collier has had her Universal contract extended. . . . "East Side, West Side," an original story by Elsie and George Bricker, has been purchased by Sigmund Neufeld for PRC release. . . . Clifford Odets has been assigned by RKO to work on the script of "Notorious," which will star Cary Grant and Ingrid Bergman. Alfred Hitchcock, co-author with Ben Hecht of the original story, will produce and direct the film.

### *Blanke and Sherman to Handle Warner Film*

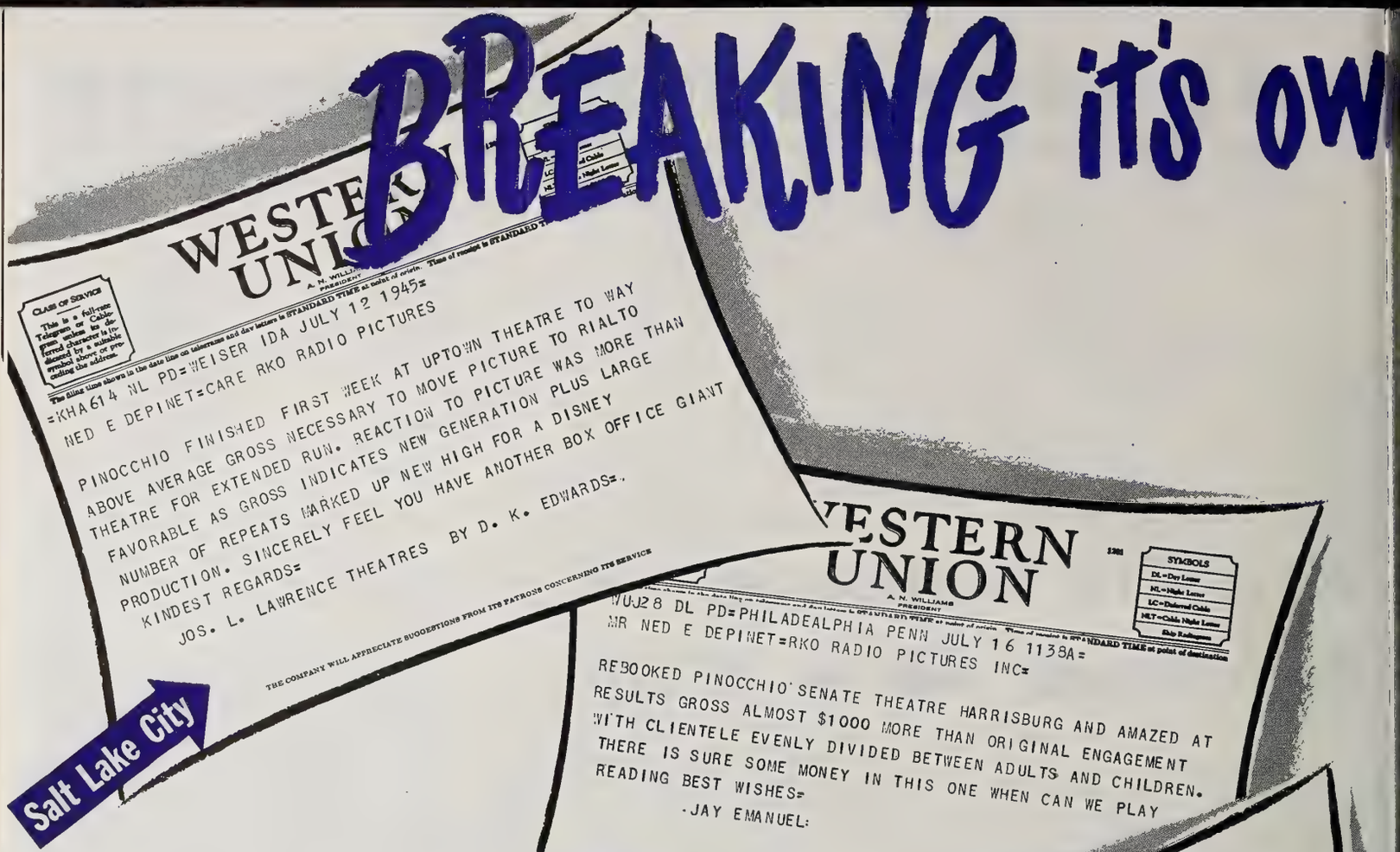
Henry Blanke will produce and Vincent Sherman will direct "Treasure of the Sierra Madre" for Warners. . . . Phil Rosen has been engaged to direct "Charlie Chan in Mexico," next in the Monogram series starring Sidney Toler. . . . Arnold Pressburger has closed a deal with John del Valle whereby the latter will handle publicity on "Scandal in Paris," which will be released by United Artists. . . . Louis de Rochemont and Henry Hathaway will be producer and director, respectively, on "Shock," a psychological thrill film soon to start at 20th Century-Fox.

Maurice Costello, star of the silent screen, has been added to the cast of "The Man I Love," currently shooting at Warners. . . . Mona Maris has been signed for an important role in the Hakim-Wood production, "Heartbeat," which Sam Wood is directing. . . . Edgar Barrier has been engaged for a principal part in Sol Lesser's current production, "Tarzan and the Leopard Men."

## Andrews Sisters To Enter Production Field

The three singing Andrews sisters—Patty, Mexene and LaVerne—told reporters in New York last week after returning from an overseas USO tour that they planned to enter the producing field. Their first production, "Eight to the Bar," will probably be released through United Artists. The script is currently being written by Mabel England. The girls will begin work on their picture after a personal appearance tour.

# BREAKING it's ow



WESTERN UNION

A. N. WILLIAMS PRESIDENT

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=KHA614 NL PD=WEISER IDA JULY 12 1945=

NED E DEPINET=CARE RKO RADIO PICTURES

PINOCCHIO FINISHED FIRST WEEK AT UPTOWN THEATRE TO WAY ABOVE AVERAGE GROSS NECESSARY TO MOVE PICTURE TO RIALTO THEATRE FOR EXTENDED RUN. REACTION TO PICTURE WAS MORE THAN FAVORABLE AS GROSS INDICATES NEW GENERATION PLUS LARGE NUMBER OF REPEATS MARKED UP NEW HIGH FOR A DISNEY PRODUCTION. SINCERELY FEEL YOU HAVE ANOTHER BOX OFFICE GIANT KINDEST REGARDS=

JOS. L. LAWRENCE THEATRES BY D. K. EDWARDS=.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

**Salt Lake City**

WESTERN UNION

A. N. WILLIAMS PRESIDENT

SYMBOLS

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NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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MR NED E DEPINET=RKO RADIO PICTURES INC=

REBOOKED PINOCCHIO SENATE THEATRE HARRISBURG AND AMAZED AT RESULTS GROSS ALMOST $1000 MORE THAN ORIGINAL ENGAGEMENT WITH CLIENTELE EVENLY DIVIDED BETWEEN ADULTS AND CHILDREN. THERE IS SURE SOME MONEY IN THIS ONE WHEN CAN WE PLAY READING BEST WISHES=

JAY EMANUEL

**Harrisburg, Pa.**

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WUJ49 LG PD RKO NEW YORK NY JULY 13 1241P=

NED E DEPINET=RKO RADIO PIX=

JUST FINISHED A VERY HAPPY AND PROFITABLE ENGAGEMENT WITH WALT DISNEY'S PINOCCHIO AT THE ORPHEUM THEATRE SIOUX CITY. WE EXPERIENCED THE SAME FAVORABLE REACTION TO PINOCCHIO AS WE DID WHEN WE SHOWED SNOW WHITE IN THAT IT WAS AN ENTIRELY NEW PRODUCTION TO MANY WHO WERE TOO YOUNG TO SEE THE PICTURE WHEN IT WAS ORIGINALLY SHOWN. THE ADDITION OF THESE NEW PATRONS TO THOSE WHO WERE ANXIOUS TO SEE THE PICTURE AGAIN GAVE US THE FINE WEEK WE HAD. THE COMMENTS FROM THE PUBLIC AND PRESS WERE EXCELLENT=

SOL SCHWARTZ

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

**Sioux City, Ia.**

**New Bedfor**

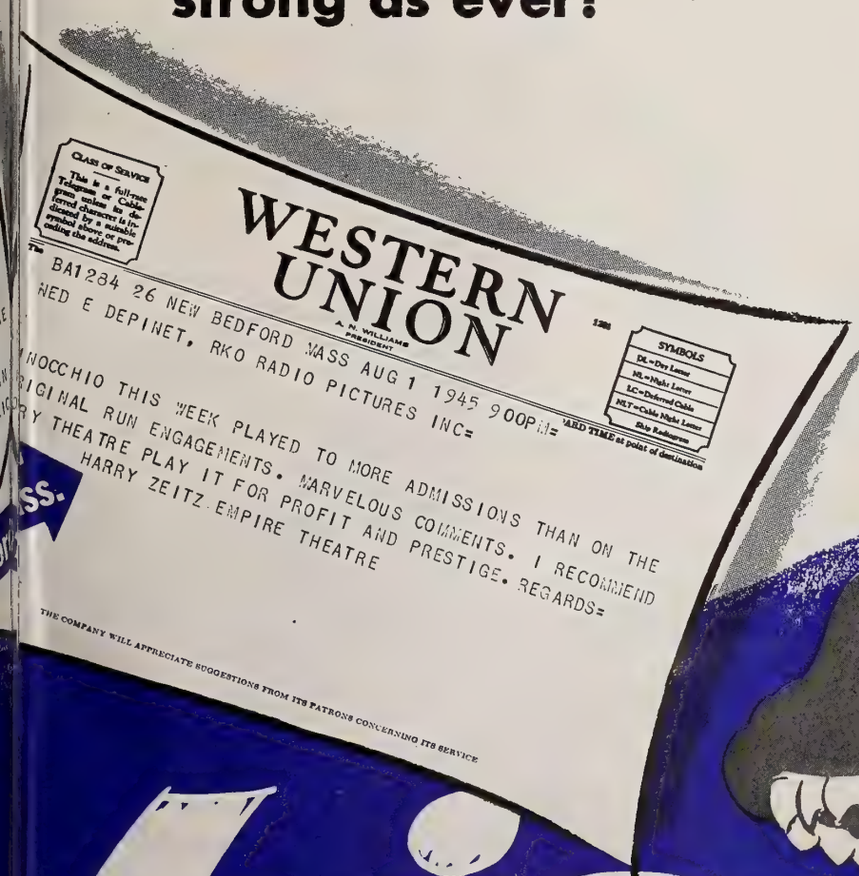
# Walt Disney's WONDERFUL ADVENTURES OF Pinoc

# n records every opening!

## New York...

**Box-office hit of the season at the Republic Theatre... 1st week 'way over anything in months... 2nd week big as the first... and 3rd looming up strong as ever!**

"Jiminy Cricket what a whale of a showman's show!"



# Southeastern Unit Moves to Direct Drive Support

A move to direct exhibitor effort in peace time to serve the nation and the community by theatre participation in drives and campaigns was started last week by the Southeastern Theatre Owners Association.

The organization announced its post-war plans in Atlanta at the time that War Activities Committee made known it would go out of business by the end of the year.

Nat Williams, president, said that a Southeastern Theatre Owners Public Activities Committee had been set up with a program sub-committee. He explained that "the theatres in the group believed they had done a worthwhile job in many ways during the war and that they had an obligation to continue under certain conditions to use their facilities in the public interest."

The purpose of the new group, he further pointed out, was "not to withdraw from any possible organization with the national War Activities Committee, but to join with such an organization if it comes about."

The STOA first organized a united front years ago at the time the Consent Decree came into being. It also functioned in connection with local and national taxation and legislative matters, and during the war, was particularly active in the industry's many war activities.

Those appointed to serve on the STOA Public Activities Program are: Tony Sudekum, Sidney Meyer, R. M. Kennedy, Frank Rogers, T. E. Watson, Mack Jackson, R. E. Martin, Milton E. Moore, William K. Jenkins, R. B. Wilby, William Karrh, Sidney Laird, L. J. Duncan, O. C. Lam, William R. Griffin, Abe Solomon, Hugh G. Martin and William J. Davis.

The program sub-committee includes: R. B. Wilby, chairman; William J. Jenkins, vice-chairman; M. E. Moore, of Jacksonville; Tony Sudekum, of Nashville; Mack Jackson, Alexander City, Ala., and Roy E. Martin, Columbus, Ga.

## William Benton Purchases Saratoga Springs Hotel

William E. Benton, who operates six theatres in northeastern New York, has purchased the Worden, leading hotel in Saratoga Springs, N. Y., his home town. It is reported that the price was more than $100,000. Mr. Benton was one of a group of leading Saratoga business men who last year formed a company to take over the Grand Union, one of Saratoga Springs' largest hotels. He is a partner in four situations with the Schine theatre interests which purchased the Ten Eyck Hotel in Albany last month.

## New WAC Release Set For September 13

The first War Activities Committee short to be released after the war's end will be "What Every Veteran Should Know," scheduled for national distribution by Universal Pictures beginning September 13. This 15-minute subject, made by Universal, describes the Government facilities available to help the veteran and tells him what he should do and where he should go immediately following his discharge.

## Paramount to Back Rice Play

Paramount has signed with The Playwrights Company to back and obtain the rights for film production to Elmer Rice's lastest play, "Dream Girl." The play will open in New York the middle of November with Betty Field as its star. The play is a romantic comedy.

## Dann Odeon Supervisor

Gordon Dann, formerly manager of the York theatre, Montreal, has replaced Don Gauld as supervisor of the eight Montreal theatres of Odeon of Canada. Mr. Gauld has been transferred to Odeon's home office.

## VICTORY LOAN DRIVE PLANNED FOR OCTOBER

**The Victory Loan Drive, originally planned for mid-September, is now set to open October 29 and close December 8, Fred M. Vinson, Secretary of the Treasury, announced August 22. The national quota will be $11,000,000,000, or $3,000,000,000 less than for the Seventh War Loan. Film industry representatives were to be called to Washington late this week to discuss plans for the campaign, following a meeting of 16mm. film men in Chicago, Monday and Tuesday.**

# 20th-Fox to Scrap Its Unreleased War Pictures

At the conclusion of Twentieth Century-Fox's third and fourth Victory Year sales meetings, held this week in Chicago and Des Moines, Tom Connors, vice-president in charge of distribution, made three important announcements. These were: 20th-Fox intends to scrap its unreleased war films; the company has increased its sales divisions from three to four, and L. J. Schlaifer has resigned as central sales manager.

At the conclusion of the Chicago meeting, Mr. Connors reported that "American Guerrilla" had been scrapped and would be replaced on the 1945-46 schedule by "Sentimental Journey." He sees little demand for war films for several years.

From Des Moines, Mr. Connors announced the Schlaifer resignation and revealed that in place of three sales managers, now functioning under William J. Kupper, general sales manager, there would be four managers in the future.

A. W. Smith, Jr., eastern sales manager, will head the New York, Philadelphia, Pittsburgh, Washington, Boston, New Haven, Albany and Buffalo exchanges.

W. C. Gehring, central and Canadian sales manager, will manage the Chicago, Milwaukee, Detroit, Cincinnati, Cleveland, Indianapolis, Des Moines, Minneapolis, Omaha, Kansas City, St. Louis, Toronto, Montreal, Calgary, St. John, Vancouver and Winnipeg exchanges.

The following exchanges will come under the west coast division, headed by Herman Wobber: San Francisco, Los Angeles, Portland, Seattle, Salt Lake City and Denver.

Harry G. Ballance, southern sales manager, will handle the Atlanta, Charlotte, New Orleans, Dallas, Oklahoma City and Memphis exchanges.

Previous Victory Year meetings have been held in New York and Atlanta and two more, to be held next week, are scheduled for Kansas City and San Francisco.

## Cocoanut Grove Site Purchased

The Film Exchange Transfer Company, Inc., Boston, has taken over the site of the former Cocoanut Grove nightclub, Boston, scene of the fire that cost the lives of a number of industry people. The one story structure will be altered to house business offices and a garage.

## 14th Street Theatre Sold

The two-story, 600-seat theatre at 235-237 East 14th Street, New York, has been sold by Mastercraft Builders, Inc., to Land Properties, Inc., represented by Joseph H. Katz. The house was assessed for $95,000.

## Outdoor Theatre for Blanchard

J. C. Irwin will open a new outdoor theatre at Blanchard, Iowa, in the near future.

# Rodgers Cites Big Shorts Demand; MGM Plans 54

With the announcement of its 1945-46 short subjects program, Metro-Goldwyn-Mayer this week called for more and better short subjects to fulfill a public desire and an industry need.

The statement came from William F. Rodgers, the company's vice-president in charge of sales, who cited three primary functions which make shorts important to the industry:

**1. They are a requisite for balanced screen entertainment.**

**2. Shorts act as a medium of public enlightenment which wins industry prestige and good will.**

**3. Shorts provide a laboratory and proving ground for the development of new screen talent and techniques.**

MGM will deliver a program of 54 short subjects next year, comprising four two-reel specials, including "Crime Does Not Pay" subjects, and the following one-reelers: 10 Pete Smith specialties; six John Nesbitt's "Passing Parades"; six Miniatures, 16 MGM cartoons and 12 FitzPatrick "Traveltalks." The last two series will be filmed in Technicolor. In addition, MGM will offer the customary 104 issues of News of the Day.

Declaring that "it was the shorts that nurtured this industry and it is the shorts that are still responsible for much of its progress," Mr. Rodgers began his statement by saying: "MGM believes that what the public wants and the industry needs is more, not less, shorts—and better ones."

He concluded with: "We cannot subscribe to the theory that the importance of a film is measured in terms of its length. . . . We believe that a good short can offer more satisfactory entertainment than an inferior feature on a double bill, with corresponding results at the box office. Without exception, we believe that shorts are a necessary complement to the feature picture for a full measure of screen entertainment. . . . The short subject is a powerful and informative medium which can continue to discharge a civic and social obligation which extends to every theatre in every community."

## Rodgers Clarifies Metro 19-Point Sales Policy

In a clarification of the 19-point Metro-Goldwyn-Mayer sales policy, announced last month, William F. Rodgers, vice-president and general sales manager, pointed out this week that the sales policy was not proposed as a general trade practice formula.

"The 19-point reassertion of the MGM sales policy," said Mr. Rodgers, "was made first so that our exhibitor customers might clearly know how we expect to conduct our business, and second, to make certain that they are understood thoroughly by our field forces and carried through by them."

Mr. Rodgers made the clarification after it was reported that some exhibitor leaders in Pittsburgh had denied endorsing the policy. "We are not attempting to write any formula for the motion picture business," Mr. Rodgers continued, "but failure of the industry to arrive at a satisfactory method of dealing with exhibitors will not deter us from carrying through policies we have found to meet with general exhibitor acceptance and, many times, enthusiastic endorsement."

## War Fund Film Changed To "Here Come the Yanks"

Title of the National War Fund short subject "Furlough" has been changed to "Here Come the Yanks," according to an announcement from War Activities Committee-Motion Picture Industry today. Release date was advanced from August 23rd to August 30th, to make possible necessary changes which brought the film up to date with the Pacific war situation. The picture, produced by RKO-Pathe, is being distributed to the nation's theatres by RKO-Radio Pictures.


Let yourself glow—when you meet
those 100 on-the-go girls in
"GEORGE WHITE'S SCANDALS"
An RKO Radio Picture

JOIN JOAN AND JACK AND SEE THE WHIRL!

A hey-hey hayride of hep rhythm and hilarity . . Styled by a famous Broadway showman to hit the peak of pep with solid songs, fancy stepping, spotlight romance and specialty sensations! . . .







GEORGE WHITE'S

# SCANDALS

Starring

JOAN DAVIS

JACK HALEY

Phillip Terry · Martha Holliday

Glenn Tryon · Bettejane Greer





ETHEL SMITH

Swing Organist

GENE KRUPA

and His Band

Produced by GEORGE WHITE

Directed by FELIX E. FEIST

Screen Play by HUGH WEDLOCK and HOWARD SNYDER, PARKE LEVY and HOWARD GREEN

Dance Numbers Created and Staged by ERNST MATRAY

RKO RADIO PICTURES

LITHO U S

# 20th-Fox Reports 26-Week Profit Of $5,433,360

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., last Friday reported consolidated net profit after all charges for the 26 weeks ended June 30, 1945, of $5,433,360.

After deducting dividends on prior preferred and convertible preferred stock, and a reserve for contingencies of $1,000, this amounted to $2.43 per share on the 1,895,698 shares of common stock outstanding at June 30. There were 1,742,006 shares of common stock outstanding at the comparable date in 1944.

The consolidated net profit after all charges reported by the corporation for the comparable 26 weeks of 1944 was $6,338,433, equal, after deducting dividends on the prior preferred and convertible preferred stocks, to $3.12 a share on the common stock then outstanding.

A comparison of the 26 weeks of 1945 with the 26 weeks of 1944 shows the following:

| | 26 Weeks to June 30, 1945 | 26 Weeks to June 24, 1944 |
|---|---|---|
| Gross income from sales and rentals of film and theatre receipts | $84,505,106.25 | $84,718,836.33 |
| Consolidated net profit before Federal taxes, minority interests and contingencies | 17,826,667.57 | 21,722,800.33 |
| Provision for Federal income and excess profits taxes | 10,525,000.00 | 14,520,000.00 |
| | 7,301,667.57 | 7,202,800.33 |
| Deduct net profit applicable to minority interests | 868,307.14 | 864,367.31 |
| | 6,433,360.43 | 6,338,433.02 |
| Deduct provision for contingencies | 1,000,000.00 | ..... |
| Net profit | $5,433,360.43 | $6,338,433.02 |

For the second quarter ended June 30, 1945, the consolidated net profit after all charges was $2,577,875 compared with a profit for the first quarter of 1945 of $2,855,485. The profit for the second quarter of 1944 on a comparable basis was $3,152,131.

## Pittsburgh Engagement Set For "Ziegfeld Follies"

MGM held a press luncheon on Friday at the William Penn Hotel, Pittsburgh, for local critics and publishers who, that evening, attended a special press screening of "Ziegfield Follies." The picture opens September 2 at the Nixon theatre for a two-week limited engagement. The initial two-a-day opening was held in Boston, August 13. The Pittsburgh engagement has an advance sale of more than $20,000. Mayor Cornelius D. Kelly was to have been presented tickets for the opening night by 12 Pittsburgh girls chosen as "Z" girls.

## Associated British Pictures Declares Final Dividend

Associated British Picture Corporation, London, has declared a final dividend of 12½ per cent for the year ended March 31. A total of 20 per cent for the year was declared, as compared with 17½ per cent for the previous year. Net profits for the year were announced at $1,977,852, compared with $1,962,004 for the preceding year.

## Donald Mack Gets Citation

Donald Mack, son of Irving Mack of the Filmack Trailer Company, Chicago, has been awarded the Presidential Citation. He is the youngest of three Mack brothers in the service and is with the Ninth Air Force in France.

## New Protest on "Dillinger"

Mrs. Isobel Ross, member of the Toronto Board of Education, has protested against the release of "Dillinger" in Ontario. She claims children are obviously influenced by the film.

## Disney Stockholders Approve Changes in Corporation

A series of amendments to Disney Productions' articles of incorporation was approved August 23 when Disney stockholders met in Hollywood. The amendments authorize an increase in the number of shares of common stock from 600,000 to 1,000,000; provide for the issuance of $2,500,000 principal amount of four per cent debentures; an increase in the number of directors from six to seven; changes in the present preferred stock sinking fund rquirements, and a change in the voting rights of preferred stockholders to provide that they may elect one member to the board as long as 10,000 or more shares of preferred are outstanding.

# RKO's 26-Week Net $2,421,778

A net profit of $2,421,778.78 for the 26-week period ended June 30, 1945, was reported this week by the Radio-Keith-Orpheum Corporation, which is approximately $150,000 less than the $2,588,593.02 reported for a similar period in 1944.

Gross profit from operations was listed at $6,417,277.76 for the first half of 1945 as compared with $7,597,103.61 for the similar 1944 period.

Provision for estimated income and excess profits taxes for the 1945 period was $3,340,778.78. Depreciation was set at $655,498.98.

## Eastman Kodak Company Nets $11,043,307

For the 24-week period ended June 16 Eastman Kodak Company and wholly-owned subsidiaries in the western hemisphere reported a net profit of $11,043,307. This is an increase of approximately two million dollars over the $9,224,506 reported for a similar period in 1944. Net sales were $147,263,338 as against $130,065,839 for the similar 1944 period. Earnings per common share for the 1945 period were listed as $4.39 after preferred dividend requirements. The report stated that renegotiation of 1944 sales and profits had not yet been concluded.

## Treasury Approves Bonus For RKO Employees

Within a week approximately 250 RKO employees will receive bonus checks totalling $100,000. It was reported this week that the Treasury finally had approved the bonus, which has been pending for a year. The bonus covers the period from September 1, 1943, to August 31, 1944, and is allowed from corporate earnings. Theatre managers, assistants and publicity men of RKO Theatres and affiliates will share the money.

## 20th-Fox to Release BMI Short Subject

"The Patients Are In," a British Ministry of Information short describing an incident in the life of an American soldier hospitalized in England, will be released soon by Twentieth Century-Fox. Scenes in the 111th General Hospital are shown. This is one of 14 similar institutions in Britain organized to receive wounded American soldiers. The unit landed in England in July, 1944, and has since cared for American wounded.

## Monogram Sets Dividend

W. Ray Johnston, president of Monogram Pictures, announced last week that the company's board of directors has declared a dividend of 13¾ cents per share on its outstanding convertible preferred stock, payable September 15 to stockholders of record September 1.

## Columbia Votes Dividend

Columbia Pictures Corporation announced this week that its board of directors had declared a dividend of 50 cents per share on the common stock of the company, payable September 21 to stockholders of record September 6, 1945.

# Consolidated Film Merger Plan Vote September 28

In line with Herbert J. Yates' proposed plan to reorganize his holdings to simplify their financial structures, a special meeting of the stockholders of Consolidated Film Industries, Inc., has been called for September 28 to vote upon a plan of merger and consolidation of Consolidated Film Industries and Republic Pictures Corporation with Setay Company, Inc.

Mr. Yates organized Consolidated Film Industries in 1922 and is now president and managing director of that company, which owns two-thirds of the outstanding stock of the Setay Company. Setay owns all the outstanding stock of Republic Pictures Corporation, which Mr. Yates organized in 1935.

The Setay Company is to be the surviving corporation and will be known as "Republic Pictures Corporation," which will have as its dominant business the production and distribution of motion pictures.

### *600,000 Shares Authorized*

The authorized capitalization of the merged corporation, which will be headed by Mr. Yates, will consist of 600,000 shares of $1 cumulative preferred stock with a par value of $10 each, each such share being convertible into one share of common stock; 2,750,000 shares of common stock with a par value of 50 cents each, and $5,200,000 principal amount of four per cent cumulative income debentures due June 30, 1965. All of the debentures, 400,000 shares of the new preferred stock, and 1,818,664 shares of the new common stock, will be issuable upon the consummation of the plan.

Under the plan, the holder of each share of Consolidated Film Industries, Inc., preferred stock will receive in exchange therefor, together with all rights in respect to dividend arrearages thereon, $13 principal amount of the new income debentures, one share of the new cumulative convertible preferred stock, and two shares of new common stock. The holder of each share of Consolidated Film Industries, Inc., common stock will receive in exchange three-quarters of one share of new common stock and the holder of each share of Setay Company, Inc., capital stock will receive in exchange six and one-half shares of new common stock. No shares will be issuable in respect of the stock of Republic Pictures Corporation inasmuch as all of its outstanding stock is owned by Setay.

### *To Liquidate Arrears*

The purposes of the merger are: to liquidate the existing dividend arrearages on the preferred stock of Consolidated Film Industries which, as of July 1, 1945, amounted to $13.50 per share, or a total of $5,400,000; to make the earnings arising from the business of producing and distributing motion pictures, now carried on by the present Republic Pictures Corporation, available for distribution as dividends; to reduce the present annual dividend requirement of $800,000 on the preferred stock of Consolidated Film Industries and to make possible the raising of additional capital for expansion purposes, or otherwise, through the issuance and sale of securities of the consolidated corporation.

The film laboratory and accessory business currently conducted by Consolidated Film Industries will be carried on by the consolidated corporation. Consolidated Molded Products Corporation, engaged in the plastic field, will become a subsidiary of the new corporation.

## RCA Promotes E. T. Brown

E. T. Brown has been appointed theatre service field supervisor for the Chicago district of the RCA Service Company. Mr. Brown was a theatre service engineer for many years in the New Orleans area, and for two years prior to his present appointment carried out military assignments both here and abroad as a member of the company's Government department.



GEORGE

# RAFT

CLAIRE TREVOR

SIGNE HASSO

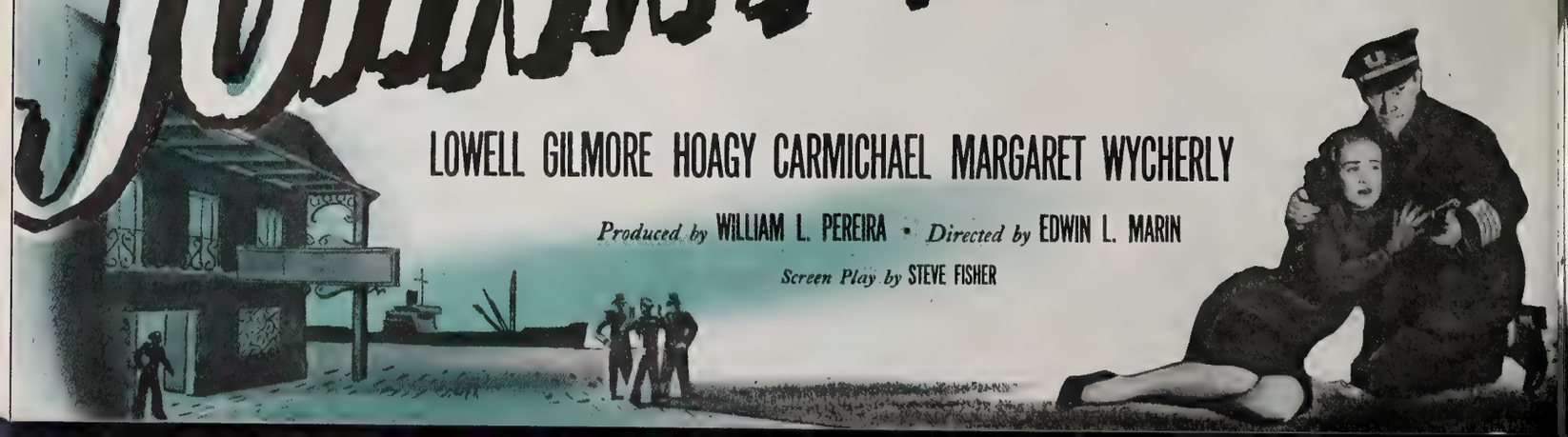
in

# JOHNNY ANGEL

LOWELL GILMORE HOAGY CARMICHAEL MARGARET WYCHERLY

*Produced by* WILLIAM L. PEREIRA • *Directed by* EDWIN L. MARIN

*Screen Play by* STEVE FISHER




that NEW ORLEANS WOMAN
was bad medicine for CAPTAIN JOHNNY!
—Derelict ship . . .
murdered crew . . .
stolen gold!—
and the flashy blonde
who was crazy for
Johnny the cause
of it all! . . . Down-
to-earth dynamite
in RKO's rugged
melodrama of
the high seas . . .
and of the
low lights
of the fabulous
Quarter of
New Orleans
HOAGY CARMICHAEL,
"Memphis In June"

# *Fromkess Leaves PRC Presidency Over Differences*

Leon Fromkess, president of PRC Pictures, resigned Monday in Hollywood, citing "differences of opinion regarding the future operations of the company" with the ownership as prompting his action.

PRC is an affiliate of Pathe Film Laboratories, Inc., of which Kenneth M. and John S. Young are the owners.

Resigning with Mr. Fromkess were Ben Schwalb, executive producer, and Don McElwaine, director of advertising and publicity. No announcement of an advertising director, pending the appointment of a new president, was made.

Kenneth Young, PRC board chairman, announced in Hollywood Tuesday the appointment of Reeves Espy as vice-president in charge of studio management, effective September 4. He had been associated with Samuel Goldwyn as production aide and more recently was executive assistant to B. G. De Sylva.

Mr. Fromkess was active in the formation of PRC in 1940 and was elected vice-president in charge of production in 1943. He became president in 1944, succeeding O. Henry Briggs. Mr. Fromkess and his two associates said they would announce new affiliations shortly.

Recently, the *Wall Street Journal,* in commenting on certain "over-the-counter stocks," cited the "spectacular performance of Pathe Industries" common stock which has "attracted attention."

Starting off at about six in the summer of 1944, at the time PRC was reorganized, the stock is now quoted at about 70, the *Journal* said. Net income per common share for the year 1944 was $4.49, exclusive of earnings of the Eastern Film Laboratory Division, the Hollywood Film Laboratory Division, Pathe Manufacturing Corp. and State Theatre Co., for the first six months of the year. The company's outstanding capital consists of 20,000 shares of four per cent preferred stock of $100 par and 100,000 common shares of $5 par, according to the Wall Street publication. There also was a bank debt of $1,916,500 at the year-end, carried as a current liability. Working capital was $1,350,230.

In addition to Pathe's laboratory facilities, the *Journal* mentioned its other interests, including film producing companies as well as educational institutions; equipment for the recording of documents on film (micro-photography); and real estate investments. Pathe owns 95 per cent of the Van Sweringen Company stock and other properties, some of which contain silica beds. "The Van Sweringen Co. has been in receivership for some years and this investment is carried at a low figure," the *Journal* observed.

## Filmosound Library Issues Educational Catalogue

The Bell and Howell Company, Chicago, has issued a catalogue of its Filmosound Library which lists 2,047 educational motion pictures. New supplementary catalogues now ready include a special list of war training films, a list of films for church use and another of classroom films for sale or lease. The recreational catalogue is in the process of revision. The new guide contains articles on the selection, production and projection of educational and community motion pictures.

## Theatre Company Changes Name

The Elliott-Ward Enterprises, Lexington, Ky., has changed its name to Ward Enterprises due to the death of Mr. John B. Elliott. The company is headed by Anna Bell Ward, who reports that all the thetares under the Ward Enterprises management are to be renovated and remodeled.

## Lease New York House

Max Zipperman and Sam Figler have completed negotiations for a long term lease of the Squire theatre, Eighth Avenue and 44th Street, New York. Extensive improvements and alterations are planned.

## Philadelphia Ticket Tax Revenue Gains 13%

An increase of 13.95 per cent in city amusement tax collections for the first six months of this year over last year was reported by Philadelphia City Treasurer Edgar W. Baird, Jr. The amusement tax receipts for the first six months of 1945 totaled $820,937, compared to $720,449 in the same period in 1944. Estimates on the 1945 budgets placed $1,500,000 as the figure expected to be derived from the city amusement tax. In 1944, the total collections for the year reached $1,493,346.

# *Complete Plans on Cohn Testimonial*

Representatives of the entertainment industry met in New York August 23 at the Hotel Astor to set details for the testimonial dinner to Jack Cohn, Columbia vice-president, to be held at the Waldorf-Astoria September 27. The dinner will highlight the industry's participation in the 1945 drive of the Joint Defense Appeal for the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Barney Balaban, Paramount president, presided, and Richard E. Gutstadt, national director of the Anti-Defamation League, was the principal speaker.

Among those present at the luncheon were: Malcolm Kingsberg, Leonard Goldenson, Samuel Schneider, George F. Dembow, Philip H. Reisman, Joseph McConville, Harry Brandt, S. H. Fabian, Norman Elson, Max Fellerman, Emil Friedlander, Leopold Friedman, John D. Hertz, Jr., Jack H. Levin, Irving H. Greenfield, Abe Montague, Eugene Picker, Paul Moss, Adolph Schimel, Budd Rogers, Edward M. Schnitzer, Sol A. Schwartz, Silas Seadler, Robert M. Weitman, Jacob Wilk, Walter Titus, Jr.

Also: Henry Arias, Louis Astor, Sam Berns, George Barnett, William Barnett, Rabbi Bernard Birstein, Max B. Blackman, William German, Maxwell Cohn, Louis Frisch, Jack Goetz, Max Gordon, Laurence Langner, Michael Todd, Marcus Heiman, Arthur Gottlieb, Ed Hyman, Arthur Israel, Jr., Alec Moss, Maurice Kann, Milton Livingston, Charles E. Lewis, Nat Kahn, Milton Kussell, Irving Kane, Albert A. Senft, Martin Levine, Harry Mandel, Jack Meyers, Henry Randel, Samuel Rosen, Harry Rubin, Edward N. Rugoff, Harold Rinzler, Bert Sanford, Sam Shain, Rudolph Sanders, Harry J. Takiff, Sam Tulpan, Louis Weinberg, Leslie Winik and Irving Wormser.

## New 16mm Film Unit Set For David Robbins

Picture Features, Inc., New York, announced recently the formation of David Robbins Productions, a 16mm film unit under the supervision of David Robbins, writer and photographer. The organization, which will be available to business firms for production of promotional and advertising films, will concentrate on entertainment films carrying informational and educational material. Production will be on 16mm color film with the intended purpose of releasing to the 16mm market, television and the regular theatrical channels. Six single-reel shorts already are in production.

## To Replace House

The present State theatre building at Hendersonville, N. C., is to be replaced by a larger and more modern structure, according to Harry E. Buchanan, city manager of North Carolina Theatres, Inc., owner of both the Carolina and State theatres at Hendersonville. The new State will have a seating capacity of 800, double that of the present structure.

## Plan Connecticut Theatre

The first post-war construction and conversion jobs in the New Haven area include complete remodeling of the Fishman Cameo, West Haven, construction of a new 1,400-seat house in Norwich by Loew's, for which ground is to be broken soon, and conversion of the former Strand, Norwich, by Edward Lord, new owner of the property.

# *Allied States Plan Organization of National Group*

Following the meeting in Pittsburgh last week of National Allied States Association board of directors at the William Penn Hotel, at which plans for organizing a permanent and national Conference of Independent Exhibitors association were discussed, a format of operation for CIE was reported under way. It was agreed to continue the Conference and enlarge its scope.

The new organization, as formulated by exhibitor leaders at the meeting, would constitute a single independent exhibitor association, but each independent unit would function autonomously. It was proposed that one or two trustees or directors would be elected by each unit in order to constitute a national panel.

According to reports the new unit favors the appointment of a well known national figure at a substantial salary and on a permanent basis to head the organization, although no definite plan or policy to this effect was adopted.

A resolution adopted by the Allied board at the meeting recommended that percentage deals should not be compulsory; that "blind pricing" be eliminated, and that practices "depriving an exhibitor of control over the operating policy of his theatre," such as preferred playing time, increased admissions and extended runs, be eliminated.

These proposals followed a general discussion of MGM's recently announced 19-point sales policy. The consensus was that some of the points are advantageous to exhibitors and others are less so.

Hugh W. Bruen and Robert H. Poole, of the Pacific Coast Conference of Independent Theatre Owners, announced at the Allied meeting that the association would hold its first convention since 1941, early in 1946, tentatively set for April, in Los Angeles. Invitations will be sent to all Allied members and to independent exhibitors throughout the country. The convention will not be, however, a joint meeting of all independent units, it was explained.

Allied directors indicated they probably would hold their spring board meeting in Los Angeles in conjunction with the PCCITO convention.

## Hixon Buying Equipment For Hawaiian Houses

Al Hixon of Hilo Theates, Ltd., which operates nine theatres on the island of Hilo in the Hawaiian Islands, arrived in San Francisco recently to buy projection, sound and other equipment for use by the circuit. Mr. Hixon formerly was connected with the Golden State Theatre circuit in San Francisco. He said business was about 50 percent above the level of 1939, although there were few servicemen on Hilo. Admission prices are about 30 cents and houses are open from nine A.M. to 10 P.M.

## Republic Plans Series

Republic will release the series of films to be based on the Johnny Fletcher detective stories by Frank Gruber at the rate of two annually over a period of three years. Walter Colmes, independent producer who has been releasing through Republic, will make them. Albert Dekker will star.

## Connor Leaves MGM Post

Jack Connor, Metro-Goldwyn-Mayer exploiteer with headquarters at Omaha, will leave the industry September 3 to become a sports columnist for the Minneapolis *Star-Journal.* Before joining MGM, held a similar position with the Minneapolis *Tribune.*

## Ideal Plans Expansion

Ideal Publications has taken over a building in Hollywood to house a camera department under the direction of Mel Traxel. The company, which publishes *Movie Life, Movie Stars Parade, Movies* and *Personal Romance,* plans expansion now the WPB has lifted all paper restrictions.

WARNER BROS.' TRADE SHOWINGS OF

# "RHAPSODY IN BLUE"

## MONDAY, SEPTEMBER 10th, 1945

| CITY | PLACE OF SHOWING | ADDRESS | TIME |
|---|---|---|---|
| Albany | Warner Screening Room | 79 N. Pearl St. | 12:30 P.M. |
| Atlanta | RKO Screening Room | 191 Walton St. N.W. | 2:00 P.M |
| Boston | RKO Screening Room | 122 Arlington St. | 2:30 P.M. |
| Buffalo | Paramount Sc. Room | 464 Franklin St. | 2:00 P.M. |
| Charlotte | 20th Century-Fox Sc. Rm. | 308 S. Church St. | 10:00 A.M. |
| Chicago | Warner Screening Room | 1307 So. Wabash Ave. | 1:30 P.M. |
| Cincinnati | RKO Screening Room | Palace Th. Bldg. E. 6th | 2:00 P.M. |
| Cleveland | Warner Screening Room | 2300 Payne Ave. | 8:00 P.M. |
| Dallas | 20th Century-Fox Sc. Rm. | 1803 Wood St. | 10:00 A.M. |
| Denver | Paramount Sc. Room | 2100 Stout St. | 2:00 P.M. |
| Des Moines | 20th Century-Fox Sc. Rm. | 1300 High St. | 12:45 P.M. |
| Detroit | Film Exchange Bldg. | 2310 Cass Ave. | 2:00 P.M. |
| Indianapolis | Paramount Sc. Room | 116 W. Michigan St. | 1:00 P.M. |
| Kansas City | 20th Century-Fox Sc. Rm. | 1720 Wyandotte St. | 1:30 P.M. |
| Los Angeles | Warner Screening Room | 2025 S. Vermont Ave. | 2:00 P.M. |
| Memphis | Paramount Sc. Room | 362 S. Second St. | 2:00 P.M. |
| Milwaukee | Warner Th. Sc. Rm. | 212 W. Wisconsin Ave. | 2:00 P.M. |
| Minneapolis | 20th Century-Fox Sc. Rm. | 1015 Currie Ave. N. | 2:00 P.M. |
| New Haven | Warner Th. Proj. Room | 70 College St. | 2:00 P.M. |
| New Orleans | 20th Century-Fox Sc. Rm. | 200 S. Liberty St. | 2:00 P.M. |
| New York | Home Office | 321 W. 44th St. | 2:30 P.M. |
| Oklahoma | 20th Century-Fox Sc. Rm. | 10 North Lee Ave. | 1:30 P.M. |
| Omaha | 20th Century-Fox Sc. Rm. | 1502 Davenport St. | 1:00 P.M. |
| Philadelphia | Vine St. Sc. Room | 1220 Vine St. | 11:00 A.M. |
| Pittsburgh | 20th Century-Fox Sc. Rm. | 1715 Blvd. of Allies | 1:30 P.M. |
| Portland | Jewel Box Sc. Room | 1947 N.W. Kearney St. | 2:00 P.M. |
| Salt Lake | 20th Century-Fox Sc. Rm. | 216 East 1st South | 2:00 P.M. |
| San Francisco | Republic Sc. Room | 221 Golden Gate Ave. | 1:30 P.M. |
| Seattle | Jewel Box Sc. Rm. | 2318 Second Ave. | 2:00 P.M. |
| St. Louis | S'renco Sc. Room | 3143 Olive St. | 1:00 P.M. |
| Washington | Earle Th. Bldg. | 13th & E Sts. N.W. | 10:30 A.M. |

# Mexican Studios Face New Crisis In Labor Strife

by LUIS BECERRA CELIS
*in Mexico City*

A crisis in the Mexican phase of the picture industry labor strife in Mexico was reached this week when Picture Production Union leaders, headed by Mario Moreno (Cantinflas), Mexico's leading money-making actor, obtained President Manuel Avila Camacho's promise that he soon would intervene in the strike and endeavor to bring peace to the industry.

The Picture Production Union was organized recently when six sections, the players dominating, quit the National Cinematograph Industry Workers Union, Mexico's original film labor organization. The bolting of the six units provoked bitter strife, with National practically preventing any players from making personal appearances in Mexican theatres and blocking them from making any radio appearances.

The Production Union is optimistic about the President settling the matter of personal appearances and the National's threatened strike called for September 10 against 17 leading Mexican producers and distributors. The strike will be called unless National's demand for a 50 per cent increase in salary is met.

### *Hurrying Productions*

The producers are seriously concerned and are hurrying to complete all pictures they have in production. But they are handicapped by the raw stock shortage and by insufficient funds. The industry's own bank, Banco Cinematografico, has suspended lending, credit, discounts and other cash aids in view of the industry's critical situation.

Forty prominent film leaders—producers, directors and players—recently took full-page advertisements in the newspapers to make clear their position. Calling themselves "pioneers," they accused National's leaders, particularly Salvador Carrillo, its secretary general, of systematically killing business which, they declare, they built with their own blood and sweat.

Members of the Production union declare as erroneous the reports that National's troubles with the Clasa and Azteca, Mexico's largest studios, are at an end. They report that the trouble is only partially eliminated with the studios agreeing to reinstate three of the several National members they dismissed, thereby averting the trouble which was threatened. The strike, the Production union states, is still brewing.

### *U. S. Situation Unchanged*

Meanwhile, the National's strike against the eight major American companies continues, with no progress reported this week. Settlement is being discussed by the Federal Board of Conciliation and Arbitration, which last week held the strike to be legal.

Local exhibitors are doing rather well at present, showing old American pictures, including "Prisoner of Zenda," some Laurel and Hardy pictures, a few new Mexican films, and some French and Argentine product. However, many theatres are in a state of panic because the public has had a surfiet of old screenings. The industry expects this situation will close practically all provincial theatres in the near future.

▽

The industry got a surprise, a not very agreeable one, with the issuance of a presidential decree that obliges producers, distributors, studio and laboratory operators, exhibitors and all others who, as employers, make money from the industry, to pay the income tax, an all-Federal one in Mexico. Many of these members of the industry had, for some time, been totally or partially exempt from the income tax. The surprise is the greater because, right now, the Ministry of Finance is making plans to exempt from this impost profits of producers when they are invested in the making of other pictures. The expressed idea of this plan is to help the producers make more and better pictures.

## MEXICO CITY GROSSES DECLINE SHARPLY

**Grosses in Mexico City first runs declined sharply as new American product was withheld at the height of the strike against the eight major American companies doing business in Mexico.**

**As examples of business done by first run theatres on a recent Sunday, greatest public amusement day in Mexico, these grosses were reported: "Una Cancion en la Noche" ("A Song in the Night"), Mexican production, $3,735 at the Cine Alameda; "La Barraca" ("The Hut"), also a new Mexican film, $3,213 at the Cine Chapultepec, and "The Tragedy of Mayerling", a revival, $3,100 at the Cine Palacio Chino.**

**As a comparison, Columbia's "An Unforgettable Song" grossed nearly $7,000 during a single Sunday before the strike.**

# Bell & Howell Has Veterans' Plan

A program of veteran reemployment is currently being carried through by the Bell and Howell Company, Chicago.

The program has been so successful that Bell and Howell recently received an award, the first of its kind in the nation, from the National Association of Personnel Directors and the Disabled American Veterans. The award was made for outstanding achievement in the employment and training of veterans.

The company appointed a veteran supervisor to handle all contacts with veterans. This supervisor then canvassed veterans and their friends in the company to determine how many employees in service would return to their jobs. Engineering, sales and production departments provided estimates of the number of employees needed. Individual cards were then set up which carried information about each veteran.

Where physical handicaps were found which would normally disqualify a veteran for a job, plans were developed to redesign machines to accommodate the handicapped.

Each veteran is placed after a conference of the veteran supervisor, the industrial relations director and the safety director. The company reports that the success of the plan is evidenced by "a surprisingly low turnover" during the course of its operation.

## Blank to Help Reorganize Des Moines Variety Tent

A. H. Blank, head of Central and Tri-States circuits, has informed R. J. O'Donnell, national chief barker, that he will cooperate in the reorganization of the dormant Des Moines tent. Mr. Blank has approved a change of name for the hospital he and Mrs. Blank have donated to Des Moines in memory of their son. The hospital will now be known as the Raymond Blank-Variety Club Memorial, and should the Des Moines tent return to full activity, this memorial hospital will become one of its chief charities.

## Alan Ladd Suspended

Alan Ladd has been suspended by Paramount for refusing to work. He had just completed "Calcutta" and was scheduled to start work soon in the Technicolor production, "California," co-starring Betty Hutton and directed by John Farrow. Mr. Ladd's career started four years ago when he played the leading role in "This Gun for Hire."

# 1942 Receipts of Industry Totaled $1,217,682,000

*Washington Bureau*

Income and excess profits taxes on the 1942 business of corporations engaged in the motion picture industry amounted to $73,858,000, based on total receipts of $1,217,682,000, it is disclosed by a statistical analysis completed by the Internal Revenue Bureau.

The figures were based on returns filed by 583 producing and 3,636 exhibition corporations, and showed that while less than half of the producers developed any taxable income on their operations for the first year in which the United States was at war, more than two-thirds of the exhibition companies contributed to the tax kitty.

Only 240 of the 583 producing corporations paid taxes, but those companies had aggregate receipts of $471,621,000 and net income of $80,289,000, of which $13,834,000 was subject to excess profits tax. Their taxes included $20,741,000 on income, $228,000 on declared value excess profits and $10,594,000 on excess profits, a total of $31,562,000. Another 281 corporations reported total receipts of $18,889,000, but had a deficit for tax purposes of $2,434,000. The remaining 62 corporations were inactive.

In the theatre field, 2,502 corporations reported total receipts of $663,408,000 and net income of $92,048,000, of which $29,272,000 was subject to excess profits tax. Their taxes included $19,978,000 on income, $135,000 on declared value excess profits and $22,183,000 on excess profits, a total of $42,296,000. Another 1,027 corporations reported total receipts of $63,765,000, but a deficit for tax purposes of $3,036,000. The remaining 106 companies were inactive.

The bureau reported that the tax-paying producing corporations paid dividends, in cash and assets other than their own stock, of $15,829,000, while the untaxed companies paid $10,000; the tax-paying exhibition corporations paid $28,662,000 against $147,000 for the untaxed concerns.

Value of the motion picture industry is well in excess of $1,500,000,000, it was indicated this week by additional figures released by the Bureau. Analysis of balance sheets submitted by corporations in connection with their tax returns for 1942 disclosed that 3,632 film companies had combined assets of $1,302,556,000. The Bureau reported cost of operations of the companies as $595,827,000, and compensation to officers as $23,367,000.

## Goldman to Open Philadelphia House with "Wonder Man"

William Goldman will open the Erlanger theatre, Philadelphia, on September 19 with Samuel Goldwyn's "Wonder Man." This will be the first time a picture has played the Erlanger since it was first leased five years ago to be used as a major picture house. Because of his inability to get first run product for the Erlanger, Mr. Goldman started his anti-trust suit against Warner Brothers and the distributors which he recently won.

## Eastman Kodak Buys Buildings in Queens

The Eastman Kodak Company has purchased the building on Roosevelt Avenue, Flushing, Queens. This building, which runs through to Locust Street, has been occupied by the company for the past three years and has been used for the processing of motion picture film and V-mail. The company also has purchased the adjoining property and plans to erect a building there after the war. The building was erected for the Daly Chevrolet Company in 1927.

## Spinale Enterprises Formed

Spinale Enterprises has been incorporated to carry on a theatrical supply business. The incorporators are Abraham Kaplan, Leon Feldman and Jacob A. Salzman, 299 Broadway, New York.

# *Chicago's Union Heads Charged With "Terrorism"*

In the midst of contract negotiations between the Chicago projectionists' union and exhibitor representatives, leaders of the Chicago union have been accused of operating with "gangster methods and terrorism."

This charge was thrown at Local No. 110 by Ora D. Bebb, secretary-treasurer of the local, who made the accusation in a cross complaint before Superior Court Judge John J. Lupe in connection with a suit brought by Ray Parker, former member of the union, who claims that Mr. Bebb participated in a conspiracy to force him out of the union.

Mr. Bebb, in denying the charge, accuses James J. Gorman, president of the Chicago Moving Picture Machine Operators Union; Eugene J. Atkinson, business agent, and Clarence Jalas, assistant agent, of attempting to dominate the union by the use of threats, intimidation and physical violence. These three were elected to office February 14, 1944, following the reorganization of the local after some of its former leaders had been sentenced to prison terms. They deny Mr. Bebb's charges.

Although Mr. Bebb has charged that Richard J. Walsh, IATSE president, has failed to respond to repeated requests to look into the local's affairs, Mr. Walsh reported that he has been investigating the charges for the past several weeks. Where he has found violations of by-laws, he said, he has directed that they be corrected and the union officers have complied.

The suit brought by Mr. Parker accuses the local's officers of spending $102,000 of the local's funds from May 1, 1944, to April 30, 1945, despite the fact that the local's income was allegedly only $78,000 during the same period. He further charges that Mr. Gorman, Mr. Atkinson and Mr. Jalas forced the membership, in August, 1944, to vote salary increases although expenditures exceeded the local's income. The local's contract expired August 31.

## Casanave Buys Four Films For Showing Abroad

Charles L. Casanave, president of Casanave Pictures, has purchased four Selznick productions. They are "Intermezzo", "The Prisoner of Zenda", "The Adventures of Tom Sawyer" and "The Garden of Allah". The films were prepared with French subtitles before the war, and eventually will be dubbed in French. They will be shown in France, Belgium, Switzerland and North Africa. All of the pictures had previous showings in the four countries, except "Intermezzo", which played only in Switzerland and Belgium. It is likely that the films will be dubbed in German for showings in German-speaking sections of Belgium, Mr. Casanave said.

## Dreifuss Joins UA Staff

Jerry Dreifuss, former night editor for United Features, has joined United Artists' home office publicity staff and will handle national publicity. A former staff member of the New York *Post*, Mr. Dreifuss has had one novel published and has a second ready for spring publication.

## Hirliman Acquires Short

Larry Lansburgh has sold his Kodachrome short subject on Pavno, the trick horse owned by Mexico's President Avilo Camacho, to International Theatrical and Television Corporation. Mr. Lansburgh is now in northern California doing a color subject on sheep dogs.

## Philco Dividend

The board of directors of Philco Corporation declared a dividend last week of 20 cents per share on common stock payable September 12, 1945, to stockholders of record August 28, 1945. The previous dividend was 20 cents per share paid June 12.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 27, No. 103**—Jap surrender mission to MacArthur. . . . MacArthur in Manila. . . . Halsey celebrates. . . . Names in the news: General De Gaulle, Premier Soong, Mrs. Wainwright. . . . Reconversion in America. . . . Secret of German V-2 rocket weapon sought in tests. . . . Sports: Track meet. . . . Art of sailing.

**MOVIETONE NEWS—Vol. 27, No. 104**—Jap surrender mission in Manila. . . . De Gaulle in U. S. hails America's victory effort. . . . Marshal Petain found guilty as Paris trial ends. . . . Wild victory celebration in London. . . . Heroes of the week. . . . Advice to high school students by Bing Crosby. . . . Sports: Bob Feller comes back. . . . G.Is see water show.

**NEWS OF THE DAY—Vol. 16, No. 301**—Japs en route to see MacArthur. . . . Navy seizes phony Jap hospital ship. . . . Nazi rocket bomb secret revealed. . . . U.S. reconversion in full swing. . . . Sports page: Gas rationing over, Manhattan goes to Belmont Park.

**NEWS OF THE DAY—Vol. 16, No. 302**—Japs get final U.S. terms. . . . War heroes in White House ceremony. . . . London hails the King and Queen on V-J Day. . . . Petain faces Laval in dramatic treason trial. . . . De Gaulle thanks America. . . . Water follies for wounded war veterans.

**PARAMOUNT NEWS—No. 104**—Washington welcomes De Gaulle. . . . Vigil's end; General Wainwright and Marine Lt. Col. Devereux rescued. . . . Japan's final fadeout: Japanese surrender envoys. . . . Evidence of Jap trickery. . . . Pearl Harbor after victory. . . . Aboard Admiral Halsey's ship. . . . MacArthur greets Nimitz.

**PARAMOUNT NEWS—No. 1**—London V-J Day. . . . Calling all youth. . . . Petain, the end. . . . Unconditional surrender: Historic meeting at Manila.

**RKO PATHE NEWS—Vol. 17, No. 2**—De Gaulle begins American tour. . . . President gives top U.S. honor to 28. . . . London goes wild over V-J news. . . . Bing Crosby speaks to U.S. kids. . . . Jap envoys in Manila.

**RKO PATHE NEWS—Vol. 17, No. 3**—Japanese surrender envoys. . . . News thrills nation's capitol. . . . First Navy veterans discharged on points. . . . U.S. seizes armed Jap hospital ship.

**UNIVERSAL NEWS—Vol. 18, No. 427**—Jap peace mission arrives. . . . Halsey celebrates. . . . America reconverts. . . . Red Cross munition ship. . . . Navy dischargees. . . . De Gaulle arrives. . . . Diaper service derby.

**UNIVERSAL NEWS—Vol. 18, No. 428**—Surrender conference in Manila. . . . School days on Okinawa. . . . De Gaulle reviews middies. . . . B-25 fights polio plague. . . . 28 heroes get Medals of Honor. . . . Bing sounds school call.

## National Screen Service Discusses Post-War Plans

A home office meeting of National Screen Service district managers was opened Monday, August 27, at the New York office. The three-day meeting was concerned with post-war plans for the company in administration, sales and operation. Herman Robbins, president; George F. Dembow, vice-president in charge of sales, and William B. Brenner, vice-president in charge of operations, led the discussions. District managers who attended the meeting were: Jack Cohen, eastern; William Bein, Central; Leo Abrams, northeastern; Charles P. Lester, Southeastern; Louis Patz, Midwestern, and Bernard Wolf, west coast.

National Screen has added three new districts to its previous group of four in order to reduce the number of offices in each district, thereby allowing for closer supervision in each area.

## J. W. Bird Buys Three Theatres in Vermont

J. W. Bird, owner of the Arlington theatre, East Arlington, Vt., has bought the Modern and Colonial theatres in Manchester Depot, Vt., and the Playhouse theatre in Manchester, Vt. It is reported that he took possession of the Colonial August 1. The theatres are served by most of the distributing companies from Albany.

## Many Reissues Scheduled For Chicago This Month

More than 42 per cent of the 57 pictures to be released in the Chicago area in September will be reissues, it was reported this week. Most of the 24 old pictures will be released by independent companies. However, Warner Brothers is reissuing "Thank Your Lucky Stars" and Paramount is scheduling "For Whom the Bell Tolls."

# *Studio Strikers in Threat to Picket All Film Houses*

Threat of nationwide picketing of theatres was made by the Conference of Studio Unions in Hollywood this week as another move in the studio strike, now in its 25th week.

The CSU said Monday it was going ahead with plans for theatre picketing in New York, San Francisco, Portland and Seattle, as soon as arrangements could be made.

Business agents of the principal unions on strike, at a meeting in Hollywood Monday afternoon, discussed ways and means to expedite the picketing in which CIO and AFL unions have pledged cooperation.

Tuesday, the CSU called its workers out of the General Service Studio, exempted by the union until now because it was used by independent producers on a rental basis. A picket line was thrown around the premises. Two pictures were shooting, Benedict Bogeaus' "Diary of a Chambermaid," and Edward Golden's "Breakfast in Hollywood," both for United Artists release.

Meanwhile, the U. S. Department of Labor, which had made previous attempts to intervene in the Hollywood strike, Tuesday again undertook to serve as mediator.

It was reported that L. P. Lindelof, president of the Painters International, had been distributing theatre boycott literature to painter locals throughout the country.

Pep Ruiz, business agent for the Screen Cartoonists Guild, Local 1461, New York, wired Herbert Sorrell, CSU head, that his union would picket New York theatres "to tell the public about your fight for honest unionism."

Richard Walsh, president of the International Alliance of Theatrical Stage Employees, said in New York last Friday that the IATSE proposed to take no action to counteract any picketing activities by the painters' union in New York. He said any action to nullify the effects of the picketing would have to be taken by the exhibitors themselves.

Meanwhile, Mr. Walsh is expected to oppose any move by IATSE New York operators Local 306 to call a strike against film companies, newsreels, New York and Brooklyn first run theatres and Loew and RKO circuit houses in New York.

The IATSE head has agreed to try to bring about a settlement in the contract disputes involving the two groups of Local 306 projectionists; those in the home offices and newsreels and those in theatres. No date has been set for resumption of negotiations, however.

The union's attempt to eliminate the "request clause" in the contracts is the principal stumbling block in both negotiations, it is said. Theatre representatives have turned down the union request for a 25 per cent wage increase and other benefits.

Intercession of Mr. Walsh is understood to be acceptable to film company and theatre representatives.

## New Theatre for Bellevue

A 600-seat theatre is being built in Bellevue, Wash., by A. S. Hainsworth, Seattle, Wash. Estimated cost for the house is $41,500. Designed by Bjarne H. Moe, the one-story building will be 50 by 120 feet and 30 feet high. Concrete floors, frame interior, built-up roofing, warm air heating and mechanical ventilation are specified.

## Powers to Join MGM

Richard Powers, west coast supervisor of the American Society of Composers, Authors and Publishers, has resigned from that organization to join Metro-Goldwyn-Mayer. Mr. Powers joined ASCAP in 1933, starting in the Portland office as district manager.

## Felder to Astor Film Exchange

Joseph J. Felder, former branch manager of Monogram's New York exchange, has joined Moe Kerman as associate partner in the Astor film exchange in New York.



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the sparkling stars
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## Metro-Goldwyn-Mayer

**CLOCK, THE:** Judy Garland, Robert Walker—The simplicity of the story and the good performances make this film stand out. This picture sent them all away feeling happy. Excellent cast and wonderful setting make it very believable. Business was excellent. Played Sunday, Monday, July 29, 30.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**GENTLE ANNIE:** James Craig, Donna Reed—Business above average for midweek. Everyone seemed well satisfied. Good work by a well chosen cast. Played Wednesday, Thursday, Aug. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**NOTHING BUT TROUBLE:** Laurel and Hardy—A good laugh-getter. We used it to advantage on a double bill with "House of Fear." They played to very good business. Everyone was satisfied. Played Friday, Saturday, July 27, 28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**VALLEY OF DECISION, THE:** Greer Garson, Gregory Peck—An outstanding grosser here. Topped everything for 1945. It pleased everyone of them, even those who doubted our advance notices that this picture would prove to be very good. It is a gilt-edged production. Its star cast matches its well told story. This is the only picture we have run four days in this small hamlet in over three years. Played Wednesday-Saturday, Aug. 8-11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

## Monogram

**ALASKA:** Kent Taylor, Margaret Lindsay—The usual Saturday attendance. Doubled with "Tucson Raiders." Played Friday, Saturday, Aug. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**FOREVER YOURS:** Gale Storm, Johnny Mack Brown—Played this on Sunday only to a below average audience. A fair picture but no action. Monogram had better stick to the "Dillinger" type pictures if they want to make money. Played Aug. 19.—J. K. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

## Paramount

**AFFAIRS OF SUSAN, THE:** Joan Fontaine, George Brent—Played to above average audience. My V-J audience on the first holiday was orderly as we played patriotic songs and showed the pictures of 40 servicemen from this county. "Susan" is a big hit. Played Wednesday, Thursday, Aug. 15, 16.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**HERE COME THE WAVES:** Bing Crosby, Betty Hutton, Sonny Tufts—Business fair but not extra good. Some were disappointed with the picture. Crosby fans felt that Bing was not given a proper picture. Played Sunday, Monday, Aug. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

## RKO Radio

**ENCHANTED COTTAGE, THE:** Dorothy McGuire, Robert Young—A swell picture which the ladies particularly liked. It is the type which pleases them after they come. Business was very good. Dorothy McGuire has developed a following here and each succeeding picture of hers is winning her new admirers. Played Sunday, Monday, Aug. 5, 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**IT'S A PLEASURE:** Sonja Henie, Michael O'Shea—This proved a very entertaining program here. Everyone liked it. Business was good. The costumes of Sonja were very nicely done with the exception of the one in the last number, which certainly didn't fit with the rest of the picture. Played Friday, Saturday, Aug. 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**PRINCESS AND THE PIRATE:** Bob Hope, Virginia Mayo—Good comedy in Technicolor which pleased average business. Played Sunday, Monday, Aug. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**THREE CABALLEROS:** Disney Cartoon Feature—The kids liked this full length Technicolor cartoon, but the older folks did not care for it and many of them walked out. Business was average. Played Wednesday, Thursday, Aug. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**WOMAN IN THE WINDOW, THE:** Edward G. Robinson, Joan Bennett—Good enough picture but too heavy for a small town where they want entertainment and not a mystifying film. Business was light. Played Wednesday, Thursday, Aug. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Republic

**BELLS OF ROSARITA:** Roy Rogers, Gabby Hayes—A great show for Friday and Saturday. Business was very good. Played Aug. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**END OF THE ROAD:** Edward Morris, June Storey—The regular attendance. Nothing to rave about. Played Wednesday, Thursday, Aug. 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**SANTA FE SADDLEMATES:** Sunset Carson, Linda Stirling—This Western is pretty corny but it pleased the plow boys on Friday and Saturday. Played Aug. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SHERIFF OF LAS VEGAS:** Bill Elliott, Bobby Blake—Wild Bill outdrew any Western star to date on this one. Played this on a double feature with "Circumstantial Evidence," which was very good. This was just a perfect double bill program. Played Friday, Saturday, Aug. 17, 18.—J. C Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**TUCSON RAIDERS:** Bill Elliott, Bobby Blake—Westerns always go over big. Doubled with "Alaska." Played Friday, Saturday, Aug. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## United Artists

**IT HAPPENED TOMORROW:** Dick Powell, Linda Darnell—Doubled with "End of the Road." Played Wednesday, Thursday, Aug. 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**MR. EMMANUEL:** Felix Aylmer, Greta Gynt—A very good picture and better than many which come from Hollywood. It needs plugging to get them in but it cannot fail to satisfy. We did very well and all who came enjoyed it. Played Wednesday, July 25.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

## Universal

**HI, BEAUTIFUL:** Martha O'Driscoll, Noah Beery, Jr.—A light picture well suited for the second spot on a double bill. These "B" musicals of Universal seem better suited for our trade than their "A" product. Played Friday, Saturday, Aug. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**HONEYMOON AHEAD:** Allan Jones, Grace McDonald—Nice little musical show which pleased all who came. Played Tuesday, Aug. 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**HOUSE OF FEAR:** Basil Rathbone, Nigel Bruce—A fine Sherlock Holmes film with every element for good entertainment. Doubled with Laurel and Hardy in "Nothing But Trouble." Business very good. Played Friday, Saturday, July 27, 28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**HOUSE OF FEAR:** Basil Rathbone, Nigel Bruce—This feature was very well produced and might go over well in localities where such films are popular. Played Friday, Saturday, Aug. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**I'LL TELL THE WORLD:** Lee Tracy, Brenda Joyce—Small budget comedy which pleased average business. Played Tuesday, Aug. 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SALOME, WHERE SHE DANCED:** Yvonne De Carlo, David Bruce—Surely this is Universal's greatest. It is a surprise package that really clicked. David Bruce is a new heart-throb. Miss De Carlo is very beautiful. Played Monday, Tuesday, Aug. 13, 14.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**SALOME, WHERE SHE DANCED:** Yvonne De Carlo, David Bruce—This is an exploitation special, if there ever was one. Plug it as something different than the run of the mill. It is not a super duper but there is enough story to hold it together and there is very fine Technicolor. If the mountain scenes are authentic, the photography on these several scenes is out of this world. Miss De Carlo does not need to act with her figure. I got a bad break on the harvest weather and V-J Day in the offing. Poor business, but it was not the fault of the picture. Played Saturday, Sunday, Aug. 11, 12.—Johnnie Hynes, Community Theatre, Conde, S. D.

**SALOME, WHERE SHE DANCED:** Yvonne De Carlo, David Bruce—This is a swell picture in Technicolor for a small town because it has plenty of action. The sophisticates will say it is corny, but go ahead and play it. Business was above average. Played Sunday, Monday, Aug. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SUDAN:** Maria Montez, Jon Hall—We did exceptionally well on the attendance at both showings of this picture. Monday was Civic Holiday and the crowd was greater that day. A very outstanding picture. Played Monday, Tuesday, Aug. 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**SUDAN:** Maria Montez, Jon Hall—A fine fairy tale in exceptionally good Technicolor. Can use more of this type of entertainment, which does not attempt to propagandize or moralize. Normal midweek business in spite of the harvest season. Played Wednesday, Aug. 8.—Johnnie Hynes, Community Theatre, Conde, S. D.

**THAT'S THE SPIRIT:** Jack Oakie, Peggy Ryan—This picture might have done better if it wasn't released so close to "The Horn Blows at Midnight." The story is O.K. and the cast is good, but we can't take too many of the same type in the same season. Business O.K. Played Wednesday, Aug. 1.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

## Warner Bros.

**CONSPIRATORS, THE:** Hedy Lamarr, Paul Henreid—This is another story about spies and underground movements, of which we have had too many. Hedy Lamarr is no draw here. Business was poor. Played Wednesday, Thursday, Aug. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**CRIME BY NIGHT:** Jane Wyman, Jerome Cowan—Fair little action picture, but if you don't play it, you won't miss anything. Played Tuesday, Aug. 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**LAST RIDE, THE:** Richard Travis, Eleanor Parker—Good little action picture which failed to draw. Played Tuesday, Aug. 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**GOD IS MY CO-PILOT:** Dennis Morgan, Raymond Massey—Played this one late in this territory but did excellent business. Best from this company this year. We had many excellent comments from our customers. Played Friday-Tuesday, July 27-31.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

# Short Features

## Metro-Goldwyn-Mayer

**THE MOUSE COMES TO DINNER:** Technicolor Cartoons—Our audience was kept in continuous laughter while this short was on the screen.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

## Official WAC Films

**TARGET TOKYO**—Entertaining War Activities two-reel subject.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Paramorunt

**GABRIEL CHURCHKITTEN:** Noveltoon—A nicely

*(Continued on following page)*

(Continued from preceding page)

done fairy tale in cartoon style which scored heavily with every showing here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**IN THE PUBLIC EYE:** Speaking of Animals—Exceptional single reel for laughter.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**ISLE OF TABU:** Musical Parade—Not as good as others in this series. The songs are slow and the dances are not in good taste.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

## RKO Radio

**FLICKER FLASH BACKS:** No. 7—A good subject featuring Charlie Chaplin in "The Floorwalker."—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SKI GULLS:** Sportscope—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SWIM BALLET:** Sportscope—Entertaining sport reel. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SWING FEVER:** Headliner Revivals—Good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Twentieth Century-Fox

**MOTHER GOOSE NIGHTMARE:** Terrytoons—Offstage voice puts the Mother Goose characters through their paces in a very funny fashion. Pleased all here. —Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**SMOKY JOE:** Terrytoons—Very good cartoon in Technicolor about an old fire horse.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**THE WEST COAST QUESTION:** March of Time—A pertinent film on the problem of what to do with people and war plants after the war. This was well received here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

## Universal

**PIGTAIL PILOT:** Personal Oddities—These shorts are always the same to me, but they fill up time. Good short. —Nick Raspa, State Theatre, Rivesville, W. Va.

**WINGS IN RECORD TIME:** Variety Views—No good. Too old. Nothing to it. Don't play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

## Warner-Vitaphone

**CIRCUS BAND:** Melody Master Bands—This is as good as a three-ring circus. It shows circus acts, clowns, animals and a good circus band. Being an ex-circus band leader, I got a terrific kick out of this one-reel film.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**HARE TRIGGER:** "Bugs Bunny" Specials—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**LEARN AND LIVE:** Featurettes—An interesting two-reel short showing scenes from the training reels which are shown our boys in camp.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**OVERSEAS ROUNDUP NO. 2:** Vitaphone Varieties—Entertaining short of the newsreel type.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**TALE OF TWO MICE:** Merrie Melodies Cartoons—Another good Technicolor cartoon from Warners.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**TALE OF TWO MICE:** Merrie Melodies Cartoons—This is about two mice who look and act like Abbott and Costello. Had some laughs. Good cartoon.—Nick Raspa, State Theatre, Rivesville, W. Va.

**MEATLESS FLY-DAY:** Merrie Melodies Cartoons—Entertaining Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**WATER BABIES:** Sports Parade—Entertaining sports reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Serial

## Columbia

**BRENDA STARR, REPORTER:** 13 episodes—The best serial we have played from Columbia.—Victor Wojtek, Alamo Theatre, Robert Lee, Texas.

## "The 900" Release Set

The national release date for "The 900," British Information Service documentary subject being distributed through Warner Brothers, has been set for September 15, it was announced last week by Norman H. Moray, short subject sales manager.

# *Short Product in First Run Houses*

### *NEW YORK—Week of August 27*

***ASTOR: Dog Watch*** ..... ***RKO***
Feature: Wonder Man ..... RKO

***CAPITOL: Mouse in Manhattan*** ..... ***MGM***
***Tee Tricks*** ..... ***RKO***
Feature: Anchors Aweigh ..... MGM

***CRITERION: Tee For Two*** ..... ***MGM***
***Village of the Past*** ..... ***Universal***
Feature: Strange Affair of Uncle Harry ..... Universal

***GLOBE: Speakin' of the Weather*** .... ***Vitaphone***
***Overseas Roundup*** ..... ***Vitaphone***
***The Southerner*** ..... ***United Artists***

***HOLLYWOOD: Orders From Tokyo*** ... ***Vitaphone***
***Hare Conditioned*** ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.

***MUSIC HALL: Donald's Crime*** ..... ***RKO***
***The New American Frontier (March of Time)*** ***20th Cent.-Fox***
Feature: Over 21 ..... Columbia

***PARAMOUNT: Pop-Pie-Ala Mode*** .... ***Paramount***
***A Musical Way (Speaking of Animals)*** ***Paramount***
Feature: Incendiary Blonde ..... Paramount

***RIALTO: Blue Winners*** ..... ***Paramount***
***Scrappily Married*** ..... ***Paramount***
Feature: This Gun For Hire ..... Paramount

***RIVOLI: Jasper and the Bean Stalk*** ... ***Paramount***
***From A to Zoo*** ..... ***Paramount***
Feature: Love Letters ..... Paramount

***STRAND: Wagon Heels*** ..... ***Vitaphone***
***Miracle Makers*** ..... ***Vitaphone***
***Orders From Tokyo*** ..... ***Vitaphone***
Feature: Pride of the Marines ..... Warner Bros.

### *CHICAGO—Week of August 27*

***APOLLO: Where's the Meat (March of Time)*** ***20th Cent.-Fox***
Feature: Pillow to Post ..... Warner Bros.

***GRAND: Weapons of War*** ..... ***United Artists***
Features: The Bullfighters ..... 20th Cent.-Fox
Within These Walls ..... 20th Cent.-Fox

***ORIENTAL: As the Fly Flies*** ..... ***Columbia***
***Overseas Roundup No. 2*** ..... ***Vitaphone***
Feature: The Gay Senorita ..... Columbia

***ROOSEVELT: The First-Aiders*** ..... ***RKO***
Feature: A Bell for Adano ..... 20th Cent.-Fox

***STATE LAKE: Tee for Two*** ..... ***MGM***
Feature: The Valley of Decision ..... MGM

***UNITED ARTISTS: Chips and Putts*** .... ***Columbia***
Feature: Thrill of a Romance ..... MGM

***WOODS: Screen Snapshots No. 9*** ..... ***Columbia***
Feature: Wonder Man ..... RKO

## Sees Need For New Equipment In Western Europe

About one-fourth of all theatre projection and sound equipment in France, Belgium, North Africa and Italy needs almost immediate replacement, according to Fred H. Hotchkiss, vice-president and general manager of Western Electric Company, who has recently returned to New York from a three-month inspection trip through Western Europe and North Africa.

"Complete lack of new equipment and scarcity of maintenance supplies during five years, plus some war damage, have placed about every fourth theatre on the critical list," Mr. Hotchkiss said.

Two completely new French production studios are to be built at Nice and near Paris, he said. He added that each will involve eight to ten stages and it is expected that American, English and Russian producers will be invited to use the studios.

Belgium seems to be recovering most rapidly from the effects of war, and Mr. Hotchkiss expects to see an early reopening of trade with that country. Algiers is likewise almost back to normal. On the other hand, he expects that trade restrictions in France and Italy will continue for some time.

## Marc Connelly Joins Disney To Write Screen Story

Marc Connelly, prominent Broadway playwright and author of "The Green Pastures," has been retained by Walt Disney to write an original story which will be titled "The Emperor and the Nightingale." The picture is planned for production in 1946 and will contain live action. At present Disney is reconstructing a sound stage to accommodate live action photography. In line with this trend, the Disney studios recently purchased Sterling North's "Midnight and Jeremiah."

## 14,000 Bookings for Documentary

On the basis of contracts already closed, bookings of "Orders From Tokyo," Technicolor documentary short revealing Jap atrocities in the Philippines, will exceed 14,000, according to Norman H. Moray, short subject sales manager for Warner Brothers. The picture is being sold by Warners as a regular short.

# *Hollywood Group To Continue Aid*

Although the war is over, 3,500 members of the Hollywood Writers Mobilization, a group of industry workers organized specifically for war service, "plan to go on serving the country in peace-time as in wartime," according to an announcement last week in Hollywood from Emmel Lavery, chairman of the HWM.

"The end of the war will not be the end of the job, so far as writers in Hollywood are concerned," Mr. Lavery declared. "Clarifying the issues and the goals of peace will be even a bigger job than clarifying the issues of war," he said.

Reviewing some of the organization's war activities up to V-J Day, Mr. Lavery reported that the writers had assisted in the preparation of 195 documentary and short subject films; 1,050 radio scripts; 910 Army and Navy camp sketches; 891 War Bond and Red Cross blood bank speeches; 29 war agency brochures; 116 feature articles on war activities; 350 posters and slogans, and 60 songs."

USO also plans to continue its entertainment program beyond the war, Lindsley F. Kimball, president of USO, announced in New York last Sunday.

"Surrender of Japan means that the USO and USO-Camp Shows' work for the men and women in the armed service of their country, at home and overseas, enters a new phase. The extent and mobility of the operation will be guided, as in the past, by the plans of the Army and Navy."

Part of its program for the future, Mr. Kimball said, will be to provide entertainment, including Hollywood star appearances, for the armies of occupation, men in demobilized camps, in hospitals and transportation camps, as well as for armies shifted to Hawaii and the Philippines.

# GOOD NEWS

MARK HELLINGER




UNIVERSAL

*We are very happy to announce that*

# MARK HELLINGER

... internationally known newspaper columnist, War Correspondent, and noted motion picture producer ... will now produce for

# UNIVERSAL

*Watch for his first* "GOOD NEWS" *for the screen!*

# PICTURE GROSSES

*A statistical compilation and comparison of Box-Office Performance in first-run theatres*

**Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.**

**Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1945.**

**SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.**

**INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.**

## WONDER MAN (RKO)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $798,000 |
| Comparative Average Gross | 581,400 |
| Over-all Performance | 137.2% |

| | |
|---|---|
| CHICAGO—Woods, 1st week | 200.0% |
| CHICAGO—Woods, 2nd week | 173.3% |
| CHICAGO—Woods, 3rd week | 193.3% |
| CHICAGO—Woods, 4th week | 153.3% |
| CHICAGO—Woods, 5th week | 126.6% |
| CHICAGO—Woods, 6th week | 126.6% |
| CHICAGO—Woods, 7th week | 146.6% |
| CHICAGO—Woods, 8th week | 140.0% |
| CHICAGO—Woods, 9th week | 120.0% |
| CINCINNATI—RKO Palace, 1st week | 187.9% |
| CINCINNATI—RKO Palace, 2nd week | 135.3% |
| NEW YORK—Astor, 1st week | 164.3% |
| NEW YORK—Astor, 2nd week | 150.1% |
| NEW YORK—Astor, 3rd week | 150.1% |
| NEW YORK—Astor, 4th week | 140.1% |
| NEW YORK—Astor, 5th week | 110.1% |
| NEW YORK—Astor, 6th week | 116.1% |
| NEW YORK—Astor, 7th week | 113.3% |
| NEW YORK—Astor, 8th week | 127.4% |
| NEW YORK—Astor, 9th week | 116.1% |
| NEW YORK—Astor, 10th week | 113.3% |
| NEW YORK—Astor, 11th week | 110.5% |
| SAN FRANCISCO—Warfield | 155.3% |
| ST. LOUIS—Shubert | 140.0% |

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## STORY OF G. I. JOE (UA)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $407,500 |
| Comparative Gross Average | 330,000 |
| Over-all Performance | 123.4% |

| | |
|---|---|
| BALTIMORE—Keith's, 1st week | 114.8% |
| BALTIMORE—Keith's, 2nd week | 94.6% |
| BOSTON—Metropolitan (DB) Tell It To a Star (Rep.) | 115.2% |
| BUFFALO—Lafayette (DB) Leave It to Blondie (Col.) | 179.3% |
| CINCINNATI—Capitol | 185.6% |
| CLEVELAND—Loew's State | 139.3% |
| INDIANAPOLIS—Loew's, 1st week | 86.6% |
| INDIANAPOLIS—Loew's 2nd week | 63.0% |
| LOS ANGELES—Music Hall Beverly Hills, 1st week | 100.0% |
| LOS ANGELES—Music Hall Beverly Hills, 2nd week | 95.2% |
| LOS ANGELES—Music Hall Downtown, 1st week | 100.0% |
| LOS ANGELES—Music Hall Downtown, 2nd week | 96.7% |
| LOS ANGELES—Music Hall Hawaii, 1st week | 177.7% |
| LOS ANGELES—Music Hall Hawaii, 2nd week | 175.9% |
| LOS ANGELES—Music Hall Hollywood, 1st week | 100.0% |
| LOS ANGELES—Music Hall Hollywood, 2nd week | 100.0% |
| PHILADELPHIA—Fox, 1st week | 158.3% |
| PHILADELPHIA—Fox, 2nd week | 110.8% |
| PHILADELPHIA—Fox, 3rd week | 113.1% |
| SAN FRANCISCO—United Artists, 1st week | 179.6% |
| SAN FRANCISCO—United Artists, 2nd week | 164.0% |
| TORONTO—Uptown | 97.8% |
| WASHINGTON—Earle (SA) Vaudeville | 132.4% |
| WASHINGTON—Metropolitan, MO 1st week | 129.4% |

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## CHRISTMAS IN CONNECTICUT (WB)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $555,500 |
| Comparative Average Gross | 466,900 |
| Over-all Peformance | 118.9% |

| | |
|---|---|
| BOSTON—Metropolitan (DB) The Shanghai Cobra (Mono.) | 111.5% |
| BUFFALO—Buffalo | 100.5% |
| LOS ANGELES—Warner's Downtown, 1st week | 154.2% |
| LOS ANGELES—Warner's Downtown, 2nd week | 101.0% |
| LOS ANGELES—Warner's Downtown, 3rd week | 53.1% |
| LOS ANGELES—Warner's Hollywood, 1st week | 140.2% |
| LOS ANGELES—Warner's Hollywood, 2nd week | 125.8% |
| LOS ANGELES—Warner's Hollywood, 3rd week | 87.4% |
| LOS ANGELES—Warner's Wiltern, 1st week | 141.4% |
| LOS ANGELES—Warner's Wiltern, 2nd week | 93.4% |
| LOS ANGELES—Warner's Wiltern, 3rd week | 73.1% |
| MILWAUKEE—Warner, 1st week (DB) Jealousy (Rep.) | 116.7% |
| MILWAUKEE—Warner, 2nd week (DB) Jealousy (Rep.) | 116.7% |
| NEW YORK—Strand, 1st week (SA) Erskine Hawkins' Orch., The Charioteers | 146.8% |
| NEW YORK—Strand, 2nd week (SA) Erskine Hawkins' Orch., The Charioteers | 133.8% |
| NEW YORK—Strand, 3rd week (SA) Erskine Hawkins' Orch., The Charioteers | 124.5% |
| NEW YORK—Strand, 4th week (SA) Erskine Hawkins' Orch., The Charioteers | 111.5% |
| SAN FRANCISCO—Fox (DB) Jealousy (Rep.) | 117.2% |
| SAN FRANCISCO—State, MO 1st week (DB) Jealousy (Rep.) | 115.3% |

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## DILLINGER (Mono.)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $433,300 |
| Comparative Average Gross | 465,100 |
| Over-all Performance | 118.6% |

| | |
|---|---|
| BALTIMORE—Mayfair, 1st week | 133.3% |
| BALTIMORE—Mayfair, 2nd week | 116.6% |
| BALTIMORE—Mayfair, 3rd week | 100.0% |
| BOSTON—Fenway (DB) A Sporting Chance (Rep.) | 81.3% |
| BOSTON—Paramount (DB) A Sporting Chance (Rep.) | 83.6% |
| BUFFALO—20th Century (DB) G. I. Honeymoon (Mono.) | 109.3% |
| CLEVELAND—RKO Palace | 80.0% |
| CLEVELAND—Warner's Lake, MO 1st week | 103.0% |
| DENVER—Paramount (DB) Honeymoon Ahead (Univ.) | 106.8% |
| INDIANAPOLIS—Lyric, 1st week (DB) G. I. Honeymoon (Mono.) | 187.5% |
| INDIANAPOLIS—Lyric, 2nd week (DB) G. I. Honeymoon (Mono.) | 93.7% |
| KANSAS CITY—Tower | 118.8% |
| LOS ANGELES—Orpheum, 1st week | 128.5% |
| LOS ANGELES—Orpheum, 2nd week | 70.0% |
| NEW YORK—Victoria, 1st week | 246.0% |
| NEW YORK—Victoria, 2nd week | 184.2% |
| NEW YORK—Victoria, 3rd week | 184.2% |
| NEW YORK—Victoria, 4th week | 144.6% |
| PHILADELPHIA—Stanton, 1st week | 170.9% |
| PHILADELPHIA—Stanton, 2nd week | 86.2% |
| PHILADELPHIA—Stanton, 3rd week | 86.3% |
| PITTSBURGH—Fulton, 1st week | 130.9% |
| PITTSBURGH—Fulton, 2nd week | 60.0% |
| SEATTLE—Orpheum, 1st week (DB) Delightfully Dangerous (UA) | 127.8% |
| SEATTLE—Orpheum, 2nd week (DB) Delightfully Dangerous (UA) | 88.2% |
| ST. LOUIS—Fox (DB) Docks of New York (Mono.) | 98.3% |
| ST. LOUIS—St. Louis, MO 1st week (DB) Nob Hill (20th-Fox) | 126.3% |
| TORONTO—Uptown, 1st week (DB) Divorce (Mono.) | 90.0% |
| TORONTO—Uptown, 2nd week (DB) Divorce (Mono.) | 87.2% |
| WASHINGTON—Columbia, 1st week | 148.1% |
| WASHINGTON—Columbia, 2nd week | 111.1% |

# *Price Scales in Denmark Cut by Control Board*

by KRIS WINTHER

*in Copenhagen*

All theatre admissions in Denmark recently have been reduced. Admission prices here, as practically all other prices in the country, are fixed by the Danish State's Price Control Board.

Admissions hitherto ranged from about 22 cents to 65 cents. Now, in Copenhagen, admissions have been reduced approximately two cents. In rural houses there has been a three-cent reduction and in small town theatres prices have been reduced four cents.

Actual losses for the exhibitor are considerably less, however, since the state, collecting a 40 per cent amusement tax, loses about one cent minimum on each new sale while the distributors, getting 30 per cent of the remainder, are in for a loss of less than one-half cent on each ticket sold. The actual reduction is thus shared by three parties, the state and the exhibior bearing the brunt of the reduction.

First to protest this reduction were the Danish production companies which claimed that the reduced income on their productions, distributed by themselves, carries away the margin between possible profit and loss. No direct action was taken, however, by the production companies.

At present, the exhibitors, having also made a fruitless protest, are taking stronger measures against the reduction by appealing the question to the Court of Complaints, comprised of a judge of the Supreme Court, a professor of law and two members of the Ministry of Commerce. No date has been set for a hearing and, until the matter has been discussed, the new prices, set June 8, will hold good.

For foreign film interests the hearing will be of some importance as their income on product released in Denmark may once more be increased in case the final decision goes against the Price Control Board.

## Break Ground for New Studio in Yonkers

Ground has been broken in Yonkers, N. Y., for the construction of a studio to cost $350,000, it has been announced by Stanley Neal, President of Associated Filmakers. The new studio will occupy six and one-half acres.

The construction of two large revolving stages for television production and the installation of lighting equipment perfected during the war will be features of the new plant. In addition, architect's drawings call for facilities allowing for special scenic effects and process photography.

In announcing the new studio Mr. Neal said, "the ready public acceptance of educational and documentary short subjects during the past several years has motivated our building this new studio here in the east."

## Legion of Decency Reviews Six New Productions

The Legion of Decency this week reviewed six new productions, approving all of them. In Class A-I, unobjectionable for general patronage, were: "Abbott and Costello in Hollywood," "Saddle Serenade" and "State Fair." In Class A-II, unobjectionable for adults, were: "Duffy's Tavern," "The Lost Weekend" and "Pride of the Marines."

## Shift Chicago Policy

Due to the mounting backlog of pictures awaiting release dates in its first run houses, Balaban and Katz, Chicago, has abandoned the practice of using the Apollo or Garrick theatres for moveover engagements. Formerly pictures that played Chicago have been moved to the two theatres for additional playing time. At present, a picture's run is limited to one first run house.

MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

## Public Relations Bureau

All indications point to the fact that there is a vital need for a centralized organization to promote public relations for the theatre industry everywhere in the nation.

In the past few months there has been open condemnation from the press, the pulpit and from laymen because of the many instances where theatre advertising has resorted to extremes of both bad taste and gross misrepresentation.

Theatre owners with investments to safeguard can do little by themselves to counteract the evils of such unethical practice. As a unit much can be done not only to offset resentment by the public but to bring influence in quarters where the offenders may be called to account.

The rapid and successful growth of the theatre industry during the past three decades has been in large measure reflected by the high quality and calibre of manpower which was attracted to our business.

The war has been a serious interruption in the training and development of managerial timbre for the future. A central public relations agency could do a grand job awakening returning service men to the opportunities which our business offers for those with special ability and high ambition. Thus could we be assured that further expansion would not be retarded or hindered through lack of trained personnel.

Despite various attempts which the industry has made to activate a centralized public relations agency, none actually exists, save the service rendered by the War Activities Committee, which was in the main dedicated to propagating the nation's war effort. Of this, then, the public is fully conscious.

Now the war is over, and last week it was announced that the War Activities Committee would cease to function following the Victory Loan Drive.

Regional committees, welded through affiliation, and the influence of the War Activities Committee during these past years have intermittently indicated a desire to continue the function of public relations when the war ended.

Last week a statement issued by Nat M. Williams of Interstate Enterprises in Thomasville, Ga., said that Southeastern Theatre Owners Association, of which he is president, is establishing a Public Activities Committee for promoting the industry during peacetime.

If it is the purpose of Mr. Williams' organization to further causes such as and similar to those we have mentioned and to interest itself in additional plans to create goodwill among theatre patrons, then the Georgia group may be taking the lead in a worthy enterprise. Aside from any economic problems which may confront exhibitors during and after the period of conversion, there is much useful work to be rendered by national or local agencies which may well have their beginnings in Mr. Williams' announcement.

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## Coincidental and Effective

From two showmen representing two circuits, and from two widely separated geographical points, this past week we received identical promotions which arrived in the same mail.

From Helen Wabbe, publicist at the RKO Golden Gate theatre, San Francisco, we received a Quigley Award entry, including co-operative newspaper advertising she promoted, along with other material resulting from an arrangement whereby Count Basie, current headliner, autographed records at one of the local music shops.

From Washington, D. C., we learn that Hank Shields, Jr., publicity manager for the Loew theatres there, used the same device to publicize his stage headliner, Fred Lowery.

Other showmen interested in enlarging the scope of their promotional activities might find additional inspiration for their efforts by taking a cue from these Round Tablers.

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## Movie Plot

If anyone is contemplating writing a book of miraculous war experiences they cannot overlook those of Lt. Alvin E. Levenson, formerly at Century Circuit's College theatre in Brooklyn.

A short time ago, Lt. Levenson's Helldiver collided with another plane. He bailed out, dropped 1,500 feet into the Pacific when his chute failed to open. Three hours later he was picked up by a Navy patrol craft.

Insisting upon flying so that he would not lose his nerve, he participated in two attacks on Tokyo and Muraron. Both times his plane was hit my enemy fire but both times he returned safely to his carrier base.

—CHESTER FRIEDMAN

# BIG



## Paramount

Has One Of The Most Successful Reissues
In The History Of The Industry—

# "NORTH WEST MOUNTED POLICE"

COOPER !
CARROLL !
GODDARD !
DE MILLE !
TECHNICOLOR !

SERVING THE INDUSTRY FOR ONE THIRD OF A CENTURY....

ER

# THAN THE ORIGINAL RUN IN FIRST WEEK OF RETURN ENGAGEMENT AT THE DENHAM, DENVER!

BIGGER

THAN "AFFAIRS OF SUSAN," "BRING ON THE GIRLS" "SALTY O'ROURKE," "OUT OF THIS WORLD," OR "PRACTICALLY YOURS" IN MANY OF ITS FIRST REISSUE DATES!

BIGGEST

OPENING DAY IN 30-YEAR HISTORY OF THE PROVIDENCE STRAND!

You Can Make BIGGER Money With These TWO GREAT ACTION RE-ISSUES Than With Many Of The Big New Pictures Available Today!

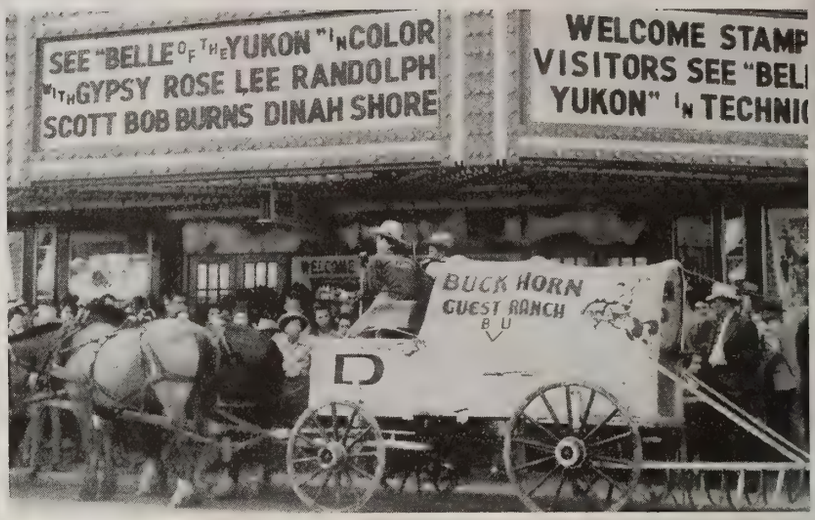



Play Them In Paramount Month Aug. 26 to Sept. 29

# PROMOTIONS OUT-OF-DOORS




Jack Van, manager of the Warner theatre in Atlantic City, had this auto curio "speeding through the streets" to herald his date on "Nob Hill."

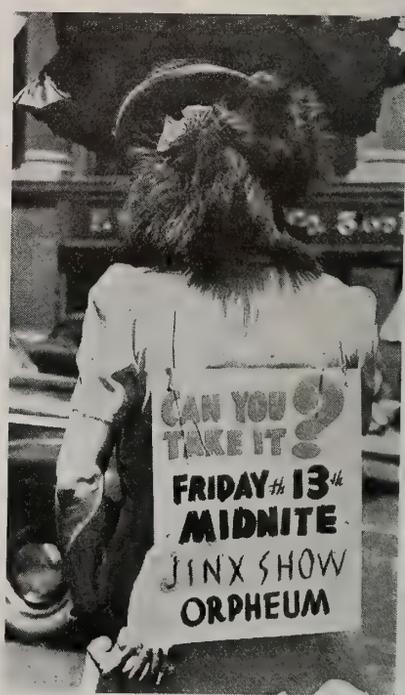



This novel promotion for "Belle Of The Yukon" was engineered by Bill Egan. Every morning flapjacks and bacon were served to passers-by from the back of this chuck wagon while cowboys provided music.

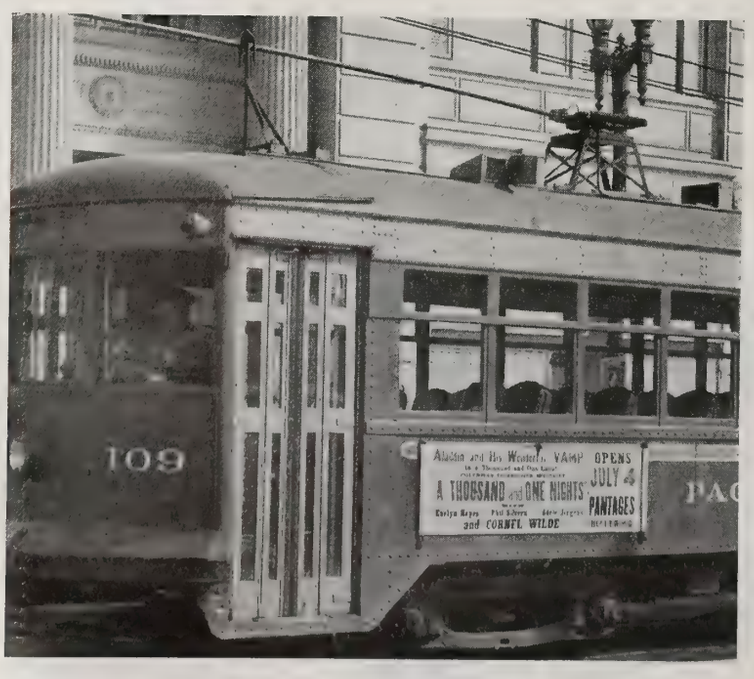



Manager Charles Bierbauer and assistant, Alton Frey, arranged this device to promote "The Corn Is Green" for their date at the Rialto, Allentown, Pa.



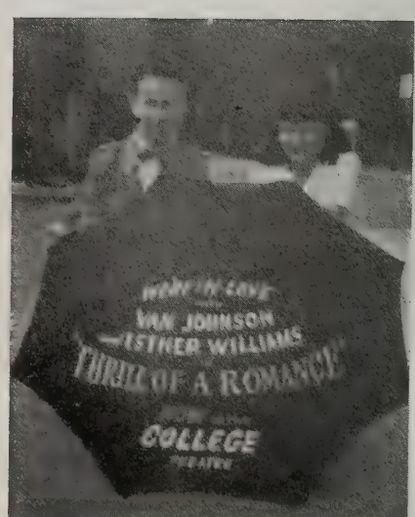



Ted Emerson, manager of the Orpheum, Omaha, put on a successful Friday 13th jinx show. Above and right, a gorilla woman ballyhoo which aided his novel campaign was excellent traffic-stopper.




Pictured to the left; Los Angeles trolley cars added advance build-up for "A Thousand And One Nights" engagement at the Pantages theatre. Credit Eddie Meck.

Manager Ruth Bolton's street device on "Thrill Of A Romance" for the College theatre, New Haven attracted plenty of attention from passersby.



# They're giving Her the Business



JACK H. SKIRBALL
presents
CLAUDETTE COLBERT · DON AMECHE
with RICHARD FORAN
in Sam Wood's
"Guest Wife"
with Charles Dingle · Grant Mitchell · Wilma Francis
Chester Clute · Irving Bacon · Hal K. Dawson · Edward
Fielding · Original Screenplay by BRUCE MANNING &
JOHN KLORER · Produced by JACK H. SKIRBALL
Directed by SAM WOOD

# And is it Good!

**GOOD?**

It's perfect . : . the first engagements show holdovers (Boston, Kansas City, Norfolk, Detroit), and moveovers (Dallas, Cincinnati, Syracuse, Toledo, Buffalo, Richmond, Worcester, Bridgeport, Hartford, Minneapolis) with top business indicated in other key spots where it has just opened!

★ **Another Star-topped Hit from U. A.!**

# Attractive Displays



Six leading department stores came through with window displays for the Toronto showing of "Diamond Horseshoe." Manager Fred Tribelcock, of Shea's, made the tieup arrangements.




When publicist Helen Wabbe, of the RKO Golden Gate in San Francisco, set this interior display at the Emporium Store, she made certain the theatre received prominent credit.




In advance of "Thrill of a Romance," at the Radio City theatre, Minneapolis, this street ballyhoo plugged Van Johnson. On opening day, title and theatre name were added by manager, William Zinns.

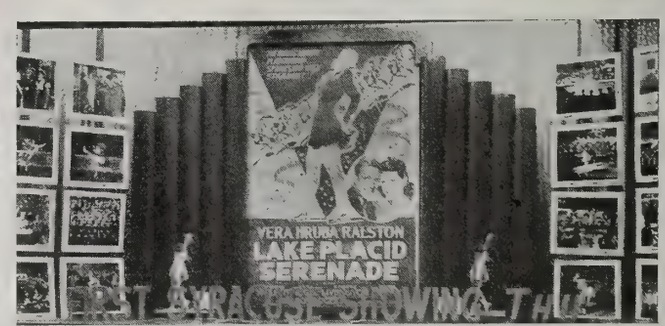



To promote "A Place of One's Own," manager Harry Murray tied up for this exhibit which was displayed in the lobby of the Odeon theatre, Yorkshire, England. Harry also landed several newspaper co-ops through merchant tieups.




This colorful outdoor board was utilized to promote "To Have and Have Not" for its London engagement at the Warner theatre there. Poster, in full color, was 35 feet high.

Right, rounding out a well-balanced campaign on "Lake Placid Serenade," were numerous window displays, which were set by manager A. C. Balducci, of the Regent, Syracuse.




At right, profuse use of stills enhanced this front for "Counter-Attack," designed by Rollie Moore, manager of the Empire, San Antonio.



*The comedy goes 'round and 'round and comes out . . .*

**RUTH TERRY • ROBERT LIVINGSTON**

*high-lari-ous*

*in*

# TELL IT TO A STAR



*with*

ALAN MOWBRAY
FRANKLIN PANGBORN
ISABEL RANDOLPH
EDDIE MARR
ADRIAN BOOTH
AURORA MIRANDA

•

*Directed by*
FRANK McDONALD

*Screen Play by* JOHN K. BUTLER
*Original Story by* GERALD DRAYSON ADAMS
*and* JOHN KRAFFT

A
**REPUBLIC**
LIGHT-AS-A-FEATHER
MUSICAL ROMANCE
*FULL OF CROWD APPEAL*

# Exploiting the New Pictures

**How the recent pictures are being sold at the first run and pre-release date showings**

## OVER 21

Strong accent on radio promotion and fashion tie-ups spearheaded the campaign on "Over 21" for the picture's opening at the RKO Albee in Cincinnati.

Vinet Lucas, pinchhitting for publicity manager Nate Wise, and Joe Alexander, manager of the Albee, hooked up with radio station WCKY for a special "Waltz Time" program and a recorded session of dance music heard daily over WKRC was dedicated to hit tunes from the film production. Theatre credits were abundant.

A week in advance of opening, daily spot announcements were used over WCPO and additional time was placed with WSAK, WKRC and WCKY.

The *Times Star* devoted a fashion art spread in advance and a newspaper co-op ad was set with Jenney's, local department store.

An entire window was promoted at one of the city's most important bus and street car stations and utilized as a "peep show." "Look inside and see what happens when you're 'Over 21'," read the caption, while inside was an attractive display of stills and accessories plugging the attraction, with theatre name and play dates.

## ZIEGFELD FOLLIES

The personal appearance of Judy Garland and her husband, Vincente Minnelli, who directed the "Ziegfeld Follies," Governor Tobin, Mayor Kerrigan and other notables gave added impetus to a strong publicity and exploitation campaign which highlighted the world premiere of the "Ziegfeld Follies" at the Colonial theatre in Boston.

A real Hollywood opening, with a battery of twenty-four special arc lights lighting up the theatre front, gave an air of extra showmanship to the opening. A special decorative theatre front, two giant program time-table announcements and large cutouts of the Ziegfeld girls adorned the front and sides of the marquee, which was further circumvented by an array of colorful star head cutouts.

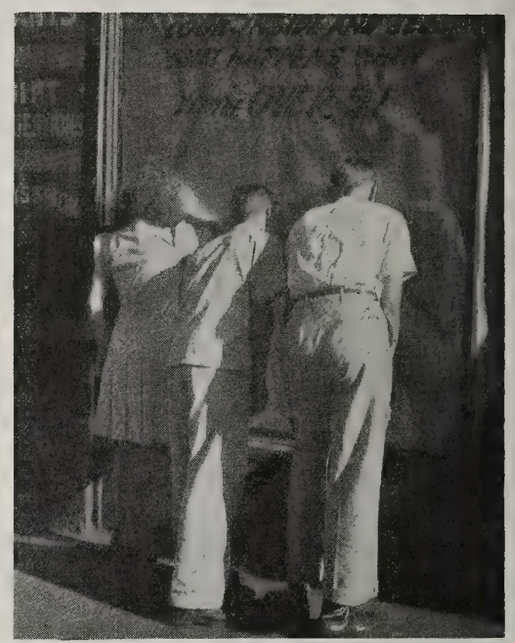
The opening festivities were announced by a special broadcast in the theatre lobby. Fifty floral pieces were displayed. Ziegfeld beauty winners in original costumes acted as hostesses to the guests, while Boston critics acclaimed the opening as one of the city's outstanding performances.

### *Girls Provide Advance Publicity*

The Ziegfeld girls scored numerous publicty breaks, making appearances at night clubs, USO service centers and on the famous Boston Common. A tremendous advance newspaper advertising campaign was begun three weeks in advance with the effective slogan, "Anything on for August?" One hundred 24-sheet posters, car cards in surface, elevated, subway trains and buses within thirty miles of Boston carried similar copy in addition to special 2-sheet posters on station platforms throughout the suburban area, 175 dash cards and 3,000 1-sheets, which were sniped.

Radio promotion included spot announcements over eight local stations beginning three weeks in advance in addition to several promoted interviews with Ziegfeld girls and other principals. Station WMAC tied up on a "Z for beauty contest," in which twelve girls were selected as those best qualified as a Ziegfeld beauty. 5,000 heralds were distributed, giving details and application blank, and special prizes were awarded winners who participated in the advance publicity campaign. Song hits from the best Ziegfeld shows were played daily by WMAC's station orchestra and listeners who correctly identified the names of the selections were awarded tickets to see the film production.

A prevue screening and luncheon was attended by newspaper critics, society editors, radio commentators and a number of wounded war veterans.

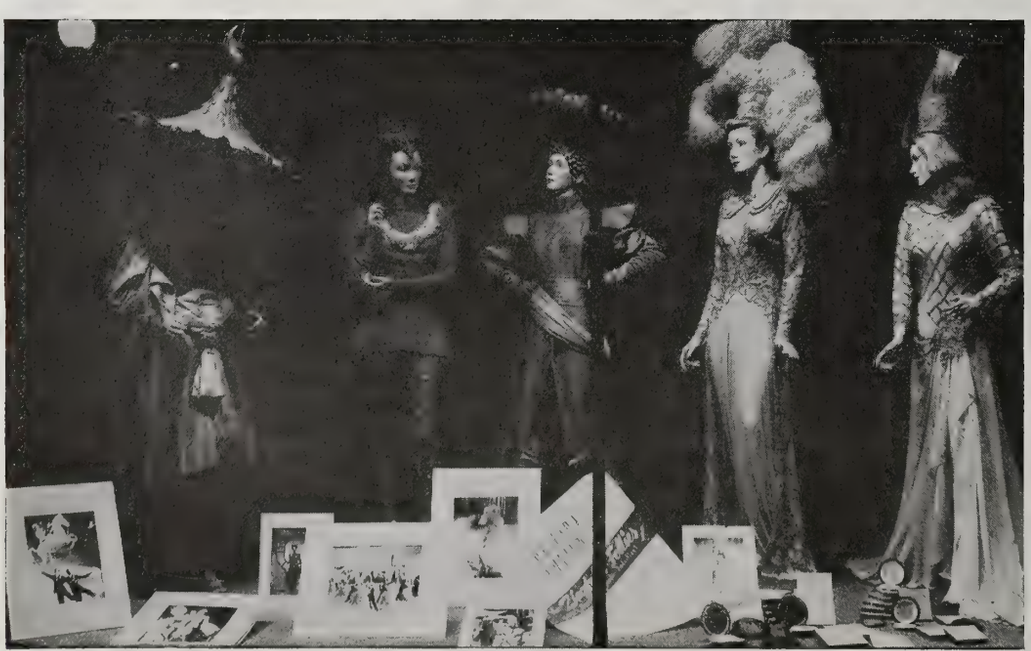


*Store window "peep-show" was good attractor and helped to promote "Over 21" booking at the Albee theatre, Cincinnati.*

Permission was obtained to string a huge banner, welcoming the picture, across one of the principal streets, window and counter displays were used in fifty music stores, 1,700 post cards were mailed to the beauty shops in greater Boston, six of the original costumes were displayed in Jordan & Marsh's windows a week in advance, and the store purchased newspaper space to announce this display.

A special sound truck, bannered on both sides, traveled through the streets playing song hits from the picture. The truck visited ball parks, race tracks and other places of amusement. 6,000 special circulars were sent out to the theatre's mailing list. Advertising novelties distributed throughout the area included special match pads, blotters, table doilies and odd fans.

Approximately 500 Railway Express trucks carried posters announcing the picture's Pittsburgh opening at the Nixon theatre. Colored enlargements of scenes from the picture were placed in store windows of music shops, dance halls, restaurants, etc., 425 posters were also displayed at Texaco gas stations tied in with James Melton's appearance in the picture and as the radio star of the Texaco program.



*Original costumes worn during the filming of "Ziegfeld Follies" are shown on display at the Jordan & Marsh store in Boston. Device aided picture's advance buildup for date at the Colonial theatre.*




# *The Selling Approach*
## ON NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]*

**GEORGE WHITE'S SCANDALS (RKO Radio):** A good title, two popular comedy stars, plenty of pretty girls and excellent music are your leads for an extensive campaign.

Of course the most obvious promotion is your music tie-ups. Featured numbers are "Life Is Just A Bowl Of Cherries," George Gershwin's "Liza," "I Wake Up In The Morning And It's You," "I Want To Be A Drummer In the Band," "Bouquet And Lace," "E.H.S." and "Leave Us Leap." Play them up with music shops, radio stations, juke boxes, night club orchestras, etc.

For advance lobby, utilize cutouts of the beautiful gals against musical backgrounds. A sensational eye-catcher for the front would be a plywood cutout pair of legs extending from the edge of the marquee to the curb. Letter title and cast on outside. For street ballyhoo attractive girls dressed in appropriate attire with tie-in copy should attract. Another device is a man dressed in evening attire with his face, collar and shirtfront marked with lipstick imprints, a pair of women's hose hanging from his pocket and a placard reading "I just met those gorgeous girls, etc., etc."

Based on a sequence enacted in the picture you might promote an amateur night titled "Amateur Night or What Killed Vaudeville." A peep box would also serve as an attractive lobby display or may be used in an empty store window. There are, of course, many tie-up angles such as with luggage shops, beauty salons and women's fashion shops.

**THE GAY SENORITA (Columbia):** If your city has a colony of Latin-Americans, take advantage of that part of the population by selling the picture to them through their own organizations and newspapers. Tie in Good Neighbor Clubs, too. Play up the Mexican angle with scenes from the picture and place them in travel bureau windows, railroad stations, etc. Include full picture and theatre credits.

Interest might be stirred up by building a lobby peep-box. Tack stills of Jinx Falkenburg, along with a card bearing picture copy, on the inside of the box; on the outside, copy to read: "Si, Si, Senor. See . . . ", etc., etc. The film abounds with gay songs; these can be plugged in music departments of stores, radio stations, hotels, night clubs and canteens.

For street attention dress an attractive brunette in a gay, colorful Mexican costume and send her around town wearing a sign reading: "Meet 'The Gay Senorita' with Jinx Falkenburg at . . . ", etc. Max Factor is featuring Miss Falkenburg with full credits for the picture in various magazines. Supply stills for store window and counter displays. The same tieups may be effected for Trim-Fit Sox, which has built a campaign around the star.

## Personal Appearance Sells Date at RKO Albee

The personal appearance of Evelyn Keyes, star of "A Thousand and One Nights," on the stage of the RKO Albee in Providence, R. I., highlighted manager Rita Morton's campaign on the film. Teaser ads heralded the appearance, and a local newspaper carried a story on it a day ahead.

Radio tie-ins were effected for a number of daily spot announcements over three local stations for a week in advance of the showing and WEAN devoted a fifteen minute woman's program to an interview with Miss Keyes.

A number of window displays were promoted including Woolworth's, Liggetts' Drugstore and Whelan's Jewelry Store, and a display of fantasies and stills with full theatre credit was used in the central Providence Public Library, plus 1,500 bookmarks.

All Royal Crown Cola trucks were bannered and trolleys and buses in the area carried cards on the picture.

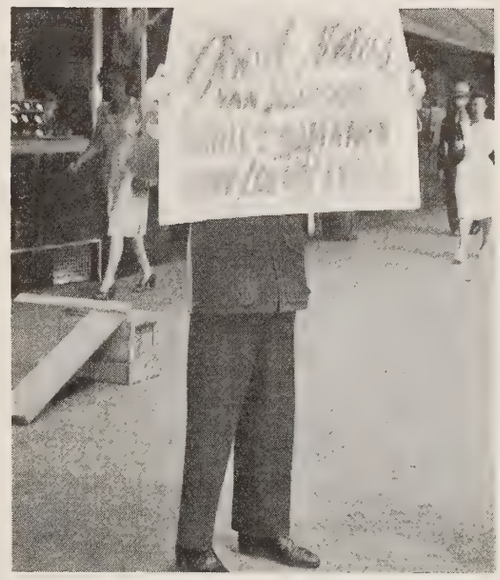
## Painter Devises Successful Promotion for Re-issue

Manager A. G. Painter of the Carolina theatre, High Point, N. C., devised an interesting and very successful promotion for selling his date on the reissue of "The Deerslayer." Two weeks in advance of showing a herald was distributed announcing prizes for the two best letters received from patrons who had seen the picture at his theatre and telling in fifty words what they thought of it. The return was tremendous and Mr. Painter found himself the recipient of hundreds of letters which created a highly successful engagement.

## W. P. Stone Devises Pamphlet

W. P. Stone, manager of the Capitol theatre in Asheboro, N. C., conceived and published a teaser pamphlet which was distributed to all theatre patrons in advance of his showing of "A Royal Scandal." The pamphlet created the impression that it was a local scandal and proved very effective in selling the film.

# *Ties Up Magazine To Promote Date On "Romance"*



*Several boys were planted at busy street corners reading overprinted copies of newspapers as part of H. S. Mortin's exploitation on "Thrill of a Romance" at Loew's State, Syracuse.*

Tying in with the *Saturday Evening Post* 300 Van Johnson window streamers were distributed by the Curtis Publishing Company and posted in all dealers' windows to herald H. S. Mortin's opening of "Thrill of a Romance" at Loew's State in Syracuse. 10,000 Esther Williams pinup heralds were also distributed throughout the city in office buildings and at street intersections.

The Clark Music Company placed a nine by seven blowup in their window two weeks ahead; Edwards Department Store tied in with a window on girls' apparel and gave away Johnson photos in their high school department and advertised the picture over the radio, as did Wilson's Jewelry Company.

All music stores used window displays giving away souvenir photographs of Van Johnson; the *Syracuse Post Standard* ran a full roto color page and story on Van in advance of the playdates and two weeks ahead, Mortin built a large lobby display tieing in with the *Saturday Evening Post* story "Bobby Socks Blitzer." This story about Van Johnson broke a week prior to the opening of the picture and aided the advance buildup.


WATCH FOR

THE ANNOUNCEMENT OF AMERICA'S PIONEER MAKER OF OUTSTANDING CORN POPPING MACHINES

CRETORS

Established 1885



# *Western Electric Export Corporation*

# WILL DISPLAY ITS POST-WAR SOUND REPRODUCING SYSTEMS

during a convention of its foreign company managers and branch managers in New York City, October 1-12.

The post-war Westrex MASTER Sound System will supersede the pre-war Mirrophonic Master Sound System for larger theatres. This new system is designed for easy adaptation in the field to probable Hollywood developments such as automatic control and multi-track sound.

The post-war Westrex STANDARD Sound System is especially built for the needs of smaller theatres.

Orders for these post-war models will be accepted now and will be filled in the order of their receipt.

*Western Electric Export Corporation*

111 EIGHTH AVENUE, NEW YORK 11, N. Y.

WORLD-WIDE SERVICE

WESTERN ELECTRIC COMPANY (ANDEAN)—Chile, Peru, Bolivia, Ecuador

WESTERN ELECTRIC CO. INC. OF ARGENTINA—Argentina, Uruguay

WESTERN ELECTRIC COMPANY OF ASIA—China, Philippines, Thailand, Malaya, East Indies

WESTERN ELECTRIC CO. (AUSTRALIA) PTY. LTD.

WESTERN ELECTRIC CO. OF BRAZIL

WESTERN ELECTRIC CO. (CARIBBEAN)—Cuba, Trinidad, Venezuela, Panama, Guianas, Puerto Rico, West Indies

WESTERN ELECTRIC COMPANY A/S—Denmark

WESTERN ELECTRIC COMPANY (FRANCE)—France, Belgium, Luxembourg, North Africa

WESTERN ELECTRIC COMPANY OF ITALY

WESTERN ELECTRIC COMPANY LTD.—British Isles, India, Ceylon

WESTERN ELECTRIC COMPANY OF MEXICO

WESTERN ELECTRIC COMPANY (NEAR EAST)—Egypt, Greece, Turkey, Palestine, Syria, South Africa

NEDERLANDSCHE WESTERN ELECTRIC N/V—Netherlands

WESTERN ELECTRIC COMPANY (NEW ZEALAND) LTD.

WESTERN ELECTRIC COMPANY (ORIENT) LTD.—Japan, Korea Manchuria

WESTERN ELECTRIC COMPANY OF SPAIN—Spain, Gibraltar, Portugal

SWEDISH WESTERN ELECTRIC COMPANY A/B—Sweden, Norway, Finland

ALPINE WESTERN ELECTRIC COMPANY—Switzerland

# Century Projector Corporation

*Announces*

## *ITS POST-WAR SOUND REPRODUCING SYSTEMS*

Century Projector Corporation has led the field in the design of modern projection equipment and now, in cooperation with Western Electric Export Corporation, the finest in sound reproducing systems has been wedded to the industry's outstanding projectors.

Entirely new designs of sound systems for larger theaters and excellent small equipments for smaller houses meet the new Academy of Motion Picture Arts and Sciences recommendations.

The post-war Century Master Sound Systems are designed for easy adaptation in the field to any new Hollywood developments including automatic volume control, multi-track or stereophonic sound.

The Century standard sound systems are especially built for the needs of the small theater.

Century will make these systems available in the U. S. A. through independent theater supply dealers from coast to coast.

**Century Projector Corporation**

729 SEVENTH AVENUE, NEW YORK CITY, N.Y.

WORLD-WIDE Century DISTRIBUTION

**IN THE FOREIGN MARKETS**

**Western Electric Export Corp.**

**IN THE CANADIAN MARKET**

**Dominion Sound Equipments, Ltd.**

**IN THE DOMESTIC MARKET**

**Authorized Independent Theatre Supply Dealers**

# QUIGLEY AWARD CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

WALTER H. AHRENS
Orpheum, Des Moines, Ia.

JOE ALEXANDER
RKO Albee, Cincinnati, O.

GEORGE BALKIN
Stanley, Philadelphia, Pa.

MORT BERMAN
Orpheum, Springfield, Ills.

CHAS. BIERBAUER
Rialto, Allentown, Pa.

MRS. RUTH BOLTON
College, New Haven, Conn.

GERTRUDE BUNCHEZ
Loew's, Baltimore, Md.

LOU COHEN
Poli, Hartford, Conn.

SAM DAVIDSON
Oceana, Brooklyn, N. Y.

DICK FELDMAN
Paramount,, Syracuse, N. Y.

EDGAR GOTH
National, Richmond, Va.

WILL HARPER
Empress, Kelowna, B. C., Canada

ARCHIE HERZOFF
Chicago, Chicago, Ills.

WILLIAM HEISS
Palace, Cleveland, O.

SID HOLLAND
Palace, Akron, O.

BILL HOYLE
Lincoln, Washington, D. C.

KATHLEEN LAMB
Grand, Macon, Ga.

JACK MATLACK
United Artists, Portland, Oregon

LOUIS E. MAYER
Palace, Chicago, Ills.

CYRIL MEE
City Opera House, Frederick, Md.

HAROLD S. MORTIN
State, Syracuse, N. Y.

HARRY MURRAY
Odeon, Scarborough, Yorks, England

EDWIN PETTETT
Paris, Greenville, S. C.

LESTER POLLOCK
Loew's, Rochester, N. Y.

BUCK REIGER
Parthenon, Hammond, Ind.

H. W. REISINGER
Loew's, Dayton, O.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

CHUCK SHANNON
Columbia, Sharon, Pa.

JOHN SMITH
Metropolitan, Houston, Texas

MOLLIE STICKLES
Palace, Meriden, Conn.

W. P. STONE
Sunset, Asheboro, N. C.

MICHAEL STRANGER
State, White Plains, N. Y.

WAYNE SWEENEY
La Porte, La Porte, Ind.

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

BROCK WHITLOCK
Loew's, Richmond, Va.

NATE WISE
Palace, Cincinnati, O.

## Klingler Utilizes Public Address System for Date on "Bewitched"

As part of his advance ballyhoo at the Loew Poli Strand in Waterbury, Conn., Paul O. Klingler for a half hour before the start of each day's performance at breaks and intermission, of "Twice Blessed" and "Bewitched" played Ethel Smith recordings over the theatre's public address system. A special recording, plugging the picture, playdate, etc., was used before and after each record was played.

A newspaper contest set in the *Waterbury Democrat* landed a two-column story on the theatre and offered a pair of War Bonds to the first twins born during the engagement. Four line ads were run on the front page of the *American, Republican* and *Democrat* on opening day, plugging the twin-hit bill.

The inner lobby was utilized a week in advance by having four three-sheets pasted at various spots on the lobby floor. The outer display consisted of 20 flat 8 by 10 stills, four uprights, two 30 by 60s, reader board and plaques. Merchant tieins promoted by Klingler included one with a furniture store, five and dimes, and music stores.

## Tieup With Man on the Street Broadcast Aids Campaign

Highlighting Ruth Bolton's campaign for "A Thousand and One Nights" at the College theatre in New Haven, Conn., was a tieup with the "Man on the Street" broadcast, giving guest tickets to see the picture to all answering the question, "If the Genie of Aladdin's Lamp should offer you three wishes, what would you wish for?" Another effective tieup was made with station WHNC on its "Night Club of the Air" program whereby winners, guessing the names of song hits, received guest tickets for the film.

Some very attractive window displays were arranged with Kresge's, Michael's Jewelry Store, Liggett's Drugstore, the Connecticut Oil Co., and Eddy Rahm's Restaurant.

## Scheckter Distributes Bookmarks

For his return of "Bernadette," manager Sam Scheckter, Colonial, Hartford, Conn., arranged for the distribution of 5,000 book marks carrying not only the playdate of the film at his theatre, but also the bookings for the film at the Lyric, Central, Lenox and Rialto theatres of the Hartford Theatre Operating Circuit. These were handled at all libraries and at main stem book dealers. Manager Scheckter also extended an invitation to all clergy members of the city under Father Hayes to attend the screening as his guests.

# *Sets "Along Came Jones" Contest At RKO Albee*

Washington, D. C., was certainly made "Along Came Jones" conscious recently when Sol Sorkin played the date at Keith's theatre. Five days before the opening 15 by 22 cards were posted on lampposts around town inscribed: "Wanted for murder and robbery, Monte Jarred, tall, skinny, mean-tempered and extra fast with the fun. Travels with halfwit uncle called Uncle Roscoe something. $1000 reward dead or alive. Bring him to express office." At the top of the card appeared "Along Came Jones" with Gary Cooper and Loretta Young. In addition, these "reward" posters were put in many other prominent spots around town and created lots of excitement, according to Sorkin.

Through a tieup effected with Station WOL, Art Brown put on his "Talk of the Town" program in front of the theatre. People were stopped and asked how many Joneses there were in the telephone directory. This went over the air to listeners in their homes.

A second contest was arranged with Art Brown, whereby listeners were invited to get as many words as possible out of the 14 letters in the picture title. The winner received a two months' pass to the theatres and the runners-up graduated theater tickets.

Preceding the opening date, teaser ads were run several weeks in advance and an elaborate advance lobby display heralding the coming of the picture was used a month ahead, plus radio announcements, plenty of art and publicity stories in every newspaper weeks ahead.

## Katz Distributed Flags

As part of his July 4th celebration, Phil Katz at the Kenyon theatre, Pittsburgh, through use of a special "A" board announced that he would distribute American Flags to the first 500 children attending his Independence Day matinee. The flags were taped to special 7th War Loan booklets which had previously been stamped with the theatre imprint.



*Girls in Santa Claus attire and sleigh met trains at the Norwalk Railroad Station and presented redeployed servicemen with gifts, and invited them to attend the "Christmas in Connecticut" party in conjunction with the picture's opening at the Warner theatre.*

# INTERNATIONAL MOTION PICTURE ALMANAC

THE REFERENCE BOOK OF THE INDUSTRY

***The 1945-46 edition, now on the press will contain the most exhaustive compilation of up-to-the-minute facts and figures about the motion picture industry ever published.***

***Serving the producer, the distributor, the exhibitor and all other factors of the business, the Almanac is the supreme reference annual of the industry. Edition is limited. Reserve your copy now. The last edition was sold out within a week of publication. $3.25 postpaid in U.S.A., $5 elsewhere.***

EDITED BY TERRY RAMSAYE



**QUIGLEY PUBLICATIONS**

New York (20) Hollywood (28)

Chicago (5) London



# GI Showmen Define Post-War Aims

*Round Table correspondence with former theatremen now in service has brought direct answers to the question, "Will your experiences in the armed forces be of any material benefit to you after the war, and has it affected your desire to return to the theatre business?" Here are additional replies which have been received, giving positive expression by those who are directly concerned.*

### CPL. GLENN FRANKE

*Former asst. manager Elmwood, Cincinnati, O.*

"I guess I will always be interested in the movies. I've practically been around theatres since I was knee high to a grasshopper. I've been usher, doorman, projectionist, manager, sign painter, janitor and fireman. The setup on movies over here reminds one of the early open air theatres, cocoanut trees, starry skies with barrels and homemade seats to sit on. When it rains, do we leave? No. If the picture is a "stinker," do we leave? No. We even enjoy them after seeing them three or four times.

"Maybe one of these days I'll own a house of my own. I'll always have a soft spot in my heart for the theatre and MOTION PICTURE HERALD which is, I think, still the showmen's Bible."

### LT. (j.g.) BOYD E. FRY

*Former manager Loew's, Atlanta, Ga.*

"Here's a summarized answer to your letter. 'Hell, yes, and the quicker the better.'

"As to the men in service who have obtained training which may be useful, that certainly does not apply to me, as I am a gunnery officer, and about the only asset my training has is to direct a five-inch gun on the opposition theatre. That wouldn't be good."

### SGT. ROBERT M. KILGORE

*Former manager Broad, Columbus, O.*

"My wishes and plans following my discharge are to return to Loew's. My decision is not a hasty one nor a difficult one. I have never entertained any other desire. Radar is my specialty and it may be of some value in the after-war developments."

### CPL. LEO LIEBERMAN

*Former manager Oriental, Boston, Mass.*

"As you see I am back in the states redeployed and back in training again. What a future."

### PVT. MAURICE DRUKER

*Former manager State, Memphis, Tenn.*

"Yes, I do intend to return to Loew's when I get out of the Army. Besides the fact that I was with them more than fourteen years, I have always enjoyed theatre work. I have a high regard for my former employers and don't believe I would be happy anywhere else.

"For the past six months I have been operating and supervising four War Department theatres."

### SGT. FRANK M. MURPHY

*Former manager Loew's, Syracuse, N. Y.*

"The nicest part of receiving your letter is the indication that the name of the great Murphy has not been altogether eclipsed in show business. Just arrived in the wilds of North Carolina, where I wait and wonder what comes next. Woe unto the guy who says "pacific." One war is enough in any man's life.

"I might say I have a strong desire to return to my former post, but there are unsympathetic ears about even though John Murphy, Charlie Kurtzman and Carter Barron would all like to have me start tomorrow.

"My training in the service doesn't lead me toward other fields, as there seems to be very little future in being a motor gunner in the post war era. I did pick up some ideas in London, Paris and Belgium, even though they have plenty to learn from us. No snapshot because I want my friends to remember me as pretty as I was before the days of G.I. haircuts."

### SGT. SID SHANE

*Former manager Colony, Brooklyn, N. Y.*

"Finally received your letter which followed me through five hospitals and three replacement centers.

"Frankly, since I have been overseas I have given little thought to post-war planning. Was contented in only seeing tomorrow.

"Now that it's over, over here, I suddenly realize that theatre business is in my blood and, darn it, I'm stuck with it. Have spent these three years in special service, so can truthfully say that I have acquired knowledge which will benefit me when I do return to civilian status. Have learned how to put shows on outdoors, to use a bed sheet as a screen, to make theatre seats out of stone, and just about everything opposite the old conveniences. Have had no box office receipts to check and very little advertising to attract patrons. Looks like managing for the Raybond Theatres when I return, provided Uncle Dave will so have me, and a few years in service is not going to stop me from hitting the top in an industry which I prefer."

### PVT. WILLIAM ANELANTE

*Former manager Loew's Prospect, Flushing, N. Y.*

"Your letter finally reached me after chasing around for two months. I have every intention of returning to my former employer after my discharge from service which I have good reason to believe might be in the near future."

### LT. COL. NEWMAN CORKER

*Former city manager, Athens, Ga.*

"Got your letter of May 18th and am now on the way home with 117 points to my credit. I hope to get out and go back with Lucas and Jenkins, the swellest outfit in the theatre business."

### RM 2/c W. J. KUDERNATCH

*Former manager Strand, Amsterdam, N. Y.*

"I feel some former theatre men will return to their posts, others versed in training they have received in specialized branches may try something else.

"As to myself, I have chosen radio. The after the war picture looks very bright in this field. Television and frequency modulation will hit their full stride then. Expansion in these two fields alone will absorb many thousands of men. Also, there have been other secret developments which will come out after the war to further expand this field.

"I have already taken up a course in electrical engineering.

"The war with Japan is well on its way and don't be surprised to see an ending soon."

### CPL. HAROLD HELLER

*Former manager RKO Dyker, Brooklyn, N. Y.*

"As for my post war plans, I definitely hope to return to my former position with RKO theatres.

"After ten years of theatre service I personally cannot see any other field of endeavor. I believe most of the men in the service who have similar backgrounds feel the same way about the situation."

### CPL. IRVING CANTOR

*Former manager Palace, Syracuse, N. Y.*

"Was very happy to hear from you and very sorry I couldn't answer more promptly. I do hope to return as soon as possible. I have been looking forward to just that since the day I left."

## Teaser Campaign, Radio Spots Aid Buildup on "Brewster"

Highlights of Manager C. C. Murray's exploitation campaign for "Brewster's Millions" at the Lincoln theatre, Springfield, Ill., included a seven-day teaser campaign with two large ads.

Thirty-five spot announcements over WCBS and WTAX were used in a three-day period prior to the opening. Murray arranged tie-ups with jewelry stores, flower shops and department stores in playing up Dennis O'Keefe, June Havoc and Helen Walker, stars in this Edward Small production.

In addition to the regular trailer and lobby posters, an unusual false front was constructed to cover the entire entrance. Baby spots were used to play up the front at night. Another illuminated display was used by Murray for the center of the foyer. On the publicity side, art and stories broke both before and after "Brewster's" opening.

## News Feature Aids Promotion

Mollie Stickle's campaign on the March of Time's "Spotlight on Congress" at the Palace in Meriden, Conn., earned a special feature story in the Meriden *Daily Journal* the day before opening. The article gave full theatre credits and helped stimulate local interest in the film. Other devices used were announcements of playdate placed on bulletin boards outside the *Record* and *Journal* newspaper offices and permission gained from the city fathers for a special 40 by 60 easel display.

## Teaser Ads Sell Reissue

Melvin Katz, manager of the Hippodrome in Pottstown, Pa., put on a very successful ad campaign for his return date of "Wuthering Heights." Included among the ads was an open letter to his patrons advising them that in answer to their own requests he was able to bring the picture back to the Hippodrome screen.

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BOOKING - EXPERIENCED
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# SHOWMEN PERSONALS

**In New Posts:** V. L. Driscoll is back managing the Grafton, Grafton, O., following his army discharge. William Howard, Carlton, Carrollton, Ill. B. Bennett, Star, Fort Branch, Ind. Charles Byrnes, Ritz, Alton, Ill.

O. L. Wright, owner-manager of the Monroe, Monroe City, Mo., has purchased the Nolan from W. M. Nolan. Oscar Bloom and Jack Share, who recently resigned from the Columbia sales force, have purchased the Cedar and Quincy theatres from Frank and Roy Gross.

Ignatio Daltonio is the new owner of the Abbey, Cleveland, O. Dan Goldman, former Universal booker, has purchased the Jeff theatre from the Christos circuit. Mr. and Mrs. Paul McAfee have bought the Marvel, Mt. Orb, O., from M. R. Redmon, with Mrs. McAfee managing the house while her husband serves in the armed forces.

Vincent O'Leary, Majestic, East St. Louis, Ill. James McCullough, Great States theatres, Bloomington, Ill. I. E. Cooper, Castle, Bloomington, Ill. Jerry E. Bloedow, Orpheum, Des Moines. George Hollander, Town, Omaha.

Dale Russell, Princess, Sioux City. Charlie Goldfine, from the army to operate his Alden theatre, Philadelphia. Clifford C. Chellew, formerly at the Liberty, Seattle, goes to new Downtown Music Hall, Los Angeles.

Louis Yaffe, Empire, New London, Conn. James McNamara, Capitol, Fall River, Mass. Paul Wice, American, Bridgeport, Conn. Henry Girard, Park, Fall River, Mass. Marjorie Thorntown, Strand, Phoenix, Ariz.

**Assistant Managers:** Alvin Feldman, Studio, Chicago; Morris Kahn, Oriental, Chicago; Dale F. Barr, Orpheum, Omaha; Tito Lazzari, Poli, Springfield, Mass.; William Corcoran, Victory, New London, Conn.; Thelma Charles, Capitol, New London.

Marcel Slorumpski, Music Box, New Britain, Conn.; Jerry Camarota, Garde, New London; George Sweet, formerly at the Stanley, Utica, N. Y., now at the Glove, Gloversville, N. Y.

**Junior Showmen:** It was a boy for the Charlie Pitts' on August 8th. The father, formerly assistant manager at the Indiana, Indianapolis, is now serving in that capacity with the Newsreel theatre, Newark.

**Happy Birthday:** Earle N. Bailey, Ernest Patrick, Wilfred G. Brown, Alfred E. Hewitt, Merl C. Hartung, James A. Laux, Jack F. Ballew, C. A. Grissinger, Lyle Harding, Fred A. Terra Nova, Bill Miller, Phil Laufer, William J. Proudlove.

Fred E. Irion, Charles Ferguson, Herod Jimerson, Sydney J. Hobbs, Irving Pearlman, Howard W. Robarge, Al Mayes, Kenneth Blackledge, Frank C. Reiger, Millard Ochs, Tom Olsen, Jerome Marx, Joe Bean, Michael S. Milo.

Richard L. Albin, Stephen Uvardy, Gene Rothgeb, Norman L. Davis, John P. Hassett, Edward J. Oliver, Meyer Golding, Frank Weatherford, Melvin L. Gold, George Patterson, W. W. Lineberger, Harry Browning, George Clarke, L. I. McMullin, Tom Malloy.

## Special Screening Helps Sell Gangloff's "Valley" Date

A special screening of "The Valley of Decision" for members and friends of the Motion Picture Forum aided considerably Harold Gangloff's date at Loew's Colonial in Reading, Pa. Signed comments on the prevue were published as part of some very effective teaser ads in local newspapers, carrying copy reading, "It's No Secret! A Prevue Audience of Prominent Reading Folks Agree That It's the Best Since Mrs. Miniver."

Several very fine book displays were arranged at Pomeroy's Department Store, the Berkshire *News* and the Book Mart, featuring the book and announcing the movie at the Colonial. One thousand book marks were also distributed.

Local radio stations plugged the picture, numerous car cards were placed in street cars and buses and seven-foot blow-ups of Greer Garson and Gregory Peck were placed on each outside corner over the marquee. Two thousand photos of the two stars were distributed to theatre patrons prior to the opening and also at F. W. Woolworth Co. Announcement cards, stills, etc., were placed on counters and in windows of leading shops and restaurants.

## Sinatra Singing Contest Arranged by Cohen

Manager Lou Cohen, Loew's Poli, Hartford, Conn., and his assistants, Sam Horwitz and Angella Corrado, have set a sure-fire publicity campaign for "Anchors Aweigh," to feature a "Frank Sinatra Singing Contest." The deal was co-sponsored by "The Paddock." Tryouts were held at the night club on every Thursday night with prizes to include War Bonds and stamps. The finals were staged at Loew's Poli theatre with Joe Girand, popular WTHT announcer, as master of ceremonies, and a $50 War Bond plus 2 weeks' professional engagement at "The Paddock" awarded to the winner.

Extensive advertising included heralds, display cards, night club-distributed announcement cards, plus generous press and radio plugs.

## YWCA Girl Reserve Helps Sell "It Happened in Springfield"

In advance of "It Happened In Springfield," P. E. McCoy of the Miller theatre, Augusta, Ga., effected a tieup with the YWCA Girl Reserve to sponsor the showing.

Two weeks in advance a special screening was held, attended by members of the Reserve, newspaper editors, radio officials, municipal, school and civic heads. Another screening was held the following day, for children and members of the City Recreation Committee.

The Girl Reserve sponsored the film in conjunction with a recruiting drive for members and a week prior to the opening two girls spoke at all regular civic club meetings, emphasizing the importance of the film and urging them to see it.

Letters were mailed to all ministers asking that announcements be made during their services and members of the Reserve, in uniform, were stationed in the theatre lobby, to enlist recruits, three days in advance and during the current engagement. The newspapers gave the promotion very good breaks and radio stations WDRW and WGAC had the girls tell their story of the picture on the air.

## Pigtail Contest Heralds Date On "Music for Millions"

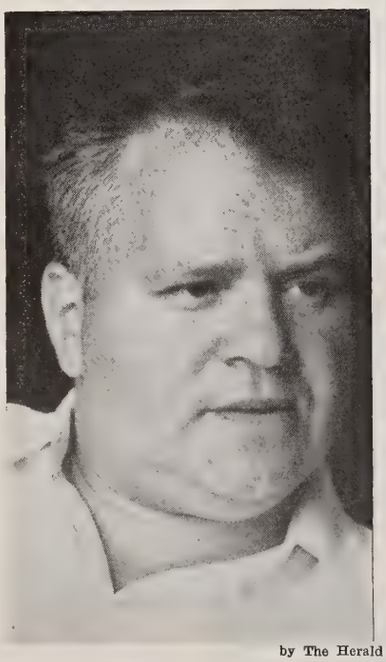
A contest jointly conducted between Vincent O'Leary at the Irvin theatre, Bloomington, Ill., and the *Bloomington Pantograph* for "Music for Millions," resulted in a search for girls in the community who had braids like Margaret O'Brien. Prizes were awarded for the longest, heaviest and most unusual pigtails. Margaret O'Brien licensed merchandise was awarded to the winners. Stories in advance of the picture engagement up to and through the contest were run.

Judges included the women's editor of the cooperating paper, YWCA secretary and city librarian. The paper ran stories a full week in advance and the theatre cashier wore braids during the run.

## Coat Hanger Matinee Assists Pettett for "Wildfire"

For the South Carolina premiere of "Wildfire" at the Paris theatre in Greenville, manager Ed Pettett conceived the unusual idea of holding a special Monday morning showing for kiddies, letting in free all who brought fifteen wire coathangers. A special trailer was made and run a week in advance announcing the coathanger matinee. Teaser ads were run in the local newspaper and radio spot announcements gave it a good play.

## VACATIONERS



by The Herald





*ROUND TABLE VISITORS vacationing in New York during the past week are: left, Jack Adelson, exhibitor, Ste. Agathe des Monts, Quebec; above, Mr. and Mrs. Sol Sorkin of Washington, D. C., where Sol is manager of the RKO Keith theatre; and Moe Esserman, manager of the Indiana, Indianapolis, pictured with Mrs. Esserman.*

# Do *you* know

*What types of pictures women like best?*

*Which male and female stars they prefer — in order of preference?*

*Which pictures they choose for their children?*

*What late picture they voted "best?"*

*What they really think about the double bill?*

*How often they attend motion pictures?*

*What percentage want revivals of favorite films — and which films?*

*How many can identify the producer's name with the picture — and which producers get the highest identification?*

## SEND FOR THIS IMPORTANT NEW GUIDE ON WHAT WOMEN WANT IN PICTURES

***It's free***

**Many vital questions such as the above, are answered in a study just published by Woman's Home Companion — "Motion Picture Preferences."**

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***Research Department***

**250 PARK AVENUE** **NEW YORK 17, N. Y.**


## 14 Dead, 17 Injured in Bombay Paramount Office Fire

Destruction by fire Wednesday of the Paramount office in Bombay caused heavy loss of life and many injured persons, according to a cablegram to the home office from Marian Jordon, the company's general manager in India.

Among the dead was Sabodh Ganguli, general sales manager in India, who returned to his post in Bombay in July after an eight-week visit to the United States for home office and studio conferences.

The United Press reported 14 persons were killed, and that 17 were injured. It added that nine bodies, including that of Mr. Ganguli, had been recovered. Paramount home office records showed that personnel in the Bombay office consisted of at least 30 employees, two of whom were women.

## Grosset and Dunlap Issuing Film Classic Library

Grosset and Dunlap, Inc., New York, will issue in September the Film Classics Library, a series of special motion picture editions of one-dollar novels. The first four Film Classics, to be published September 1, are State Fair, Weekend at the Waldorf, Love Letters and Our Vines Have Tender Grapes. They will be complete and unabridged books, illustrated with stills and other elements from the film and identified by the new Film Classics Library colophon. New titles will be added to the series regularly, selected from future Hollywood productions.

## Air Express Sets New Record At Half-Year Mark

Looking back on the first half of 1945, the Air Express Division of Railway Express Agency announced recently that air express has smashed all previous records for similar six-month periods. International air express registered a gain of 37.4 per cent in number of shipments handled for the first six months of 1945. A total of 153,078 air shipments were handled during this period as against 111,403 for the first six months in 1944.

Domestically, all previous marks were topped when air express gained 28.6 per cent in volume of business handled for the past six-month period over last year. Well over a million shipments were handled. New York traffic showed a record-breaking trend with a peak total of 366,889 shipments handled during the six months.

## Doyle Honored in Australia

Ralph R. Doyle, RKO Radio general manager for Australia, was presented with a life membership in the Motion Picture Benevolent Society at a luncheon given in his honor in Sydney, Australia. The presentation was made for RKO Radio's part in distributing the British picture, "Forever and a Day," the proceeds of which went to various charities including the Australian Comforts Fund.

## Houseman Quits OWI Film Job

John Houseman reported in New York this week that he has resigned from the Office of War Information as chief of the film theatre and music control division for the U. S. zone of occupation in Germany. Mr. Houseman, who formerly was a producer for Paramount, is now under contract to RKO Radio as a producer.

## Upjohn Joins Famous Players

Guy Upjohn has resigned his position as head booker at RKO's Toronto branch to join the booking staff at the home office of Famous Players Canadian Corporation. He succeeds Harvey Hunt in his new position and will be replaced at RKO by Jack Bernstein, former assistant booker.

## Opens St. Louis Office

George A. Hirliman, president of International Theatrical and Television Corporation, has announced the acquisition of a new branch office in St. Louis, which Myron Bresnick of the home office is setting up. The new office will be called International Theatrical and Television Corporation of Missouri and will handle business in Missouri, Oklahoma and Kansas.

# *Werfel, Author of 'Bernadette,' Dies On Coast at 54*

Franz Werfel, 54, author of "The Song of Bernadette," died August 26 of a heart attack at his home in Hollywood. He came to California in 1940 after leaving Austria to escape persecution by the Nazis. It was while he was hiding in the French town of Lourdes, waiting to escape to America, that he resolved to write the story of Bernadette Soubirous, a native of that town. His book was an immediate best seller of 1942 and was later made into an outstanding picture by 20th Century-Fox.



Franz Werfel

Born in 1890 in Prague, Mr. Werfel published his first poem while still a student at the University of Prague. In 1910 his first play was published. Two years later he entered the employment of a Leipzig publishing house and began there a series of pacifist and anti-military pamphlets and poems. In 1915 he was a leader of a secret anti-war society, but from 1915 to 1917 he served on the Russian front as a junior transport officer of a field artillery regiment.

From 1917 to 1924 his plays, many of them, were produced in dozens of European cities. His first play to appear in America was "Schweiger" which the Theatre Guild produced in 1924.

In that year he wrote his first novel, "Verdi: the Novel of the Opera."

The novels that followed "Verdi" found success everywhere but in Germany. There, in 1938, the Nazis burned his books at Salzburg.

Several times during 1940 it was reported that the Nazis had discovered Mr. Werfel and had put him to death.

He is survived by his wife, Mrs. Alma Mahler Werfel, widow of Gustave Mahler, the composer, and his mother, Mrs. Albina Werfel.

## Oliver Morosco

Oliver Morosco, 65, producer of stage plays, was killed August 25 in Hollywood when struck by a street car. At one time rumored to be a multi-millionaire, Mr. Morosco had only eight cents in his pockets when he was identified. One of New York's leading producers, Mr. Morosco was perhaps best known for his production of "Peg O' My Heart." He discovered many stage and screen stars, among them Lenore Ulric, Charles Ruggles, Richard Dix, Marjorie Rambeau and Harlan Tucker.

## Newsreel-Television Theatre To Be Built in Milwaukee

A combination newsreel-television theatre will be built in Milwaukee as soon as materials become available, according to plans announced by Alfred G. Urger, president, Telenews Circuit, and Harold J. Fitzgerald, head of the Fox-Wisconsin Amusement Corporation. The house will be named Telenews theatre and will contain a foyer which will provide space for the reception of television.

## Greenthal to Leave Army

Major Monroe Greenthal, who left his post as advertising and publicity director of United Artists to join the WPB on request of its then chairman, Donald Nelson, and later entered the Army, is off the active list and shortly returns to civilian status. His plans are indefinite. Mr. Greenthal joined the WPB in April, 1942, where he handled the national scrap drive. He was commissioned a captain in January, 1943, and later was promoted to major with the title of chief, motion picture branch, industrial services division, bureau of public relations of the Army.

## Walter McNally, RKO Irish Representative

Walter McNally, operator of a circuit of theatres in Ireland, and RKO distribution representative, died in Dublin August 26.

Born in Scranton, Pa., Mr. McNally went to Ireland in 1906 and had wide success as a singer. Well known as a baritone, he toured the Continent with an opera troupe and visited the United States on several occasions. He played many engagements in light opera, concerts and vaudeville. He sang the leading role in a 13-month run of "The Student Prince" at the Great Northern Theatre in Chicago.

A successful exhibitor and independent distributor of films in Ireland, Mr. McNally was retained by RKO as its representative there when the company opened an office in Dublin about 10 years ago. A son succeeds him in the theatre and film distribution business.

## Nat B. Browne, Active in Washington Industry

Nat B. Browne, 59, active in the industry for 25 years in Washington, D. C., died Sunday, August 26, in Washington of a heart attack. Born in Ventura, Cal., Mr. Browne first came to Washington to work for the Ford Motor Company. He then joined the Crandall theatre organization and later became executive secretary to John J. Fayette, zone manager of Warner Brothers Theatres. He was past secretary and a member of Variety Club, Tent 11; secretary of the MPTO of the District of Columbia and secretary of the War Activities Committee for the District of Columbia. He is survived by three sisters and one brother.

## Ober Resigns from UA

Ralph Ober, United Artists publicist, has resigned his position, it was announced last week by Barry Buchanan, United Artists director of advertising and publicity. Mr. Ober will join the Jock Lawrence organization. Formerly an attorney, he has served on the staffs of the Associated Press, Boston *Globe*, Boston *Transcript* and New York *Times*.

# *Kinematograph Year Book for 1945 Published*

The 1945 Kinematograph Year Book, the British film industry's year book, has been received by its American subscribers.

The annual, which is divided into 12 sections, is a volume of 564 pages. It was published by Kinematograph Publications, Ltd., publishers of *Kinematograph Weekly*.

In a foreword to the volume, S. G. Rayment writes concerning the Government's recognition of the value of the motion picture.

"Hitherto there has been a very conspicuous attitude of condescension in official quarters towards the function of the screen," he writes, "rather like the assessing of literature on the strength of an acquaintanceship limited to novelettes. Today, however, we have learnt better. We know that what the printing press achieved in the spread of culture amongst the educated classes during the last four hundred years is done far more vividly today by the motion picture, and not for one stratum of society but for whole populations, from the highest to the lowest. . . . The important thing is that the realization of this has come at last to our governing classes and leaders of public opinion."

The body of the volume treats of the following subjects: foreign film business; trade-shown films of 1944 and the renters' offers of the year; films registered under the Film Act; documentary films and the future; trade organizations, about 50 of which are listed; official data concerning Government departments dealing with the film industry; legal survey of rules and regulations of the industry; finances; equipment; personalities and British production and studios. A directory section also is included.

The section on the American industry, written by James P. Cunningham, contains, in addition to a summarizing article, a list of trade organizations.




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## "Weekend at the Waldorf" To Be Sold as Special

Metro-Goldwyn-Mayer will sell "Weekend at the Waldorf" as a special under separate contract, it was announced by the company this week. The picture will be released, it is expected, the latter part of October. Ginger Rogers, Lana Turner, Walter Pidgeon and Van Johnson are starred.

The company's 13th block will be made up of five pictures. The films and their release dates are: "Our Vines Have Tender Grapes," the third week in September; "The Hidden Eye," fourth week in September; "Bud Abbott and Lou Costello in Hollywood," first week in October; "Her Highness and the Bellboy," second week in October, and "Dangerous Partners," the third week in October.

## Abby Theatre Purchased

Ignatio Daltorio, a newcomer in the exhibition field, has purchased the Abby theatre, Cleveland, from Sam Greenberger and Dave Polster.

## "State Fair" Will Play in 141 Iowa Theatres

So successful was the Iowa statewide campaign for Twentieth Century-Fox's "State Fair," that instead of the 65 theatres first scheduled to give the picture statewide bookings, there will now be 141 theatres which will show the picture starting this week and continuing until the end of September. The premiere of "State Fair" took place this week in both the Des Moines and Paramount theatres, Des Moines. An official committee sponsored the premiere activities. It included Robert D. Blue, Governor of Iowa; John MacVicar, Mayor of Des Moines; Gardner Cowles, Jr., president of the Des Moines *Register and Tribune;* A. H. Blank, president, and G. Ralph Branton, general manager, of Tri-States circuit, and the Des Moines Chamber of Commerce.

## Five Paramount Pictures Current on Broadway

Marking the inaugural week of Paramount's month-long "One Third of a Century" anniversary, five Paramount pictures were playing this week on Broadway. "Love Letters," Hal B. Wallis' production, is at the Rivoli. "Incendiary Blonde," which stars Betty Hutton, is now in its sixth week at the Paramount. "This Gun for Hire," a reissue of Alan Ladd's first hit, is at the Rialto, and "Salty O'Rourke," Alan Ladd's latest, is at Loew's State. The fifth picture, Cecil B. DeMille's Technicolor production, "North West Mounted Police," opened at the Ambassador, Broadway's newest motion picture theatre, Saturday.

## "For Whom the Bell Tolls" Still Barred by Argentina

Paramount's petition for the distribution and exhibition of "For Whom the Bell Tolls" has been denied by the Argentine Government, it was reported last week. However, Paramount, it is believed, plans to ask the Government to reconsider and is hopeful of eventually showing the film.

## Quarantine Extended as Polio Spreads Through New Jersey

Infantile paralysis quarantines have been imposed upon children in Flemington and Burlington, N. J., and in Morrisville, Pa., it was reported last week. This quarantine, similar to the one already in force in Trenton, N. J., bars children under 16 years of age from all public places, including theatres. There have been 257 cases of infantile paralysis listed in New Jersey this year, with 158 reported in July, and 79 in the first nine days of August.

## More Trade Conventions Seen As Restrictions Are Eased

Immediate increase of industry conventions was seen last week in the lifting by the Office of Defense Transportation of the limit on such gatherings and the removal of other travel restrictions. The ODT raised the maximum from 50 to 150 persons.

The wartime problem of film delivery services, however, were expected to continue for several months, since the truck and tire situation remains critical. It was understood the film carriers plan to continue their present system of curtailed deliveries.

## Hoff to Scott-Ballantyne

J. R. Hoff has joined the Scott-Ballantyne and Ballantyne theatre equipment companies, Omaha, as Omaha office manager, according to Robert Ballantyne, owner. Mr. Hoff was discharged from the Navy recently after three years of service. He had held the rank of lieutenant. Before entering service, Mr. Hoff practiced law for eight years in Chicago.

## Film Classics Increases Stock

Film Classics, Inc., of New York, increased capital stock from 200 shares no par to 3,000 shares with 2,000 preferred at $10 par and 100 common at no par.

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*
*TABLOID REVIEWS*
*ADVANCE SYNOPSES*
*COMPANY CHART*
*SHORT SUBJECTS CHART*
*SHORT SUBJECTS*
*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Swingin' on a Rainbow

***Republic* (1944-45)—Musical**

There's a wealth of entertainment in this engaging film. Production, direction and story are all above average, and an able cast sustains interest throughout. The song numbers, of which there are three, are subordinated so that the whole emerges as a comedy with music rather than as a series of production numbers.

Jane Frazee and Brad Taylor head the cast, the former portraying an ambitious young songwriter who comes to New York to seek justice from a bandleader who has stolen one of her songs. The bandleader takes to the hills, whereupon she passes herself off as his niece, moves into his apartment, and sells her songs, as well as her personality, to the company which sponsors his radio program. She finds romance too in the person of a lyric writer who occupies the apartment next door to the one she has pre-empted.

The late Harry Langdon makes a notable success of the leading comedy part. Minna Gombell is outstanding in a brief bit.

William Beaudine directed; Edward J. White functioned as associate producer, under supervision of Armand L. Schaefer. The screenplay is by Olive Cooper and John Grey, based on an original story by Miss Cooper.

*Seen in a Hollywood projection room. Reviewer's Rating: Good.*—THALIA BELL.

Release date, Sept. 1, 1945. Running time, 72 minutes. PCA No. 10587. General audience classification.
Lynn Ford.....Jane Frazee
Steve Ames.....Brad Taylor
Chester Willoby.....Harry Langdon
Minna Gombell, Amelita Ward, Tim Ryan, Paul Harvey, Wendell Niles, Richard Davies, Helen Talbot.

## Flaming Bullets

***PRC*—Texas Rangers**

Tex Ritter and Dave O'Brien again ride in the name of the law and capture the evildoers. As Texas Rangers they discover that men with a price on their heads are freed from jail and then brought back to the authorities dead. A plan is evolved by which Dave O'Brien portrays a wanted criminal. A gang releases him from jail and they attempt to murder him and collect the reward. Guy Wilkerson and Charles King are on the scene to add comedy bits.

Needless to say Dave O'Brien escapes death and the gang is captured and brought to justice, leaving Ritter and O'Brien free for further exploits. Two songs by Tex Ritter are woven into this Western. There is rapid pace action and exciting situations which are sure to please devotees of this type of entertainment.

Arthur Alexander produced and Harry Frazer directed.

*Seen in a New York projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, October 15, 1945. Running time, 59 min. PCA No. 10, 973. General audience classification.
Tex Haines.....Tex Ritter
Dave Wyatt.....Dave O'Brien
Panhandle Perkins.....Guy Wilkerson
Patricia Knox, Charles King, Jr., I. Stanfor, Jolley, Bob Duncan, Bud Osborne.

# NEW SEASON

***This is the first issue of the new product season. All product is 1945-46 unless otherwise identified.***

## The Fighting Guardsman

***Columbia* (1944-45)—Western in Court Dress**

Producer Michel Kraike and Director Henry Levin have hit upon the device of transplanting a formula Western story to the court of King Louis XVI of France, transforming the cowboys into peasants, the villains into aristocrats, and arming them all with swords instead of six-shooters. For those who like action, plenty of plot and eye-filling costumes, the film should provide a diverting evening.

Willard Parker is cast as a French Robin Hood who, despite his aristocratic background, befriends the people, and on their behalf robs the King's stagecoaches and tax collectors. His private life is complicated by the fact that two women love him: Anita Louise, cast as a countess, and Janis Carter, portraying an innkeeper's daughter. He climaxes his raids on the King's treasury by an attack on the King himself, and after standing off half-a-dozen of the King's men single-handed, the hero is rescued by his followers, who then bear the King away to the Bastile.

As will readily be seen, any resemblance between French history and the screenplay by Franz Spencer and Edward Dein is purely coincidental. The story is based on Alexandre Dumas' "The Companions of Jehu."

*Previewed at the Pantages theatre, Hollywood, where the audience got some laughs out of the proceedings. Reviewer's Rating: Average.—T. B.*

Release date, May 24, 1945. Running time, 83 minutes. PCA No. 10700. General audience classification.
Roland.....Willard Parker
Countess.....Anita Louise
Christine.....Janis Carter
John Loder, Edgar Buchanan, George Macready, Lloyd Corrigan, Elizabeth Risdon, Ian Wolfe, Ray Teal, Victor Kilian.

**Reviews received too late for this Section are printed in the regular news pages of the Herald, then reprinted the following week in the Product Digest for their reference value.**

## Fighting Bill Carson

***PRC*—Western**

Once again the popular team of Buster Crabbe and Al (Fuzzy) St. John ride under the banner of justice. In this one they pit themselves against the treachery of a band of bank robbers who pose as respectable citizens. The film is briskly paced and filled with excitement, thus fulfilling the requirements of its class.

When Crabbe and Fuzzy are framed in a local bank holdup, they are ordered to the town jail. Crabbe manages to escape from the sheriff and springs a little plot of his own which results in bringing the culprits to justice. But not before there are some rugged rounds of outdoor riding, punctuated by gun sequences and stormy fisticuffing.

A slight departure from the usual specifications of the Western formula is marked when pretty Kay Hughes turns out to be a member of the outlaw gang. Crabbe gives his usual muscular performance with Fuzzy's clownish mirth lending a light balancing touch to the proceedings.

Sigmund Neufeld produced and Sam Newfield directed from an original screenplay by Louise Rousseau.

*Seen in a New York projection room. Reviewer's Rating: Fair.*—MANDEL HERBSTMAN.

Release date, October 31, 1945. Running time, 55 min. PCA No. 10,980. General audience classification.
Billy Carson.....Buster Crabbe
Fuzzy Jones.....Al St. John
Kay Hughes, Stan Jolley, Kermit Maynard, Bob Cason, John L. Buster, Bud Osborne.

## Border Badman

***PRC*—Fuzzy Rides Again**

The producer-director team of Sigmund Neufeld and Sam Newfield again present Buster Crabbe and Al (Fuzzy) St. John in a typical Western which has appeal for youthful audiences and Western fans. In this film adventure and killings center about the settlement of a millionaire's sprawling estate.

Fuzzy gives a characteristic performance with his humorous antics. Fuzzy believes that he is a distant relative of the millionaire and enlists the aid of Buster Crabbe in making claim to his share of the estate. A gang of badmen have decided to divide the money among themselves. Buster and Fuzzy arrive on the scene and save the estate for the rightful heirs. Charles King and Lorraine Miller are good in their performance as supporting players.

The original story and screenplay were written by George Milton. At times the script tends to be wordy. There are more indoor sets in this film than in most Westerns because a good portion of the action takes place in a hotel and in a cabin. However there are sufficient outdoor scenes to allow some fast riding.

*Seen in a New York projection room. Reviewer's Rating: Fair.*—M. R. Y.

Release date, October 10, 1945. Running time, 59 min. PCA No. 10973. General audience classification.
Billy Carson.....Buster Crabbe
Fuzzy Jones.....Al (Fuzzy) St. John
Lorraine Miller, Charles King, Raphael Bennett, Archie Hall, Budd Buster, Marlyn Gladstone, Marin Sais.

# The Way Ahead

***20th Century-Fox - Two Cities*—Men in Arms**

Without bombast or fanfare, Britain's finest tribute to her Army's fighting men comes to the screen.

"The Way Ahead" was made at the direct behest of the War Office. The Army brought Lt. Col. David Niven out of active service for the purpose; laid it down that in no case would any travestied version of Army life be tolerated in the finished picture.

Orders were faithfully followed by Niven, in the film's leading role, and by Director Carol Reed. They tell the story of a dozen young men, each inducted into the Army on the same day and into the same platoon. Revealed are the diverse forms of fearfulness at being jerked out of the settled ways of civilian life; their initial resentment at the humiliations of basic training; the agonies which overtake their bodies in the rigors of battle-school; their ultimate initiation into Tunisian battle.

The film will not wring hearts, but it will evoke in the spirit of every soldier's mother and sweetheart a great and happy pride.

*Reviewer's Rating: Excellent.*

Jim Parry.....David Niven
Davenport.....Raymond Huntley
Billy Hartnell, Stanley Holloway, James Donald, John Laurie, Leslie Dwyer, Hugh Burden, Jimmy Hanley.

*Complete review published June 17, 1944, page 1945.*

# Hotel Reserve

***RKO Radio*—Espionage and Elegance**

RKO Radio's British team—Victory Hanbury, Lance Comfort and Max Greene—contribute a competent piece of work in this tale of espionage and elegance on the French Riviera. The setting is one of those smallish hotels on the Mediterranean where an assorted collection of guests are spending a holiday. The time is a year or so before Hitler pounced on Europe.

A young Austrian is accused of espionage unjustly. The real culprit is finally apprehended. There is a happy leisureliness in the unfolding of the story and there is sure certainty in all the acting. James Mason and Lucie Mannheim give excellent portrayals. It is a pleasant, happy sort of picture which propounds no problem.

Those scenes, expertly caught by the camera, of the Mediterranean will set up a wistful nostalgia in the hearts of many Britons. Maybe in those of some Americans, too.

*Reviewer's Rating: Good.*

Peter Vadassy.....James Mason
Madame Suzanne Koche.....Lucie Mannerheim
Julien Mitchell, Herbert Lom, Clare Hamilton, Martin Miller, Frederick Valk, Ivor Barnard, Valentine Dyall, Patricia Medina, David Ward, Hella Kurty, Anthony Shaw, Lawrence Hanray.

*Complete review published July 17, 1944, page 1945.*

# 2,000 Women

***UA-Gainsborough*—Melodrama**

Definitely this season's best offering in the line of melodrama, the film is a feather in the cap of Frank Launder, scriptwriter turned director. It is a tale from the inside of a vast internment camp for British women in occupied France. Locked up the labyrinthine chambers of an erstwhile luxury hotel are the 2,000 women of 2,000 different sorts; from authentic ladies to ladies of the town. All the rancours, the little cattinesses, the quarrels, bitternesses, inevitable in such a seraglio are deftly brushed in.

Three RAF flyers find refuge in the camp. The whole corps of incarcerated ladies enter into a joint conspiracy to fox the Gestapo. The flyers duly escape. The film concludes with a spirited rendering of "There'll Always Be An England."

Outstanding in the cast were Phyllis Calvert, Patricia Roc, Renee Houston, with a gem of a performance turned in by Flora Robson. But credit in an even greater measure goes to art director John Bryan and cameraman Jack Cox.

*Reviewer's Rating: Good.*

Freda Thompson.....Phyllis Calvert
Miss Manningford.....Flora Robson
Patricia Roc, Renee Houston, Reginald Purdell, Anne Crawford, Jean Kent, James McKechnie, Bob Arden, Carl Jaffee, Betty Jardine, Muriel Aked, Kathleen Boutall, Hilda Campbell-Russell, Christina Forbes.

*Complete review published September 9, 1944, page 2090.*

## TABLOID REVIEWS

***Reviews appearing on pages 2626 and 2627 are condensed versions of reviews of 1945-46 product appearing in Product Digest prior to the issue of September 1, 1945. They are carried for their reference value.***

# Henry the Fifth

***UA-Two Cities*—Shakesperean Triumph**

This $2,000,000 Technicolor production demonstrates that Britain despite wartime hazards is able to produce a picture magnificent in all technical points. Laurence Olivier, producer, director and star, has disdained the ancient theatrical fetish of the sacredness of Shakespearean convention. Regarding the Bard as an unexcelled fashioner of words, he has compounded a superb film.

Olivier recruited his collaborators from among Britain's best, notably, William Walton, who composed the score, and Paul Sheriff, art director.

Olivier is no lonely pinnacle of accomplishment in a cast superbly right. Others who compel mention are Renee Asherson and Robert Newton.

Despite timid prophecies of the fate awaiting "Henry" in rural areas, this is a picture in a million, and one which should indeed attract the millions wherever it plays.

*Reviewer's Rating: Excellent.*

King Henry.....Lawrence Olivier
Princess Katharine.....Renee Asherson
King Charles VI.....Harcourt Williams
Felix Aylmer, Robert Newton, Jonathan Field, Leslie Banks.

*Complete review published December 2, 1944, page 2201.*

# And Then There Were None

***20th Century-Fox*—Multiple Murder Mystery**

Loaded with names that mean money on a marquee, and coming to an audience ready-made by its publication as a *Saturday Evening Post* serial and by its production as a stage play, Agatha Christie's "And Then There Were None" emerges from the camera a picture rich in those elements which make mystery melodramas popular.

Dudley Nichols' screenplay is a tightly drawn script, getting along for long stretches without dialogue. It opens with the arrival of eight weekend guests at an island where they are to be guests of a host they do not know. Death comes to each one of them in sequence until only two are left alive in possession of the key to the mystery.

Barry Fitzgerald's performance is in his faultless manner. It was produced and directed by Rene Clair.

*Reviewer's Rating: Good.*

Judge Quincannon.....Barry Fitzgerald
Dr. Armstrong.....Walter Huston
Louis Hayward, Roland Young, June Duprez, C. Aubrey Smith, Judith Anderson, Mischa Auer, Richard Haydn, Queenie Leonard, Harry Thurston.

*Complete review published July 14, 1945, page 2541.*

# Caribbean Mystery

***20th Century-Fox*—Secret of the Swamp**

A minor effort in the mystery field, William Girard's production compares with others of its class, but is scarcely distinguishable from them. The tropical atmosphere is perhaps its most interesting feature.

James Dunn and Sheila Ryan head the cast, with Dunn portraying a stupid, though resourceful, private investigator. He is engaged by an oil company to solve the mysterious disappearance of eight scientists. Bullets and knives whiz through the night, but Dunn comes out unscathed, with proof of the true culprit's guilt.

Robert Webb directed. The screenplay is by Jack Andrews and Leonard Praskins, adapted by W. Scott Darling from a novel by John W. Vandercook.

*Reviewer's Rating: Average.*

Mr. Smith.....James Dunn
Jean Gilbert.....Sheila Ryan
Edward Ryan, Jackie Paley, Reed Hadley, Roy Roberts, Roy Gordon, William Forrest, Lucien Littlefield.

*Complete review published July 21, 1945, page 2454.*

# Rhapsody in Blue

***Warners*—Music for America**

For the large audience that responds to music—and the music covers the field from "I Got Rhythm" to Gershwin's "Concerto in F"—Warners' adaptation of the life of George Gershwin cannot fail to be an exciting experience. Jesse L. Lasky has produced it with taste and ingenuity, and an abundance of talent. In addition to the cast headed by Robert Alda, Joan Leslie, Alexis Smith and Charles Coburn, Al Jolson appears to sing "Swanee" as he has always sung it, Paul Whiteman conducts a stirring performance of the title piece, Hazel Scott recalls the "Blue Monday Blues" and Anne Brown sings the haunting "Summertime" from "Porgy and Bess." Oscar Levant plays himself.

Gershwin, as portrayed with fine earnestness by Alda, emerges as a poignant hero obsessed with the need to write music and with the shortness of time. His easy triumph with popular songs does not deter him from more serious compositions. During his short life, according to the screenplay written by Howard Kock and Elliot Paul, from a story by Sonja Levien, two women loved him while recognizing the prior claim of his music.

The film begins on the lower east side of New York when a piano is hoisted up into the Gershwin flat and follows George through successive triumphs in George White's "Scandals," at Carnegie Hall, with his folk-opera, "Porgy and Bess." It closes at the New York Lewisohn Stadium, where an overflowing audience thrills to his "Rhapsody in Blue."

It was directed by Irving Rapper. Morris Carnovsky as George's father and Albert Basserman as his music teacher give fine performances.

*Reviewer's Rating: Excellent.*

George Gershwin.....Robert Alda
Julie Adams.....Joan Leslie
Christine Gilbert.....Alexis Smith
Max Dreyfus.....Charles Coburn
Julie Bishop, Albert Basserman, Morris Carnovsky, Rosemary DeCamp, Oscar Levant, Paul Whiteman, Al Jolson, George White, Hazel Scott, Anne Brown, Herbert Rudley, John B. Hughes, Mickey Roth, Darryl Hickman, Charlton Halton, Andrew Tombes, Gregory Golubeff, Eddie Marr.

*Complete review published June 30, 1945, page 2521.*

# The Falcon in San Francisco

***RKO Radio*—Murder Mystery**

Tom Conway and Edward S. Brophy portraying, respectively, "The Falcon" and his friend, "Goldie," have their hands full in trying to find the motives for three mysterious murders.

The screenplay by Robert Kent and Ben Markson, from an original by the former, and based on a character created by Michael Arlen, opens aboard a train, on which "The Falcon" and his friend are traveling. A murder is committed, and "The Falcon" takes over. An exciting climax on a fire-swept ship provides the sleuth with the evidence he needs, and the malefactors are brought to justice.

Joseph H. Lewis directed and Maurice Geraghty produced. Sid Rogell was executive producer.

*Reviewer's Rating: Average.*

Tom Lawrence.....Tom Conway
Joan Marshall.....Rita Corday
Goldie.....Edwards S. Brophy
Sharyn Moffett, Fay Helm, Robert Armstrong, Carl Kent, George Holmes, John Mylong.

*Complete review published July 21, 1945, page 2454.*

# Captain Eddie

***20th Century-Fox - Eureka Pictures*—A Life Story**

From the time the idea of filming the dramatic story of Capt. Eddie Rickenbacker was hit upon to completion of the job, three years elapsed. Meticulous care was taken all along the line to preserve and capture historical accuracies. The result of this careful workmanship, constantly going forward under the producership of Winfield R. Sheehan, is now at hand. "Captain Eddie" is evidence of expert picture-making, a first rate show, and as American as hot dogs and cokes.

Rickenbacker's life story is in the Horatio Alger tradition and, sooner or later, it was probably inevitable that it would have been the subject for a large scale film. In the development of the film, which of necessity touches on highlights, the part Rickenbacker played in the advancement of the au-

tomobile from those early days when horses snorted—and so did people—is conveyed in broad and interesting strokes, including fully-seized opportunities for comedy. Then came automobile racing, an enveloping interest in aviation, the First World War and Rickenbacker's emergence as America's No. 1 ace, his entry into civil aviation and the time when he almost lost his life in a crash near Atlanta.

All these major episodes are packaged around Rickenbacker's wartime flight to the South Pacific when he and his intrepid companions were abandoned as lost. The treatment in Lloyd Bacon's direction calls for an interweaving of the South Pacific episode with earlier chapters in Rickenbacker's career.

"Captain Eddie" is the narration, in terms of undeniable entertainment and popular appeal, of a man who rose to national prominence and a hero's acclaim.

Christy Walsh was associate producer, Lloyd Bacon director.

*Reviewer's Rating: Excellent.*

Eddie Rickenbacker.....Fred MacMurray
Adelaide.....Lynn Bari
Charles Bickford, Thomas Mitchell, James Gleason, Lloyd Nolan, Mary Philips, Richard Conte, Spring Byington, Darryl Hickman, Stanley Ridges, Charles Russell, Richard Crane, Clem Bevans.

*Complete review published June 23, 1945, page 2509.*

# Weekend at the Waldorf

***MGM*—Modern Edition of "Grand Hotel"**

The combined followings of the top quartet in this all-star, modernized and Americanized edition of "Grand Hotel" include just about everybody who goes to picture shows, and showmen can invite all these to inspect the production with complete confidence that none will be let down. This film tells several stories inside the master narrative about life in a metropolitan hotel.

As written by Sam and Bela Spewack, directed by Robert Z. Leonard and produced by Arthur Hornblow, Jr., Vicki Baum's play, adapted by Guy Bolton, makes utmost use of the personalities employed without penalizing any of them in behalf of the others.

Two love stories make the principal claim upon interest. In one, Ginger Rogers and Walter Pidgeon, as actress and war correspondent, meet under unique circumstances and work out their romantic equation largely in humorous terms. In the other story Lana Turner and Van Johnson meet under equally novel circumstances and work out their romance in terms of complete and sometimes touching seriousness.

Shuttling between stories, Robert Benchley and Keenan Wynn supply spot humor. An extremely useful extra factor is Xavier Cugat who plays not only his violin but also a part, and whose orchestra and entertainers figure in the single musical production number.

*Reviewer's Rating: Excellent.*

Irene Malvern.....Ginger Rogers
Bunny Smith.....Lana Turner
Chip Collier.....Walter Pidgeon
Capt. James Hollis.....Van Johnson
Edward Arnold, Phyllis Thaxter, Keenan Wynn, Robert Benchley, Leon Ames, Xavier Cugat and his orchestra.

*Compete review published July 28, 1945, page 2565.*

# Frontier Fugitives

***PRC*—Western with Songs**

Indians and fur traders and blood on the cactus bushes are the main ingredients of this Tex Ritter Western release. Mixed in with the story are a couple of Al Dexter songs for Tex to sing over his guitar.

This is an out and out pure-bred Western that tells once more how Mr. Ritter overcomes a whole desert full of murderers. This time the murderers dress like Indians and steal furs from soon-to-be-killed traders. Mr. Ritter goes into action accompanied by his straight man, Dave O'Brien. Comedy relief is supplied by Guy Wilkerson.

The story was contrived by Elmer Clifton. Harry Fraser directed and Arthur Alexander produced.

*Reviewer's Rating: Average.*

Tex Haines.....Tex Ritter
Dave Wyatt.....Dave O'Brien
Panhandle Perkins.....Guy Wilkerson
Lorraine Miller, I. Stanford Jolley, Jack Ingram.

*Complete review published July 21, 1945, page 2454.*

# A Bell for Adano

***20th Century-Fox*—Democracy in Italy**

Although the film made from John Hersey's popular novel will be loosely termed a war story, it is in fact a stirring message for peace and understanding among men and nations. This theme emerges simply from a tale of one of the offshoots of war in Italy—the administration of a small coastal town—but it emerges at this time as a symbol of the vast problems of war-shattered Europe.

The central figures, realized by John Hodiak with emotional intensity and restraint, is an American major who is assigned to the task of administration of Adano. The bell of the title is a symbol of a way of life. It was stolen by the Fascist war machine and it remained the greatest need of the village, although water was scarce and food meager.

The level of performance is high. Gene Tierney's role as the girl who heightens the major's longing for home and family and peace is not of equal stature with Hodiak's, but greatly enriches the story. William Bendix offers comedy as the major's devoted aide.

The screenplay was conceived by Lamar Trotti and Norman Reilly Raine. It was produced by Mr. Trotti and Louis D. Lighton. Henry King's direction is outstanding for its sensitivity.

*Reviewer's Rating: Excellent.*

Major Joppolo.....John Hodiak
Tina.....Gene Tierney
William Bendix, Glenn Langan, Richard Conte, Stanley Prager, Henry Morgan, Monty Banks, Reed Hadley, Roy Roberts, Hugo Haas, Marcel Delio, Henry Armetta.

*Complete review published June 23, 1945, page 2510.*

# Our Vines Have Tender Grapes

***MGM*—Rural Life and Drama**

Tender is the word for this picture of life in a Wisconsin farming town. It speaks softly of love and work and neighborliness. Centering chiefly in the reactions of a seven-year-old girl to the shape of the world about her, it is warm in sentiment, rather slow in pace, and rich in scenic beauty.

The youngster, Selma Jacobson, is played by Margaret O'Brien, whose excellent performance sets the pace for a cast of skilled veterans, among them Edward G. Robinson, Agnes Moorehead and Morris Carnovsky. To round out the picture with a love story are James Craig and Frances Gifford, as the local editor and the school teacher who thinks she prefers life in Milwaukee but changes her mind.

The screenplay Dalton Trumbo wrote from the novel, "For Our Vines Have Tender Grapes," by George Victor Martin. Roy Rowland's direction is unusually sensitive to the beauty of the scene and characters, and performances are in keeping with the atmosphere he helped to create. The production, marked by fine photography and a harmonious musical score, was in the hands of Robert Sisk.

*Reviewer's Rating: Good.*

Selma Jacobson.....Margaret O'Brien
Martinius Jacobson.....Edward G. Robinson
James James Craig, Frances Gifford, Agnes Moorehead, Morris Carnovsky, Jackie "Butch" Jenkins, Sara Haden, Greta Grandstadt, Dorothy Morris.

*Complete review published July 21, 1945, page 2553.*

# Along Came Jones

***RKO-International*—Western, with Fun**

Gary Cooper turns producer with "Along Came Jones," which also stars him. The result is auspicious for both producer and player.

Westerns are deeply rock-ribbed in the fabric of exhibition. They have held on for years and probably will for years to come. Experience shows this type of indestructible attraction is better when it has starring power for accompaniment. That's exactly the case here with Gary Cooper in the top spot, Loretta Young as the attractive heroine, William Demarest for assured comedy, and Dan Duryea for assured and unalloyed villainy.

Cooper is not the stereotyped hero in Nunnally Johnson's story. He's peace-loving and never hellbent for trouble. Mistaken identities persuade the townsfolk into believing mild Cooper is the ferocious Duryea, the killer and bandit. There is plenty of shooting in the climax, which is an amusing and well-handled situation. In it Duryea finally drops to a bullet from Miss Young's rifle. Cooper thinks the fatal shot was meant for him, but Miss Young, in a return to sidearm practice, convinces him that she is not the kind of shot who misses her target. This serves to convince of the truth, which is love, and they get together in the fade-out.

Stuart Heisler's direction is showmanlike. So, too, is the attraction. It's ready-made for the vast army of Cooper fans.

*Reviewer's Rating: Good.*

Melody Jones.....Gary Cooper
Cheery de Longpre.....Loretta Young
William Demarest, Dan Duryea, Don Costello, Walter Sande, Russell Simpson, Frank Sully, Arthur Loft, Douglas Morrow, Ralph Dunn.

*Complete review published June 23, 1945, page 2511.*

# Blithe Spirit

***UA-Two Cities*—Ghostly Gambols**

Let's say outright this is the smartest, most sustainedly effervescent, consummately contrived comedy yet to emanate from Britain's movie makers. Stage play addicts will be familiar with the theme, which tells of a novelist who, just for fun of it, promotes a seance whose odd consequence is the materialization of his dead-for-seven-years first wife. The lady's wraith is apparent only to her "widower" husband. But her antic activities drive the gentleman's second wife to distraction and ultimately to death. The husband ultimately is persuaded by those same antics to take his life.

Chief credit goes to Anthony Havelock-Allan, David Lean and Ronald Neame, who between them made the thing ready and put it on the screen. Certainly, Noel Coward wrote the enormously successful original screenplay. The team of film makers loyally preserved every solitary line of the waspy, naughtyish, definitely disturbing original. But they gave it, in addition, a cinematic entity of its own.

Rex Harrison as the haunted husband exhibits a tolerant tact in the awkward social situations into which he is thrown. The disembodied wives, hovering between the physical and astral planes, are played by Kay Hammond and Constance Cummings. Margaret Rutherford, the medium through whose agency the whole unhappy frolic occurred, is an actress of merit and vast good humor.

*Reviewer's Rating: Good.*

Charles Condomine.....Rex Harrison
Ruth Condomine.....Constance Cummings
Elvira.....Kay Hammond
Hugh Wakefield, Margaret Rutherford, Joyce Carey, Jacqueline Clark.

*Complete review published April 28, 1945, page 2425.*

# George White's Scandals

***RKO Radio*—Musical**

With George White's reputation for picking pretty girls, and Gene Krupa's and Ethel Smith's musical specialties known to all, plus the names of Joan Davis and Jack Haley, makes this a film with wide appeal.

The springboard for the story concerns a group of ex-Scandals girls who meet yearly to reminisce. There are two love stories woven in this musical. The Davis-Haley team are unconventional lovers, and Philip Terry and Martha Holliday supply young romance. Musical numbers in the film run the gamut from classical ballet to boogie.

If the picture does not quite hold together, it is because there is too much story. Ethel Smith and Gene Krupa provide much of the best music.

The film was produced by George White and directed by Felix E. Feist, from an original screenplay by Hugh Wedlock, Howard Snyder, Parke Levy and Howard Greeb. Dance numbers were created and staged by Ernst Matray.

*Reviewer's Rating: Average.*

Joan Mason.....Joan Davis
Jack Williams.....Jack Haley
Tom McGrath.....Phillip Terry
Jill Martin.....Martha Holliday
Ethel Smith, Margaret Hamilton, Glenn Tryon, Bettejane Greer, Audrey Young, Rose Murphy, Fritz Feld, Beverly Wills, Gene Krupa and his band

*Complete review published August 4, 1945, page 2578.*

***Additional Tabloid Reviews—page 2631.***

# ADVANCE SYNOPSES
## *and information*

### THE BIG SHORE LEAVE
### (MGM)

**PRODUCER: Sam Zimbalist. DIRECTOR: Victor Fleming. PLAYERS: Clark Gable, Greer Garson, Joan Blondell.**

COMEDY-DRAMA. A bos'n and several of his shipmates are shipwrecked and cast adrift on a raft. They take a vow to lead pure upright lives thereafter, if only they are saved. They are saved, but only one of them remembers the vow. The bos'n proceeds to San Francisco, where he meets a librarian and her girl friend. Later he also runs into his shipmate, who urges him to live up to his vow. After many complications, the bos'n marries the librarian.

### THE TWO MRS. CARROLLS
### (Warners)

**PRODUCER: Mark Hellinger. DIRECTOR: Peter Godfrey. PLAYERS: Barbara Stanwyck, Humphrey Bogart, Alexis Smith, Nigel Bruce.**

MELODRAMA. A wife whose husband is infatuated with another woman finds herself suffering from a mysterious malady. Her husband's first wife pays her a visit, during the course of which she reveals that she, too, suffered from such a malady prior to divorcing her husband, and discovered that the huband was trying to poison her. When the husband finds that his second wife is aware of his attempt to poison her, he tries to kill her by more direct means, but is prevented by a loyal friend and former suitor of his second wife.

### SMOKY
### (20th Century-Fox)

**PRODUCER: Robert Bassler. DIRECTOR: Louis King. PLAYERS: Fred MacMurray, Anne Baxter, Burl Ives, Bruce Cabot, Esther Dale, Ray Roberts, J. Farrol MacDonald.**

HORSE STORY. A ranch hand cuts a colt out of a herd of wild horses. With the approval of the young lady who owns the ranch, he breaks and trains the horse. The horse is stolen by an unprincipled person who enters him in the rodeo circuit, where the horse becomes a star performer. Later the ranch hand finds the horse again, by which time the animal has become an old plug pulling a cart. The ranch hand buys him, and puts him out to pasture to end his days in peace.

### THE GREAT MORGAN
### (MGM)

**PRODUCER: Jerry Bresler. DIRECTOR: Nat Perrin. PLAYERS: Frank Morgan, Leon Ames, Carlos Ramirez, Lucille Norman and Guests.**

COMEDY. The film combines the screen antics of Frank Morgan, playing himself on the MGM set, with a group of specialty numbers by studio players. Morgan is producing a great drama, which turns out in his usual bungling manner to include Eleanor Powell, Virginia O'Brien, the King Sisters, Jacqueline White and John Nesbitt's "Passing Parade."

### FRONTIER FEUD
### (Monogram)

**SUPERVISOR: Charles Bigelow. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Dennis Moore, Christine McIntyre.**

WESTERN. Two men are co-owners of a ranch. One of them is honest; the other is a cattle-rustler. The latter has the former killed. The murdered man's daughter appeals to 'Nevada' for help. He exposes the cattle-rustler, and brings him to justice.

### DOLL FACE
### (20th Century-Fox)

**PRODUCER: Bryan Foy. DIRECTOR: Lewis Seiler. PLAYERS: Carmen Miranda, Vivian Blaine, Dennis O'Keefe, Perry Como.**

COMEDY-DRAMA. A burlesque queen aspires to play on the legitimate stage, but because of her background is denied the opportunity. Her manager, who is also her fiance, hires a ghost-writer for her, in the hope that if she becomes known as an author she will be taken seriously by Broadway producers. On a boat trip with the writer, the girl is stranded overnight when the engine dies. Her fiance refuses to believe that the hours she spent with the writer were innocently spent, and breaks the engagement. Later the two are reconciled; the girl is signed for the lead in a Broadway show, the manager is signed as co-producer of the show, and the two are wed.

### CONCERTO
### (Republic)

**PRODUCER-DIRECTOR: Frank Borzage. PLAYERS: Mira Ouspenskaya, Philip Dorn, William Carter, Catherine McLeod, Felix Bressart, Fritz Feld.**

SENTIMENTAL DRAMA. A woman falls in love with a composer, but marries another man. Thereafter she is haunted by the memory of the composer, and wonders whether she has made a mistake. When her daughter is grown, the girl shows musical talent, so the mother sends her to the composer for instruction. Then, determined to find out whether her regrets are justified, she arranges an interview with the composer. When she meets him after this long interval, she decides that she is glad that she didn't marry him after all.

### THE KID FROM BROOKLYN
### (RKO-Goldwyn)

**PRODUCER: Samuel Goldwyn. DIRECTOR: Norman McLeod. PLAYERS: Danny Kaye, Virginia Mayo, Vera-Ellen, Steve Cochran, Walter Abel, Eve Arden, Lionel Stander, Clarence Kolb, Charles Cane.**

COMEDY-DRAMA. A timid Brooklyn milkman through a combination of circumstances wins a championship prizefight. The discrepancy between his natural timidity and the role he is forced to play—that of a fearless prizefighter—lead to numerous complications which are finally resolved in a satisfactory manner.

### THE FUGITIVE
### (Universal)

**PRODUCER-DIRECTOR: Roy William Neill. PLAYERS: Basil Rathbone, Nigel Bruce, Marjorie Riordan, Leslie Vincent.**

MYSTERY-DRAMA. Sherlock Holmes and Dr. Watson are approached by the authorities of a small Balkan kingdom, to assist in getting the heir-apparent out of England and back to his country. Aboard ship, they are attacked by those opposed to the young king's return. Holmes and Watson, however, are successful in restoring him to the throne.

### BANDITS OF THE BADLANDS
### (Republic)

**ASSOCIATE PRODUCER: Bennett Cohen. DIRECTOR: Thomas Carr. PLAYERS: Sunset Carson, Peggy Stewart, Si Jenks, John Merton, Forrest Taylor, Wade Crosby.**

WESTERN. Sunset's brother is killed in a stagecoach holdup, and Sunset, vowing vengeance, resigns from the Rangers and sets out, in company with the stage driver, to find the murderers. After many adventures he does so.

### ABILENE
### (UA - Jules Levey)

**PRODUCER: Jules Levey. DIRECTOR: Edwin L. Marin. PLAYERS: Randolph Scott, Ann Dvorak, Edgar Buchanan, Rhonda Fleming, Lloyd Bridges, Helen Boice.**

WESTERN. Laid in Abilene, Kansas, at a time when the railroads were advancing westward, this story concerns the battle between the homesteaders and the more lawless element of the town, the saloon-keepers, gamblers, and trail-hands. The attempts of the marshal to bring law to the town meet with success after a climatic battle between the two opposing elements.

### SHE WOULDN'T SAY YES
### (Columbia)

**PRODUCER: Virginia Van Upp. DIRECTOR: Al Hall. PLAYERS: Rosalind Russell, Lee Bowman, Adele Jergens, Lewis Russell.**

COMEDY-DRAMA. A woman psychiatrist, on a training trip, meets a man who finds her attractive. She, however, makes the acquaintance of an unhappy girl whose conditions she diagnoses. The psychiatrist tries to bring the man and girl together, and not until she herself has been treated by hypnosis and psycho-analysis does she realize that she is in love with her fellow-traveller. Eventually the two are happily united.

### SONG OF MEXICO
### (Republic)

**ASSOCIATE PRODUCER AND DIRECTOR: James A. Fitzpatrick. PLAYERS: Adele Mara, Edgar Barrier, George Lewis, Jacqueline Dalya, Jose Pulido.**

MUSICAL. A young girl, engaged to an up-and-coming business man, is jealous of her fiance's attention to business. She breaks their engagement and flies to Mexico, where she meets a young singer who takes her fancy temporarily. When her fiance arrives, however, and proves that his business interests are second to his interest in her, she agrees to marry him.

### SWING PARADE
### (Monogram)

**PRODUCER: Harry Romm. DIRECTOR: Phil Karlson. PLAYERS: Gale Storm, Phil Regan, the Three Stooges, Will Osborne and his orchestra.**

COMEDY WITH MUSIC. A girl who aspires to be in show business is thrown out of a night club by its owner, when he mistakes her for a process-server. It appears that his wealthy and dignified father is trying, by this means, to force the night club to close. However, the girl eventually persuades the night club owner to give her an audition. He is delighted with her voice, and falls in love with her. Her singing puts over the club, and success and happiness lie ahead for both of them.

### SONG OF THE PRAIRIE
### (Columbia)

**PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Ken Curtis, June Storey, Hossier Hot Shots, Jeff Donnell, Robert Scott.**

MUSICAL COMEDY. A young rancher decides to turn his ranch into a showplace, and persuades the Hoosier Hot Shots to lend him the money to do so. The Hot Shots plan a musical show as one of the ranch's attractions. A wealthy girl who is staying nearby tries out for the show incognito, and is offered a singing job. Her father objects to the girl's ambitions, but in the end becomes reconciled to them. The show is a great success, and the girl marries the rancher.

# RELEASE CHART
## *By Companies*

***For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2632. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Products Digest Section in the August 25, 1945 issue.***

### COLUMBIA
[ 1945-46 ]

| Prod. No. | Title | Release Date |
|---|---|---|
| .... | Blazing the Western Trail | Sep. 20,'45 |
| .... | Prairie Raiders | Not Set |
| .... | Lawless Empire | Not Set |
| .... | Bandit of Sherwood Forest | Not Set |
| .... | Outlaws of the Rockies | Not Set |
| .... | Texas Panhandle | Not Set |
| .... | Pardon My Past | Not Set |
| .... | Roaring Rangers | Not Set |
| .... | Renegades | Not Set |
| .... | Snafu | Not Set |
| .... | Gunning for Vengeance | Not Set |
| .... | Girl of the Limberlost | Not Set |
| .... | Crime Doctor's Warning | Not Set |
| .... | Galloping Thunder | Not Set |
| .... | Woman in Red | Not Set |
| .... | Tars and Spars | Not Set |
| .... | Voice of the Whistler | Not Set |
| .... | Hit the Hay | Not Set |
| .... | Song of Broadway | Not Set |
| .... | Prison Ship | Not Set |
| .... | Hail the Chief | Not Set |
| .... | Life With Blondie | Not Set |

### MGM
[ 1945-46 ]

SPECIAL

| | | |
|---|---|---|
| .... | Weekend at the Waldorf | Oct.,'45 |

BLOCK 13

| | | |
|---|---|---|
| .... | Our Vines Have Tender Grapes | Sept.,'45 |
| .... | The Hidden Eye | Sept.,'45 |
| .... | Abbott and Costello in Hollywood | Oct.,'45 |
| .... | Her Highness and the Bellboy | Oct.,'45 |
| .... | Dangerous Partners | Oct.,'45 |
| .... | Ziegfeld Follies | Not Set |
| .... | Hold High the Torch | Not Set |
| .... | Yolanda and the Thief | Not Set |
| .... | The Harvey Girls | Not Set |
| .... | Early to Wed | Not Set |
| .... | They Were Expendable | Not Set |
| .... | Sailor Takes a Wife | Not Set |
| .... | She Went to the Races | Not Set |
| .... | The Big Shore Leave | Not Set |
| .... | All the Things You Are | Not Set |
| .... | Postman Always Rings Twice | Not Set |
| .... | Two Sisters from Boston | Not Set |
| .... | Hoodlum Saint | Not Set |
| .... | The Great Morgan | Not Set |
| .... | The Yearling | Not Set |
| .... | What Next, Corporal Hargrove? | Not Set |
| .... | Boys' Ranch | Not Set |
| .... | Bad Bascomb | Not Set |
| .... | Up Goes Maisie | Not Set |
| .... | The Green Years | Not Set |

### MONOGRAM
[ 1945-46 ]

| | | |
|---|---|---|
| ... | Sunbonnet Sue | Oct. 6,'45 |
| .... | Sensation Hunter | Oct. 13,'45 |
| .... | Strange Mr. Gregory | Oct. 20,'45 |
| .... | Frontier Feud | Oct. 27,'45 |
| .... | Suspense | Nov. 3,'45 |
| .... | Allotment Wives, Inc. | Dec. 1,'45 |
| .... | Swing Parade | Not Set |
| .... | Border Bandits | Jan. 26,'46 |

### PARAMOUNT
[ 1945-46 ]

Block 1

| | | |
|---|---|---|
| 4501 | Duffy's Tavern | Not Set |
| 4502 | Love Letters | Not Set |
| 4503 | The Lost Weekend | Not Set |
| 4504 | Follow That Woman | Not Set |
| | ● | |
| .... | Road to Utopia | Not Set |
| .... | Two Years Before the Mast | Not Set |
| .... | Kitty | Not Set |
| .... | Miss Susie Slagle's | Not Set |
| .... | The Virginian | Not Set |
| .... | Hold That Blonde! | Not Set |
| .... | Masquerade in Mexico | Not Set |
| .... | The Well-Groomed Bride | Not Set |
| .... | Blue Dahlia | Not Set |
| .... | Our Hearts Were Growing Up | Not Set |
| .... | People Are Funny | Not Set |
| .... | Stork Club | Not Set |
| ... | The Trouble with Women | Not Set |
| .... | Calcutta | Not Set |
| .... | To Each His Own | Not Set |
| .... | They Made Me a Killer | Not Set |
| .... | Blue Skies | Not Set |
| .... | The Bride Wore Boots | Not Set |
| .... | Cross My Heart | Not Set |

### PRC PICTURES
[ 1945-46 ]

| | | |
|---|---|---|
| .... | Frontier Fugitives | Sep. 1,'45 |
| .... | Arson Squad | Sep. 11,'45 |
| .... | Dangerous Intruder | Sep. 21,'45 |
| .... | Apology for Murder | Sep. 27,'45 |
| .... | Border Badman | Oct. 10,'45 |
| .... | Shadow of Terror | Oct. 14,'45 |
| .... | Flaming Bullets | Oct. 15,'45 |
| .... | Fighting Bill Carson | Oct. 31,'45 |
| .... | Enchanted Forest | Not Set |
| .... | White Pongo | Not Set |
| .... | Why Girls Leave Home | Not Set |
| .... | Song of Old Wyoming | Not Set |
| .... | Detour | Not Set |
| .... | Club Havana | Not Set |
| .... | Romance of the West | Not Set |
| .... | Wife of Monte Cristo | Not Set |
| .... | How Do You Do? | Not Set |
| .... | Danny Boy | Not Set |
| .... | Grand Central | Not Set |
| .... | Quebec | Not Set |
| .... | Ladies of the Chorus | Not Set |
| .... | Devil Bat's Daughter | Not Set |
| .... | Sorority Girls | Not Set |
| .... | Flaming Jungle | Not Set |
| .... | Music Hall Varieties of 1946 | Not Set |
| .... | I'm From Missouri | Not Set |
| .... | Queen of Diamonds | Not Set |
| ... | The Flying Serpent | Not Set |
| .... | Bombshell from Brazil | Not Set |
| .... | Strangler of the Swamp | Not Set |
| .... | I Ring Doorbells | Not Set |
| .... | Valley of Loniey Women | Not Set |
| .... | The Mummy's Daughter | Not Set |
| .... | The Lost Continent | Not Set |
| .... | The Vanishing Gangster | Not Set |
| .... | Heritage | Not Set |
| .... | Once and For All | Not Set |

### RKO
[ 1945-46 ]

BLOCK 1

| | | |
|---|---|---|
| 605 | Radio Stars on Parade | |
| 601 | Mama Loves Papa | |
| 603 | Falcon in San Francisco | |
| 604 | Johnny Angel | |
| 602 | George White's Scandals | |

Special

| | | |
|---|---|---|
| 681 | Along Came Jones | |
| | ● | |
| .... | Isle of the Dead | Not Set |
| .... | Hotel Reserve | Not Set |
| .... | Spanish Main | Not Set |
| .... | Sing Your Way Home | Not Set |
| .... | Man Alive | Not Set |
| .... | A Game of Death | Not Set |
| .... | First Yank Into Tokyo | Not Set |
| ... | Bells of St. Mary's | Not Set |
| .... | Tomorrow Is Forever | Not Set |
| .... | Ding Dong Williams | Not Set |
| .... | Deadline at Dawn | Not Set |
| .... | Wanderer of the Wasteland | Not Set |
| .... | Dick Tracy | Not Set |
| .... | Cornered | Not Set |
| .... | The Kid from Brooklyn | Not Set |
| .... | Riverboat Rhythm | Not Set |
| .... | All Men Are Liars | Not Set |
| .... | A Tale of Bedlam | Not Set |
| .... | Heartbeat | Not Set |
| .... | Tarzan and the Leopard Man | Not Set |
| .... | Falcon's Alibi | Not Set |
| .... | The Robe | Not Set |
| .... | Strange Adventures of Sinbad | Not Set |
| .... | Great Answer | Not Set |
| .... | Notorious | Not Set |
| .... | A Very Remarkable Fellow | Not Set |
| .... | The Bishop's Wife | Not Set |
| .... | Earth and High Heaven | Not Set |
| .... | Up Front With Maudlin | Not Set |
| .... | Make Mine Music | Not Set |
| .... | If This Be Known | Not Set |
| .... | Thanks, God, I'll Take It From Here | Not Set |
| .... | All Kneeling | Not Set |
| .... | All Brides Are Beautiful | Not Set |
| .... | Galveston | Not Set |
| .... | The Calico Kid | Not Set |
| .... | Some Must Watch | Not Set |
| .... | Sister Kenny | Not Set |
| ... | Badman's Territory | Not Set |
| .... | Desirable | Not Set |
| .... | Lady Luck | Not Set |
| ... | Who Is My Love | Not Set |
| ... | They Dream of Home | Not Set |
| ... | Master Minds | Not Set |

### REPUBLIC
[ 1945-46 ]

| | | |
|---|---|---|
| .... | Bandits of the Badlands | Sep. 14,'45 |
| .... | The Tiger Woman | Sep. 20,'45 |
| .... | The Woman Who Came Back | Not Set |
| .... | Captain Tugboat Annie | Not Set |
| .... | An Angel Comes to Brooklyn | Not Set |
| .... | Phantom of the Plains | Not Set |
| .... | Scotland Yard Investigator | Not Set |
| .... | Girls of the Big House | Not Set |
| .... | Marshal of Laredo | Not Set |
| .... | Colorado Pioneers | Not Set |
| .... | That Man of Mine | Not Set |
| .... | Wagon Wheels Westward | Not Set |
| .. | Bandits of the Badlands | Not Set |
| .... | California Gold Rush | Not Set |
| ... | Song of Mexico | Not Set |
| .... | Rough Riders of Cheyenne | Not Set |
| .... | A Guy Could Change | Not Set |
| .... | Cherokee Flash | Not Set |
| .... | Sheriff of Redwood Valley | Not Set |
| .... | Dakota | Not Set |
| .... | Don't Fence Me In | Not Set |
| ... | Strange Impersonation | Not Set |
| .... | Concerto | Not Set |
| .... | Along the Navajo Trail | Not Set |
| .... | Murder in the Music Hall | Not Set |
| .... | Guns and Guitars (R.) | Not Set |
| .... | That Man Malone | Not Set |
| .... | Hit Parade of 1946 | Not Set |
| .... | A Fabulous Texan | Not Set |
| .... | Rio De Janeiro | Not Set |
| .... | In Old Sacramento | Not Set |
| .... | Calendar Girl | Not Set |
| .... | Earl Carroll's Sketchbook | Not Set |
| .... | The Plainsman and the Lady | Not Set |
| .... | That Brennan Girl | Not Set |
| .... | The Affairs of Geraldine | Not Set |
| .... | Gay Blades | Not Set |
| .... | Melody and Mystery | Not Set |
| .... | The Ghost Goes Wild | Not Set |
| .... | Lightnin' Strikes Twice | Not Set |
| .... | One Exciting Week | Not Set |
| .... | Down Tahiti Way | Not Set |
| .... | The Gentlemen From Missouri | NotSet |
| .... | Night Train to Memphis | Not Set |
| .... | The Inner Circle | Not Set |
| .... | The Twisted Circle | Not Set |
| .... | Passkey to Danger | Not Set |
| .... | The Invisible Informer | Not Set |
| .... | Traffic in Crime | Not Set |
| .... | The Mysterious Mr. Valentine | Not Set |
| .... | Undercover Woman | Not Set |
| .... | Crime of the Century | Not Set |
| .... | My Pal, Trigger | Not Set |
| .... | Shine On, Texas Moon | Not Set |
| .... | Grand Canyon Serenade | Not Set |
| .... | Rose of Juarez | Not Set |
| .... | Song of the Golden West | Not Set |
| .... | Heart of Old Mexico | Not Set |
| .... | California Fiesta | Not Set |
| .... | Trail Winds | Not Set |
| .... | Beyond the Great Divide | Not Set |
| .... | Valley of the Zombies | Not Set |
| .... | Cat Man of Paris | Not Set |
| .... | Conquest of Cheyenne | Not Set |
| .... | Sun Valley Cyclone | Not Set |
| .... | Alias Billy the Kid | Not Set |
| .... | Red River Renegades | Not Set |
| .... | Days of Buffalo Bill | Not Set |
| .... | The El Paso Kid | Not Set |
| .... | Rio Grande Raiders | Not Set |

### 20TH-FOX
[ 1945-46 ]

| | | |
|---|---|---|
| 602 | Wilson | Aug.,'45 |
| | ● | |
| 601 | A Bell for Adano | Aug.'45 |
| 603 | Junior Miss | Aug.'45 |
| 606 | The Way Ahead | Aug.,'45 |
| 604 | Captain Eddie | Sep.,'45 |
| 605 | Caribbean Mystery | Sep.,'45 |

(Tentative)

| | | |
|---|---|---|
| .... | State Fair | Oct.,'45 |
| .... | The House On 92nd Street | Oct.,'45 |
| .... | And Then There Were None | Oct.,'45 |
| .... | Colonel Effingham's Raid | Nov.,'45 |
| .... | Dolly Sisters | Nov.,'45 |
| .... | Fallen Angel | Dec.,'45 |
| .... | Dragonwyck | Dec.,'45 |
| .... | The Spider | Jan.,'46 |
| .... | Leave Her to Heaven | Jan.,'46 |
| ... | Walk in the Sun | Jan.,'46 |
| .... | Doll Face | Feb.,'46 |
| ... | Enchanted Voyage | Feb.,'46 |
| .... | Kitten on the Keys | Mar.,'46 |
| .... | American Guerrilla | Mar.,'46 |
| .... | Sentimental Journey | Mar.,'46 |
| .... | Cluny Brown | Apr.,'46 |
| .... | Chicken Every Sunday | Apr.,'46 |
| .... | Smoky | May,'46 |
| .... | Claudia and David | May,'46 |
| .... | The Razor's Edge | June,'46 |
| .... | Shock | June,'46 |
| .... | Centennial Summer | July,'46 |
| .... | Dark Corner | July,'46 |
| .... | Walk in the Sun | Not Set |
| .... | Bon Voyage | Not Set |
| .... | San Demetrio | Not Set |

### UNITED ARTISTS
[ 1945-46 ]

| | | |
|---|---|---|
| .... | Paris-Underground | Sep. 14,'45 |
| .... | Spellbound | Sep. 28,'45 |
| .... | Young Widow | Not Set |
| .... | This Happy Breed | Not Set |
| .... | 2,000 Women | Not Set |
| .... | Blithe Spirit | Not Set |
| .... | Henry V | Not Set |
| .... | Caesar & Cleopatra | Not Set |
| .... | Duel in the Sun | Not Set |
| .... | Getting Gertie's Garter | Not Set |
| .... | Whistle Stop | Not Set |
| .... | Diary of a Chambermaid | Not Set |
| .... | Abilene | Not Set |
| .... | Tom Breneman's Breakfast in Hollywood | Not Set |

### UNIVERSAL
[ 1945-46 ]

| | | |
|---|---|---|
| 501 | Shady Lady | Sep. 7,'45 |
| 502 | Men in Her Diary | Sep. 14,'45 |
| 503 | River Gang | Sep. 21,'45 |
| 504 | That Night With You | Sep. 28,'45 |
| 505 | Strange Confession | Oct. 5,'45 |
| 506 | Senorita from West | Oct. 12,'45 |
| 507 | Night in Paradise | Oct. 19,'45 |
| 508 | The Fugitive | Oct. 26,'45 |
| .... | Girl On the Spot | Not Set |
| .... | Pillow of Death | Not Set |
| .... | The Crimson Canary | Not Set |
| .... | Frontier Gal | Not Set |
| .... | As It Was Before | Not Set |
| .... | Code of the Lawless | Not Set |
| .... | Down by the Border | Not Set |
| .... | Bad Men of the Border | Not Set |
| .... | Outlaws of Twin Forks | Not Set |
| .... | Bad Sister | Not Set |
| .... | Because of Him | Not Set |
| .... | Boy Wonder | Not Set |
| .... | Brute Man | Not Set |
| .... | Buck Privates Come Home | Not Set |
| .... | Canyon Passage | Not Set |
| .... | Daltons Ride Again | Not Set |
| .... | Flame of the Klondike | Not Set |
| .... | Genius in the Family | Not Set |
| .... | Gun Town | Not Set |
| .... | Heat Wave | Not Set |
| .... | Hero Wanted | Not Set |
| .... | House of Dracula | Not Set |
| .... | Johnnie Anselmo | Not Set |
| .... | Letters of Unknown Woman | Not Set |
| .... | Prelude to Murder | Not Set |
| .... | Scarlet Street | Not Set |
| .... | Tangier | Not Set |
| .... | Terror by Night | Not Set |
| .... | That's My Baby | Not Set |
| .... | Time Out of Mind | Not Set |
| .... | White Tie and Tails | Not Set |

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[ 1945-46 ]

| | | |
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| 501 | Pride of the Marines | Sep. 1,'45 |
| 502 | Rhapsody in Blue | Sep. 22,'45 |
| .... | Three Strangers | Oct. 13,'45 |
| .... | Mildred Pierce | Oct. 20,'45 |
| .... | San Antonio | Oct. 27,'45 |
| .... | Devotion | Nov. 24,'45 |
| .... | Time, Place and Girl | Dec. 29,'45 |
| .... | Danger Signal | Jan. 12,'46 |
| .... | Saratoga Trunk | Jan. 26,'46 |
| .... | Shadow of a Woman | Feb. 9,'46 |
| .... | Cinderella Jones | Feb. 23,'46 |
| .... | One More Tomorrow | Not Set |
| .... | My Reputation | Not Set |
| .... | Of Human Bondage | Not Set |
| .... | Nobody Lives Forever | Not Set |
| .... | The Big Sleep | Not Set |
| .... | Too Young to Know | Not Set |
| .... | Stolen Life | Not Set |
| .... | Janie Gets Married | Not Set |
| .... | The Two Mrs. Carrolls | Not Set |
| .... | Confidential Agent | Not Set |
| .... | Night and Day | Not Set |
| .... | Never Say Goodbye | Not Set |
| .... | The Man I Love | Not Set |
| .... | Her Kind of Man | Not Set |

# SHORT SUBJECTS CHART

## *index to reviews, synopses*

***Numerals in parentheses next to titles represent running time. This information is from the distributor in all instances.***

***For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For complete 1944-45 shorts releases, see pages 2614-2615.***

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| 6432 | Two Local Yokels (17½) (Clyde) | 3-23-45 | 2454 |
| 6433 | Pistol Packin' Nitwits (17) (Brendel) | 5-4-45 | 2402 |
| 6411 | Wife Decoy (17) (Herbert) | 6-1-45 | 2566 |
| 6423 | The Jury Goes Round 'n' Round (18) (V. Vague) | 6-15-45 | 2579 |
| 6405 | Idiots Deluxe (17½) (Stooges) | 7-20-45 | 2579 |
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| 7501 | River Ribber | 10-4-45 | .... |
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| 6704 | Booby Socks (7) | 7-12-45 | 2579 |
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| 7701 | Simple Siren | 9-20-45 | .... |
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| 6753 | Kukunuts (6½) | 7-26-45 | 2579 |
| 6754 | Treasure Jest (6½) | 8-30-45 | .... |
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| | **SCREEN SNAPSHOTS (Series 24)** | | |
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## RKO

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# TABLOID REVIEWS

## Junior Miss

***20th Century-Fox*—Family Comedy**

When "Junior Miss" is catalogued as a family picture, the term simply means it is that exhibitors' delight, a film with no restrictions on its audience appeal and no limits to its box office potential. Its rich comedy stems from the small incident of America at home, as up-to-date as the latest jive and as timeless as Christmas. If the fine cast, headed by Peggy Ann Garner and Allyn Joslyn, lacks top drawing power, the story has created its own large waiting audience through Sally Benson's original magazine sketches and the great success of the stage play on Broadway and on the road.

The story is a cleverly integrated series of incidents in the lives of the Graves family at the time when the father is expecting a junior partnership, the pretty 16-year-old is attracting a succession of gangling swains and the younger miss is learning about Life from the movies. While the screen never lacks interest, several sequences are comedy highlights.

Characterizations are as familiar and delightful as the incidents, with Peggy Ann Garner giving her usual outstanding performance, and Joslyn, as the harassed father, shading the rest of an excellent cast. The production gives evidence of painstaking attention to detail by William Perlberg, and emerges smooth in its presentation as well as constant in its merriment.

*Reviewer's Rating: Excellent.*

Judy Graves ..... Peggy Ann Garner
Harry Graves ..... Allyn Joslyn
Michael Dunne, Faye Marlowe, Mona Freeman, Sylvia Field, Barbara Whiting, Stanley Prager, John Alexander, Connie Gilchrist, Scotty Beckett, Alan Edwards, Dorothy Christy.

*Complete review published June 16, 1945, page 2497.*

## Abbott and Costello In Hollywood

***MGM*—Fun in Filmland**

Hollywood at large and the premises of the MGM studio in particular comprise the setting against which comedians Bud Abbott and Lou Costello display their extremely personalized proficiency as entertainers in the field of gag-routine.

On points, the film compares with neither the best nor the least of the A-C offerings, but figures to rate somewhere near the middle. Some of the boys' routines—notably a telephone bit, a studio-stage routine in which Costello is mistaken for a dummy, and a roller-coaster sequence near the end—measure up with their funniest.

*Reviewer's Rating: Average.*

Nuzz Kurtiz ..... Bud Abbott
Abercrombie ..... Lou Costello
Frances Rafferty, Robert Stanton, Jean Porter, Warner Anderson, Rags Ragland, Mike Mazurki, Carleton G. Young, Donald McBride, Edgar Dearing, Marion Martin, Arthur Space, William Phillips.

*Complete review published August 25, 1945, page 2610.*

## Her Highness and the Bellboy

***MGM*—Graustark, U.S.A.**

Richard Connel and Gladys Lehman are officially credited with the original screenplay, which is not very original but highly fictitious. They have fallen back on one of those archaic and highly romanticized central characters known as the royal princess who is as lonely as she is beautiful and twice as unhappy. In her native land, Hedy Lamarr fell for an American newspaper man. When she comes to America she meets up with him and eventually renounces her throne. However, Robert Walker, bellhop in the hotel where the Princess Veronica, that's Hedy Lamarr, falls in love with her. He neglects bed-ridden June Allyson and those stories about princess, princes, castles, which he was accustomed to read to her. In the middle is "Rags" Ragland, porter to Walker's bellhopping.

The poor little girl is well nigh forgotten while Walker serves the real princess loyally and royally. As the story concludes he marries Miss Allyson, all cured now, and the princess marries the newspaper columnist.

Joe Pasternak produced. Richard Thorpe directed.

*Reviewer's Rating: Average.*

Princess Veronica ..... Hedy Lamarr
Jimmy Dobson ..... Robert Walker
June Allyson, Carl Esmond, Agnes Moorehead, "Rags" Ragland.

*Complete review published July 14, 1945, page 2541.*

## Radio Stars on Parade

***RKO Radio*—Minor Musical**

Song numbers and slapstick comedy are the chief ingredients of Ben Stoloff's latest production. Frances Langford and Skinnay Ennis do most of the singing; Wally Brown and Alan Carney contribute most of the comedy.

The screenplay is by Robert E. Kent and Monte Brice, based on an original by the former. It presents Miss Langford as a nightclub singer aspiring to radio work and Brown and Carney as the managers pro tem of a Hollywood talent agency. This combination of circumstances facilitates the introduction of nine song numbers and of Ralph Edwards and his "Truth or Consequences" radio show. The most notable songs are "I Couldn't Sleep a Wink Last Night" and "That Old Black Magic."

Leslie Goodwins directed.

*Reviewer's Rating: Average.*

Jerry Miles ..... Wally Brown
Mike Strager ..... Alan Carney
Sally Baker ..... Frances Langford
"Truth or Consequences," with Ralph Edwards & Co., Skinnay Ennis and his band, Don Wilson, Tony Romano, Town Criers, Cappy Barra Boys.

*Complete review published August 4, 1945, page 2578.*

# SHORT SUBJECTS

## UNUSUAL OCCUPATIONS (Par.)

*(Color)* (L4-5)

The unusual occupation of Commander Paul Garber, who flies kites no longer as a hobby, is revealed in the opening sequence of several fascinating subjects. Next is a tale of man's most useful and industrious friend, the earthworm. Miss Mary Leasure of Ontario, Cal., raises them by the billions. Another hobby is the assembling of the world's biggest collection of little things. Among other shots is a giant seven feet tall, followed by midgets, and an underwater class in Florida.

*Release date, July 13, 1945* 10 *minutes*

## FROM A TO ZOO (Par.)

*Speaking of Animals* (Y4-6)

The latest subject in Jerry Fairbank's series proves that a trip through the zoo can be a mirthful event. This tour has Ken Carpenter as the narrator to interpret some of those jaw-breaking names such as Pygathrix Cristatus or the Colobus Caudatus, plus a flock of precocious animals who speak back. It presents clever animation with the narrator offering a gagged commentary.

*Release date, September 21, 1945* 9 *minutes*

## CAMPUS MERMAIDS (Par.)

*Sportlights* (R4-10)

Amid attractive campus scenes, the reel opens with a galaxy of attractive college girls from Florida State Women's College. The film then introduces the group as they enter the beautiful clear water of Wakulla Springs where they stage many unusual aquatic designs. In their water ballet, the girls demonstrate with ease what a graceful sport swimming can be.

*Release date, September 7, 1945* 9 *minutes*

## Arson Squad

***PRC*—Sleuth Traps Arson Gang**

Standard performances by Frank Albertson and Robert Armstrong and rapid paced action should make this an acceptable offering despite the familiar pattern of the plot.

Albertson as an insurance salesman, and Armstrong, chief of the arson squad, attempt to uncover an ingenious gang who are collecting premiums on made-to-order warehouse fires. Most of the action centers around Albertson's efforts to apprehend the gang.

Produced by Arthur Alexander, directed by Lew Landers, the film is based on an original story by Arthur St. Claire.

*Reviewer's Rating: Fair.*

Tom Mitchell ..... Frank Albertson
Capt. Joe Dugan ..... Robert Armstrong
Grace Gillern, Byron Foulger, Chester Cole, Arthur Loft, Jerry Jerome, Stewart Garner, Edward Cassidy, Casey MacGregor.

*Complete review published July 21, 1945, page 2454.*

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

(•) before the title indicates 1944-45 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2630 and 2631, issued of September 1, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2629, issue of Sept. 1, 1945.

| *Title* | *Company* | *Prod. Number* | *Stars* | *Release Date* | *Running Time* | *REVIEWED — M. P. Herald Issue* | *REVIEWED — Product Digest Page* | *Advance Synopsis Page* | *Service Data Page* |
|---|---|---|---|---|---|---|---|---|---|
| ABBOTT and Costello in Hollywood | MGM | .... | Bud Abbott-Lou Costello | Oct.,'45 | 84m | Aug. 25,'45 | 2631 | .... | .... |
| Abilene | UA | .... | Randolph Scott-Ann Dvorak | Not Set | .... | ..... | .... | 2628 | .... |
| •Adventures of Rusty (formerly Rusty) | Col. | .... | Ted Donald-Conrad Nagel | Sept. 6,'45 | .... | ..... | .... | 2467 | .... |
| •Affairs of Susan, The | Par. | 4421 | Joan Fontaine-George Brent | May 25,'45 | 113m | Mar. 31,'45 | 2381 | 2242 | 2523 |
| •Agitator, The (British) | Br. Natl.-Anglo | .... | Billy Hartnell-Mary Morris | Not Set | 95m | Mar. 17,'45 | 2361 | . | .... |
| Allotment Wives, Inc. | Mono. | .... | Kay Francis-Paul Kelly | Dec. 1,'45 | .... | ..... | .... | 2555 | .... |
| Along Came Jones | RKO | 681 | Gary Cooper-Loretta Young | Special | 90m | June 23,'45 | 2627 | 2278 | 2616 |
| American Guerrilla | 20th-Fox | .... | John Payne-Linda Darnell | Mar.,'46 | .... | ..... | .... | .... | .... |
| •Anchores Aweigh (color) | MGM | 531 | Gene Kelly-Frank Sinatra | Aug.,'45 | 140m | July 21,'45 | 2553 | 2142 | .... |
| And Then There Were None | 20th-Fox | .... | Barry Fitzgerald-Walter Huston | Oct.,'45 | 99m | July 14,'45 | 2626 | .... | .... |
| Angel Comes to Brooklyn, An | Rep. | .... | Kaye Dowd-Robert Duke | Not Set | .... | ..... | .... | 2384 | .... |
| Apology for Murder | PRC | .... | Ann Savage-Hugh Beaumont | Sept. 27,'45 | | | | 2418 | .... |
| Arson Squad | PRC | .... | Frank Albertson-Robert Armstrong | Sept. 11,'45 | 64m | July 21,'45 | 2631 | 2467 | .... |
| •BACK to Bataan | RKO | 523 | John Wayne-Philip Ahn | Block 5 | 97m | June 2,'45 | 2477 | 2242 | 2616 |
| Bandit of Sherwood Forest | Col. | .... | Cornel Wilde-Anita Louise | Not Set | .... | ..... | .... | 2434 | |
| Bandits of the Badlands | Rep. | .... | Sunset Carson-Peggy Stewart | Sept. 14,'45 | .... | ..... | .... | 2628 | .... |
| •Beautiful Cheat, The | Univ. | 9044 | Noah Beery, Jr.-Bonita Granville | July 20,'45 | 59m | July 21,'45 | 2554 | 2384 | .... |
| •Bedside Manner | UA | .... | Ruth Hussey-John Carroll | June 22,'45 | 79m | June 16,'45 | 2498 | 2250 | 2616 |
| Behind City Lights | Rep. | . | Lynne Roberts-William Terry | Not Set | | | | 2418 | |
| Bell for Adano, A | 20th-Fox | 601 | Gene Tierney-John Hodiak | Aug.,'45 | 103m | June 23,'45 | 2627 | 2242 | 2616 |
| •Belle of the Yukon (color) | RKO | 583 | Randolph Scott-Gypsy Rose Lee | Special | 84m | Dec. 2,'44 | 2201 | 1835 | 2406 |
| •Bells of Rosarita | Rep. | 442 | Roy Rogers-Gabby Hayes | June 19,'45 | 68m | May 19,'45 | 2453 | 2403 | .... |
| Bells of St. Mary's, The | RKO | .... | Bing Crosby-Ingrid Bergman | Not Set | ... | ..... | . | 2434 | .... |
| •Between Two Women | MGM | 518 | Van Johnson-Lionel Barrymore | Mar.,'45 | 81m | Dec. 23,'44 | 2238 | 2142 | 2523 |
| •Bewitched | MGM | 530 | Phyllis Thaxter-Edmund Gwenn | July,'45 | 66m | June 23,'45 | 2510 | 2310 | .... |
| •Beyond the Pecos | Univ. | 9083 | Rod Cameron-Eddie Dew | Apr. 27,'45 | 59m | ..... | .... | 2354 | .... |
| Big Shore Leave | MGM | .... | Clark Gable-Greer Garson | Not Set | .... | ..... | .... | 2628 | .... |
| Big Sleep, The | WB | .... | Humphrey Bogart-Lauren Bacall | Not Set | .... | ..... | .... | 2230 | .... |
| Blazing the Western Trail | Col. | .... | Charles Starrett-Tex Harding | Sept. 20,'45 | .... | ..... | .... | 2543 | .... |
| Blithe Spirit (British) | UA | .... | Rex Harrison-Constance Cummings | Not Set | 96m | Apr. 28,'45 | 2627 | .... | .... |
| •Blonde from Brooklyn | Col. | 6036 | Robert Stanton-Lynn Merrick | June 21,'45 | 65m | June 30,'45 | 2521 | 2403 | .... |
| •Blonde Ransom | Univ. | 9042 | Donald Cook-Virginia Grey | June 15,'45 | 68m | June 9,'45 | 2486 | 2310 | .... |
| •Blood on the Sun | UA | .... | James Cagney-Sylvia Sidney | June 15,'45 | 94m | May 5,'45 | 2433 | 2230 | 2616 |
| •Body Snatcher, The | RKO | 517 | Boris Karloff-Bela Lugosi | Block 4 | 77m | Feb. 17,'45 | 2318 | 2310 | 2567 |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Border Bad Men | PRC | .... | Buster Crabbe-Al St. John | Oct. 10,'45 | .... | ..... | .... | 2543 | .... |
| •Boston Blackie Booked on Suspicion | Col. | 6031 | Chester Morris-Lynn Merrick | May 10,'45 | 67m | May 12,'45 | 2445 | 2368 | .... |
| •Boston Blackie's Rendezvous | Col. | .... | Chester Morris-Nina Foch | July 5,'45 | .... | ..... | .... | 2467 | .... |
| •Both Barrels Blazing | Col. | 6207 | Charles Starrett | May 17,'45 | 58m | May 26,'45 | 2465 | 2403 | .... |
| Boy, a Girl and a Dog | Frank | .... | Jerry Hunter-Sharyn Moffett | Not Set | ... | ..... | .... | 2230 | .... |
| •Brewster's Millions | UA | .... | Dennis O'Keefe-Helen Walker | Apr. 7,'45 | 79m | Mar. 17,'45 | 2361 | 2142 | 2616 |
| •Brighton Strangler, The | RKO | 522 | John Loder-Rose Hobart | Block 5 | 67m | May 5,'45 | 2433 | 2142 | 2523 |
| •Bullfighters, The | 20th-Fox | 525 | Laurel and Hardy | May,'45 | 61m | Apr. 14,'45 | 2402 | 2279 | ... |
| •CALL of the Wild (Reissue) | 20th-Fox | 523 | Clark Gable-Loretta Young | June 15,'45 | 81m | May 4,'35 | 2350 | | ... |
| Captain Eddie | 20th-Fox | 604 | Fred MacMurray-Lynn Bari | Sept.,'45 | 107m | June 23,'45 | 2626 | 2259 | 2616 |
| •Captain Kidd | UA | .. | Charles Laughton-Randolph Scott | Aug. 24,'45 | 89m | Aug. 4,'45 | 2577 | 2353 | .... |
| Captain Tugboat Annie | Rep. | .... | Jane Darwell-Edgar Kennedy | Not Set | | | | 2403 | |
| Caribbean Mystery | 20th-Fox | 605 | James Dunn-Sheila Ryan | Sept.,'45 | 65m | July 21,'45 | 2626 | 2366 | .... |
| Centennial Summer (color) | 20th-Fox | .... | Linda Darnell-William Eythe | July,'46 | .... | ..... | .... | .... | .... |
| •Cheaters, The | Rep. | 421 | Joseph Schildkraut-Billie Burke | July 15,'45 | 87m | July 7,'45 | 2533 | 2454 | .... |
| •Chicago Kid, The | Rep. | 417 | Don Barry-Lynne Roberts | June 29,'45 | 68m | Feb. 17,'45 | 2319 | 2279 | .... |
| Chicken Every Sunday | 20th-Fox | .... | .... .... | Apr.,'46 | .... | ..... | .... | .... | .... |
| •China Sky | RKO | 519 | Randolph Scott-Ruth Warrick | Block 4 | 78m | Apr. 21,'45 | 2413 | 2216 | 2616 |
| •China's Little Devils | Mon. | .... | Harry Carey-Paul Kelly | July 21,'45 | 75m | May 5,'45 | 2433 | 1994 | |
| •Christmas in Connecticut | WB | 420 | Barbara Stanwyck-Dennis Morgan | Aug. 11,'45 | 101m | July 21,'45 | 2553 | 2142 | 2616 |
| Cinderella Jones | WB | .... | Joan Leslie-Robert Alda | Feb. 23,'46 | .... | ..... | .... | 1746 | .... |
| •Circumstantial Evidence | 20th-Fox | 519 | Michael O'Shea-Lloyd Nolan | Mar.,'45 | 67m | Feb. 17,'45 | 2317 | 2242 | .... |
| •Cisco Kid in Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | .... | .... |
| Claudia and David | 20th-Fox | .... | Dorothy McGuire-Robert Young | May,'46 | .... | ..... | .... | .... | .... |
| •Clock, The | MGM | 524 | Judy Garland-Robert Walker | May,'45 | 90m | May 24,'45 | 2374 | 2142 | 2616 |
| Club Havana | PRC | .... | Tom Neal-Margaret Lindsay | Not Set | .... | ..... | .... | 2555 | .... |
| Cluny Brown (color) | 20th-Fox | .... | Jennifer Jones-Charles Boyer | Apr.,'46 | .... | ..... | .... | .... | .... |
| •Colonel Blimp (British) (color) | UA | .... | Anton Walbrook-Roger Livesey | May 4,'45 | 147m | Mar. 24,'45 | 2373 | .... | ... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Col. Effingham's Raid | 20th-Fox | .... | Charles Coburn-Joan Bennett | Nov.,'45 | .... | ..... | .... | 2259 | .... |
| Colorado Pioneers | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| •Come Out Fighting | Mono. | .... | Leo Gorcey-Huntz Hall | Sept. 29,'45 | .... | ..... | .... | 2366 | .... |
| Concerto | Rep. | .... | Mira Ouspenskaya-Philip Dorn | Not Set | .... | ..... | .... | 2628 | .... |
| •Conflict | WB | 418 | Humphrey Bogart-Alexis Smith | June 30,'45 | 86m | June 16,'45 | 2497 | 1456 | 2523 |
| •Corn Is Green, The | WB | 419 | Bette Davis-John Dall | July 21,'45 | 114m | Mar. 31,'45 | 2381 | 2007 | .... |
| •Corpus Christi Bandits | Rep. | 465 | Allan Lane-Helen Talbot | Apr. 20,'45 | 55m | May 12,'45 | 2445 | 2353 | .... |
| •Counter-Attack | Col. | 6006 | Paul Muni-Marguerite Chapman | Apr. 26,'45 | 89m | Apr. 7,'45 | 2393 | 2216 | 2616 |
| Crime Doctor's Warning | Col. | .... | Warner Baxter-Dusty Anderson | Not Set | .... | ..... | .... | 2543 | .... |
| •Crime, Inc. | PRC | .... | Leo Carrillo-Tom Neal | Apr. 15,'45 | 76m | Feb. 10,'45 | 2309 | 2216 | 2455 |
| Crimson Canary, The | Univ. | .... | Noah Beery, Jr.-Lois Collier | Not Set | .. | ..... | .... | 2467 | .... |
| Cross My Heart | Para. | .... | Betty Hutton-Sonny Tufts | Not Set | .... | ..... | .... | 2418 | .... |
| DANGER Signal | WB | .... | Faye Emerson-Zachary Scott | Jan. 12,'46 | .... | ..... | .... | 2555 | .... |
| Dangerous Intruder | PRC | .... | Charles Arnt-Veda Ann Borg | Sept. 21,'45 | 61m | Aug. 4,'45 | 2578 | 2418 | .... |
| Dangerous Partners | MGM | .... | James Craig-Signe Hasso | Oct.,'45 | 74m | Aug. 4,'45 | 2578 | 2555 | ... |
| Dark Corner | 20th-Fox | .... | .... .... | July,'46 | .... | ..... | .... | .... | .... |
| •Delightfully Dangerous | UA | .... | Ralph Bellamy-Connie Moore | Mar. 31,'45 | 93m | Mar. 3,'45 | 2388 | 2250 | 2616 |
| Detour | PRC | .... | Ann Savage-Tom Neal | Not Set | .... | ..... | .... | 2543 | .... |
| Devotion | WB | .... | Olivia de Havilland-Ida Lupino | Nov. 24,'45 | | | | 2216 | |
| •Diamond Horseshoe (color) | 20th-Fox | 524 | Betty Grable-Dick Haymes | May,'45 | 104m | Apr. 14,'45 | 2401 | 2092 | 2616 |
| •Dillinger | Mono. | ..... | Elisha Cook, Jr.-Lawrence Tierney | Mar. 2,'45 | 72m | Mar. 17,'45 | 2361 | 2166 | 2455 |
| •Divorce | Mono. | .... | Kay Francis-Bruce Cabot | Aug. 18,'45 | 71m | May 26,'45 | 2465 | 2353 | .... |
| •Docks of New York | Mono. | .... | Gloria Pope-East Side Kids | Mar. 9,'45 | 62m | Feb. 24,'45 | 2329 | 2279 | .... |
| Doll Face | 20th-Fox | .... | Carmen Miranda-Perry Como | Feb.,'46 | .... | ..... | .... | 2628 | .... |
| Dolly Sisters, The (color) | 20th-Fox | .... | Betty Grable-John Payne | Nov.,'45 | .. | | | 2384 | .. |
| •Don Juan Quilligan | 20th-Fox | 527 | William Bendix-Joan Blondell | June,'45 | 75m | June 9,'45 | 2486 | 2354 | .... |
| Dragonwyck (color) | 20th-Fox | .... | Gene Tierney-Vincent Price | Dec.,'45 | .... | ..... | .... | 2403 | .... |
| Duel in the Sun (color) | UA | .... | Jennifer Jones-Joseph Cotten | Not Set | | | | 2366 | .... |
| Duffy's Tavern | Para. | .... | Ed Gardner-Bing Crosby & Guests | Not Set | 98m | Aug. 25,'45 | 2609 | 2230 | .... |
| •EADIE Was a Lady | Col. | 6014 | Ann Miller-Joe Besser-Hal McIntyre | Jan. 23,'45 | 67m | Feb. 3,'45 | 2298 | 2203 | |
| •Earl Carroll Vanities | Rep. | 413 | Dennis O'Keefe-Constance Moore | Apr. 5,'45 | 91m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| Early to Wed (color) | MGM | .... | Lucille Ball-Van Johnson | Not Set | .. .. | ..... | .... | 2366 | ... |
| •East Side of Heaven (Reissue) | Univ. | 9097 | Bing Crosby-Joan Blondell | June 15,'45 | 90m | Apr. 8,'39 | .... | .... | .... |
| •Easy to Look at | Univ. | 9045 | Gloria Jean-Kirby Grant | Aug. 10,'45 | 65m | Aug. 11,'45 | 2589 | 2418 | .... |
| Enchanted Forest (color) | PRC | .... | Edmund Lowe-Brenda Joyce | Not Set | .... | ... ..... | .... | 2279 | .... |
| Enchanted Voyage, The (color) | 20th-Fox | .... | John Payne-June Haver | Feb.,'46 | .... | ..... | .... | 2499 | ... |
| •Enemy of the Law | PRC | .... | Dave O'Brien-Tex Ritter | May 7,'45 | 63m | Mar. 10,'45 | 2350 | .... | .... |
| •Escape in the Desert | WB | 416 | Helmut Dantine-Philip Dorn | May 19,'45 | 79m | Apr. 28,'45 | 2425 | 2092 | 2523 |
| •Escape in the Fog | Col. | 6037 | William Wright-Nina Foch | Apr. 5,'45 | 62m | May 19,'45 | 2453 | 2310 | ... |
| •Eve Knew Her Apples | Col. | 6026 | Ann Miller-William Wright | Apr. 12,'45 | 64m | Apr. 28,'45 | 2426 | 2007 | .... |
| FALCON in San Francisco | RKO | 603 | Tom Conway-Rita Corday | Block I | 65m | July 21,'45 | 2626 | 2366 | .... |
| Fallen Angel | 20th-Fox | 603 | Alice Faye-Dana Andrews | Dec.,'45 | ... | ..... | .. | 2454 | .... |
| •Fashion Model | Mono. | .... | Robert Lowery-Marjorie Weaver | Mar. 2,'45 | 61m | Apr. 7,'45 | 2394 | 2230 | .... |
| Fatal Witness, The | Rep. | .... | Evelyn Ankers-Richard Fraser | Not Set | .... | ..... | .... | 2467 | ... |
| Fighting Bill Carson | PRC | .... | Buster Crabbe-Al St. John | Oct. 31,'45 | .... | ..... | .... | 2543 | .... |
| •Fighting Guardsman, The | Col. | 6010 | Willard Parker-Anita Louise | May 24,'45 | 84m | ..... | .... | 2278 | 2523 |
| First Yank Into Tokyo | RKO | .... | Tom Neal-Barbara Hale | Not Set | .... | ..... | .... | 2366 | |
| •Flame of Barbary Coast | Rep. | 415 | John Wayne-Ann Dvorak | May 28,'45 | 91m | Apr. 21,'45 | 2113 | 1994 | 2616 |
| •Flame of the West | Mono. | .... | Johnny Mack Brown-Raymond Hatton | June 9,'45 | 71m | May 19,'45 | 2453 | 2353 | .... |
| Flaming Bullets | PRC | .... | Tex Ritter-Dave O'Brien | Oct. 15,'45 | .... | ..... | .... | 2543 | .... |
| Follow That Woman | Para. | .... | William Gargan-Nancy Kelly | Not Set | 70m | Aug. 25,'45 | 2611 | 2543 | .... |
| Frontier Feud | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Oct. 27,'45 | .... | ..... | .... | 2628 | .... |
| Frontier Fugitives | PRC. | .... | Tex Ritter-Dave O'Brien | Sept. 1,'45 | 55m | July 21,'45 | 2627 | 2543 | .... |
| Frontier Gal | Univ. | .... | Rod Cameron-Yvonne De Carlo | Not Set | .... | ..... | .... | 2555 | .... |
| •Frozen Ghost, The | Univ. | 9032 | Lon Chaney-Evelyn Ankers | June 29,'45 | 61m | June 16,'45 | 2498 | 2259 | .... |
| Fugitive | Univ. | .... | Basil Rathbone-Nigel Bruce | Not Set | .... | ..... | 2628 | .... | .... |
| GAME of Death, A (formerly Most Dangerous Game) | RKO | .... | John Loder-Audrey Long | Not Set | .... | ..... | .... | 2384 | .... |
| •Gangs of the Waterfront | Rep. | 422 | Robert Armstrong-Stephanie Bachelor | July 3,'45 | 54m | ..... | .... | 2403 | .... |
| •Gangsters' Den | PRC | .... | Buster Crabbe-Al St. John | June 14,'45 | 55m | July 21,'45 | 2554 | 2543 | .... |
| •Gay Senorita, The | Col. | .... | Jinx Falkenburg-Jim Bannon | Aug. 9,'45 | 69m | Aug. 25,'45 | 2610 | 2543 | .... |
| •Gentle Annie | MGM | 523 | James Craig-Donna Reed | May,'45 | 80m | Dec. 23,'44 | 2238 | 2186 | 2523 |
| Geo. White's Scandals | RKO | 602 | Joan Davis-Jack Haley | Block I | 95m | Aug. 4,'45 | 2627 | 2366 | .... |
| •G.I. Honeymoon | Mono. | .... | Gale Storm-Peter Cookson | Apr. 6,'45 | 70m | Mar. 3,'45 | 2338 | 2131 | .... |
| Girl on the Spot | Univ. | .... | Lois Collier-Jess Barker | Not Set | .... | ..... | .... | 2467 | .... |
| Girls of Big House | Rep. | .... | Lynne Roberts-Richard Powers | Not Set | .... | ..... | .... | 2467 | .... |
| •God Is My Co-Pilot | WB | 414 | Dennis Morgan-Raymond Massey | Apr. 7,'45 | 88m | Mar. 3,'45 | 2338 | 2203 | 2523 |
| Great Day (British) | RKO | .... | Eric Portman-Flora Robson | Not Set | 80m | May 12,'45 | 2445 | .... | .... |
| •Great Flamarion, The | Rep. | .... | Erich Von Stroheim-Mary Beth Hughes | Mar. 30,'45 | 78m | Jan. 20,'45 | 2277 | 2250 | |
| •Great John L., The | UA | .... | Linda Darnell-Greg. McClure | June 29,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| Great Morgan, The | MGM | .... | Frank Morgan-Leon Ames | Not Set | .... | ..... | .... | 2628 | .... |
| •Guest Wife | UA | .... | Claudette Colbert-Don Ameche | July 27,'45 | 90m | July 28,'45 | 2565 | 2259 | .... |
| •Guy, a Gal, a Pal, A | Col. | 6034 | Lynn Merrick-Ross Hunter | Mar. 8,'45 | 63m | Mar. 17,'45 | 2361 | 2279 | .... |
| Guy Could Change, A | Rep. | .... | Allan Lane-Jane Frazee | Not Set | .... | ..... | .... | 2543 | .... |
| HALF-WAY House (Br.) | AFE | .... | Francoise Rosay-Tom Walls | Aug. 11,'45 | 88m | Aug. 11,'45 | 2589 | .... | .... |
| Harvey Girls (color) | MGM | .... | Judy Garland-John Hodiak | Not Set | .... | ..... | .... | 2354 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | Not Set | .... | Dec. 2,'44 | 2626 | .... | .... |
| Her Highness and the Bellboy | MGM | .... | Hedy Lamarr-Robert Walker | Oct.,'45 | 111m | July 14,'45 | 2631 | 2259 | .... |
| Hidden Eye, The | MGM | .... | Edward Arnold-Frances Rafferty | Sept.,'45 | 70m | July 28,'45 | 2565 | 2353 | .... |
| •Hitchhike to Happiness | Rep. | 419 | Al Pearce-Dale Evans | July 16,'45 | 72m | Apr. 21,'45 | 2414 | 2250 | .... |
| Hold High the Torch (color) | MGM | .... | Elizabeth Taylor-Lassie-Edmund Gwenn | Not Set | ... | ..... | .... | 2216 | .... |
| Hold That Blonde (formerly Good Intentions) | Par. | .... | Eddie Bracken-Veronica Lake | Not Set | .... | ..... | .... | 2259 | ... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| •Hollywood and Vine | PRC | .... | James Ellison-Wanda McKay | Apr. 25,'45 | 60m | Mar. 10,'45 | 2349 | 2142 | .... |
| •Honeymoon Ahead | Univ. | 9028 | Allan Jones-Grace McDonald | May 11,'45 | 60m | May 5,'45 | 2433 | 2278 | .... |
| •Horn Blows at Midnight, The | WB | 415 | Jack Benny-Alexis Smith | Apr. 28,'45 | 78m | Apr. 7,'45 | 2393 | 1715 | 2616 |
| •Hotel Berlin | WB | 413 | Helmut Dantine-Faye Emerson | Mar. 17,'45 | 98m | Mar. 3,'45 | 2337 | 2250 | 2567 |
| Hotel Reserve (British) | RKO | .... | James Mason-Lucie Mannheim | Not Set | 89m | June 17,'44 | 2626 | .... | .... |
| •House of Fear | Univ. | 9025 | Basil Rathbone-Nigel Bruce | Mar. 16,'45 | 69m | Mar. 24,'45 | 2374 | 2250 | .... |
| House on 92nd St. (formerly Now It Can Be Told) | 20th-Fox | .... | William Eythe-Lloyd Nolan | Oct.,'45 | .... | ..... | .... | 2499 | .... |
| •I DIDN'T Do It (British) | Col. | .... | George Formby-Billy Caryl | July 23,'45 | 97m | July 14,'45 | 2542 | .... | .... |
| •Identity Unknown | Rep. | 414 | Richard Arlen-Cheryl Walker | Apr. 2,'45 | 71m | Apr. 7,'45 | 2393 | 2278 | .... |
| I Love a Bandleader | Col. | .... | Phil Harris-Leslie Brooks | Sept. 13,'45 | 70m | Aug. 18,'45 | 2597 | .... | .... |
| I'll Be Your Sweetheart (Br.) | GFD | .... | Margaret Lockwood-Vic Oliver | Not Set | 104m | July 21,'45 | 2554 | .... | .... |
| •I'll Remember April | Univ. | 9027 | Gloria Jean-Kirby Grant | Apr. 13,'45 | 63m | Apr. 21,'45 | 2415 | 2230 | .... |
| •I'll Tell the World | Univ. | 9041 | Lee Tracy-Brenda Joyce | June 8,'45 | 61m | May 26,'45 | 2466 | 2310 | .... |
| •Imitation of Life (Reissue) | Univ. | 9096 | Claudette Colbert-Warren William | June 15,'45 | 109m | Dec. 1,'34 | .... | .... | .... |
| •Incendiary Blonde (color) | Para. | 4431 | Betty Hutton-Arturo de Cordova | Aug. 31,'45 | 113m | June 16,'45 | 2497 | 1675 | 2616 |
| •In Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | 2354 | .... |
| Isle of the Dead | RKO | .... | Boris Karloff-Ellen Drew | Not Set | .... | ..... | .... | 2216 | .... |
| •It's a Pleasure (color) | RKO | 584 | Sonja Henie-Michael O'Shea | Special | 90m | Mar. 3,'45 | 2337 | 2202 | 2523 |
| •It's in the Bag | UA | .... | Fred Allen-Bob Benchley-Jack Benny | Apr. 21,'45 | 87m | Feb. 17,'45 | 2317 | 2230 | 2523 |
| •JEALOUSY | Rep. | 424 | John Loder-Jane Randolph | July 23,'45 | 71m | July 28,'45 | 2565 | 2279 | .... |
| Johnny Angel | RKO | 604 | George Raft-Signe Hasso | Block I | 79m | Aug. 4,'45 | 2577 | 2259 | .... |
| Johnny Frenchman (British) | Ealing-Eagle-Lion | .... | Francoise Rosay-Tom Wall | Not Set | 112m | Aug. 4,'45 | 2577 | .... | .... |
| •Jungle Captive | Univ. | 9038 | Otto Kruger-Amelita Ward | June 29,'45 | 63m | June 16,'45 | 2498 | 2259 | .... |
| Junior Miss | 20th-Fox | 603 | Peggy Ann Garner-Allyn Joslyn | Aug.,'45 | 94m | June 16,'45 | 2631 | 2403 | .... |
| •KEEP Your Powder Dry | MGM | 520 | Lana Turner-Laraine Day-Susan Peters | Mar.,'45 | 93m | Feb. 17,'45 | 2318 | 2216 | 2567 |
| Kid from Brooklyn, The | RKO | .... | Danny Kaye-Virginia Meyo | Not Set | .... | ..... | .... | 2628 | .... |
| Kiss and Tell | Col. | .... | Shirley Temple-Jerome Courtland | Sept.,'45 | .... | ..... | .... | 2353 | .... |
| Kitten on the Keys (color) | 20th-Fox | .... | Maureen O'Hara-Dick Haymes | Mar.,'46 | .... | ..... | .... | 2499 | .... |
| Kitty | Para. | .... | Paulette Goddard-Ray Milland | Not Set | .... | ..... | .... | 2093 | .... |
| •LADIES in the Green Hats (French) | Brill | .... | French feature | Apr. 4,'45 | 93m | Apr. 28,'45 | 2426 | .... | .... |
| •Lady Confesses, The | PRC | .... | Mary Beth Hughes-Hugh Beaumont | May 16,'45 | 66m | Mar. 31,'45 | 2381 | 2354 | .... |
| •Lady on a Train | Univ. | .... | Deanna Durbin-Ralph Bellamy | Aug. 17,'45 | 94m | Aug. 11,'45 | 2589 | 2403 | .... |
| •Last Hill, The (Russian) | Artkino | .... | War feature | June 23,'45 | 84m | July 14,'45 | 2542 | .... | .... |
| Lawless Empire | Col. | .... | Charles Starrett-Vernon Keays | Not Set | .... | ..... | .... | 2543 | .... |
| Leave Her to Heaven (color) | 20th-Fox | .... | Gene Tierney-Cornel Wilde | Jan.,'46 | .... | ..... | .... | 2499 | .... |
| •Lone Texas Ranger | Rep. | 3318 | Bill Elliott-Alice Fleming | May 20,'45 | 56m | June 9,'45 | 2485 | 2403 | .... |
| Lost Trail, The | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Oct. 27,'45 | .... | ..... | .... | 2555 | .... |
| Lost Weekend, The | Para. | .... | Ray Milland-Jane Wyman | Not Set | 101m | Aug. 18,'45 | 2597 | 2242 | .... |
| Love, Honor and Goodbye | Rep. | .... | Virginia Bruce-Victor McLaglen | Not Set | .... | ..... | ... | 2454 | . |
| Love Letters | Para. | .... | Jennifer Jones-Joseph Cotten | Not Set | 101m | Aug. 25,'45 | 2609 | 2230 | .... |
| MAMA Loves Papa | RKO | 601 | Leon Errol-Elisabeth Risdon | Block I | 60m | Aug. 4,'45 | 2578 | 2403 | .... |
| Man Alive (formerly The Amorous Ghost) | RKO | .... | Pat O'Brien-Ellen Drew | Not Set | .... | ..... | .... | 2366 | .... |
| •Man from Music Mountain (R.) | Rep. | 5303 | Gene Autry | Aug. 5,'45 | 58m | Aug. 13,'38 | .... | .... | .... |
| •Man from Oklahoma | Rep. | 443 | Roy Rogers-Dale Evans | Aug. 1,'45 | 69m | Aug. 4,'45 | 2577 | 2418 | .... |
| •Man Who Walked Alone, The | PRC | .... | Kay Aldridge-Dave O'Brien | Mar. 15,'45 | 74m | Feb. 10,'45 | 2310 | 2202 | .... |
| Marshal of Laredo | Rep. | .... | Wild Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2467 | .... |
| •Medal for Benny, A | Para. | 4424 | Dorothy Lamour-Arturo de Cordova | June 29,'45 | 80m | Nov. 18,'44 | 2181 | .... | 2567 |
| •Melody Ranch (Re-release) | Rep. | 5301 | Gene Autry | Apr. 15,'45 | 84m | Nov. 23,'40 | 2477 | .... | .... |
| Men in Her Diary | Univ. | 502 | Jon Hall-Louise Allbritton | Sept. 14,'45 | .... | ..... | .... | 2467 | .... |
| •Mexicana | Rep. | .... | Constance Moore-Tito Guizar | Not Set | .... | ..... | .... | 2499 | .... |
| •Midnight Manhunt (reviewed as One Exciting Night) | Para. | 4427 | William Gargan-Ann Savage | July 27,'45 | 64m | June 9,'45 | 2486 | 2354 | .... |
| Mildred Pierce | WB | .... | Joan Crawford-Jack Carson | Oct. 20,'45 | .... | ..... | .... | 2259 | .... |
| •Military Secret (Russian) | Artkino | .... | War Feature | Aug. 1,'45 | 73m | Aug. 18,'45 | 2598 | .... | .... |
| •Missing Corpse, The | PRC | .... | J. Edward Bromberg-Frank Jenks | June 1,'45 | 63m | Apr. 28,'45 | 2426 | 2354 | .... |
| Miss Susie Slagle's | Para. | .... | Sonny Tufts-Veronica Lake | Not Set | .... | ..... | .... | 2216 | .... |
| •Molly and Me | 20th-Fox | 522 | Monty Woolley-Gracie Fields | Apr.,'45 | 76m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| •Muggs Rides Again | Mono. | .... | Leo Gorcey-Huntz Hall | June 16,'45 | 63m | June 9,'45 | 2487 | 2366 | .... |
| •Murder, He Says | Para. | 4422 | Fred MacMurray-Marjorie Main | June 8,'45 | 95m | Apr. 14,'45 | 2041 | 1983 | 2616 |
| My Reputation | WB | .... | Barbara Stanwyck-George Brent | Not Set | .... | ..... | .... | 1695 | .... |
| NATIONAL Velvet (color) | MGM | 521 | Mickey Rooney-Jackie Jenkins | Apr.,'45 | 123m | Dec. 9,'44 | 2213 | 1763 | 2455 |
| •Naughty Nineties, The | Univ. | 9003 | Abbott and Costello | July 6,'45 | 76m | June 23,'45 | 2510 | 2310 | .... |
| Night in Paradise, A (color) | Univ. | 504 | Merle Oberon-Turhan Bey | Sept. 28,'45 | .... | ..... | .... | 2279 | .... |
| •Nob Hill (color) | 20th-Fox | 529 | Joan Bennett-George Raft | July,'45 | 95m | June 2,'45 | 2477 | 2131 | 2616 |
| Nobody Lives Forever | WB | .... | John Garfield-Geraldine Fitzgerald | Not Set | .... | ..... | .... | 2278 | .... |
| •Northwest Mounted Police (Re-issue) (color) | Para. | 4433 | Gary Cooper-Madeleine Carroll | Aug. 26,'45 | 126m | Oct. 26,'40 | 2486 | .... | .... |
| •Nothing But Trouble | MGM | 519 | Laurel and Hardy | Mar.,'45 | 69m | Dec. 2,'44 | 2202 | 2186 | .... |
| OF Human Bondage | WB | .... | Paul Henreid-Eleanor Parker | Not Set | .... | ..... | .... | 2093 | .... |
| On Approval (British) | English | .... | Clive Brook-Beatrice Lillie | Not Set | 80m | May 27,'44 | 1910 | .... | .... |
| One More Tomorrow (formerly (Animal Kingdom) | WB | .... | Ann Sheridan-Alexis Smith | Not Set | .... | ..... | .... | 1431 | .... |
| •On Stage, Everybody | Univ. | 9015 | Jack Oakie-Peggy Ryan | July 13,'45 | 75m | July 14,'45 | 2541 | 2499 | .... |
| •Oregon Trail | Rep. | 456 | Sunset Carson-Peggy Stewart | July 14,'45 | 55m | July 21,'45 | 2554 | 2543 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Our Vines Have Tender Grapes | MGM | .... | Gail Russell-Diana Lynn | Not Set | .... | ..... | .... | 2555 | .... |
| Our Vines Have Tender Grapes | MGM | .... | Margaret O'Brien-Jackie Jenkins | Sept.,'45 | 103m | July 21,'45 | 2627 | 2230 | .... |
| •Out of the Night (reviewed as Strange Illusion) | PRC | .... | Jimmy Lydon-Sally Eilers | Mar. 31,'45 | 87m | Feb. 17,'45 | 2318 | 2186 | 2406 |
| •Out of This World | Para. | 4426 | Eddie Bracken-Diana Lynn | July 13,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| •Over 21 | Col. | .... | Irene Dunne-Alexander Knox | Aug. 23,'45 | 103m | July 28,'45 | 2565 | 2279 | 2616 |
| PARDON My Past | Col. | .... | Fred MacMurray-Marguerite Chapman | Not Set | .... | ..... | .... | 2543 | .... |
| Paris—Underground | UA | .... | Constance Bennett-Gracie Fields | Sept. 14,'45 | 97m | Aug. 25,'45 | 2610 | 2454 | .... |
| •Patrick the Great | Univ. | 9011 | Donald O'Connor-Peggy Ryan | May 4,'45 | 89m | Apr. 21,'45 | 2414 | 1675 | 2523 |
| •Penthouse Rhythm | Univ. | 9043 | Kirby Grant-Lois Collier | June 22,'45 | 60m | June 9,'45 | 2486 | 2279 | .... |
| •Phantom of 42nd Street, The | PRC | .... | Dave O'Brien-Kay Aldridge | May 2,'45 | 60m | Apr. 7,'45 | 2394 | 2279 | .... |
| Phantom of the Plains (formerly Texas Manhunt) | Rep. | .... | Wild Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2467 | .... |
| •Phantom Speaks, The | Rep. | 433 | Richard Arlen-Lynn Roberts | May 10,'45 | 68m | Apr. 21,'45 | 2414 | 2354 | .... |
| •Picture of Dorian Gray, The | MGM | 525 | George Sanders-Hurd Hatfield | June,'45 | 111m | Mar. 3,'45 | 2337 | 1899 | 2567 |
| Pillow of Death | Univ. | .... | Lon Chaney-Brenda Joyce | Not Set | .... | ..... | .... | 2454 | .... |
| •Pillow to Post | WB | 417 | Ida Lupino-Sydney Greenstreet | June 9,'45 | 92m | May 19,'45 | 2453 | 2216 | 2616 |
| •Power of the Whistler | Col. | 6023 | Richard Dix-Janis Carter | Apr. 19,'45 | 66m | May 5,'45 | 2434 | 2279 | .... |
| Pride of the Marines (formerly This Love of Ours) | WB | 501 | John Garfield-Eleanor Parker | Sept. 1,'45 | 120m | Aug.11,'45 | 2589 | 2250 | .... |
| RADIO Stars on Parade | RKO | 605 | Wally Brown-Alan Carney | Block 1 | 69m | Aug. 4,'45 | 2631 | .... | .... |
| •Rancho Grande (Re-release) | Rep. | 5304 | Gene Autry | Sept. 30,'45 | 68m | Mar. 30,'40 | .... | .... | .... |
| Randolph Family, The (British) (formerly Dear Octopus) | English | .... | Margaret Lockwood-Michael Wilding | Not Set | 80m | Sept. 18,'43 | 2362 | .... | .... |
| Razor's Edge, The | 20th-Fox | .. | Alice Faye-Gregory Peck | June,'46 | .... | ..... | .... | .... | .... |
| •Renegades of the Rio Grande | Univ. | 9084 | Rod Cameron-Fuzzy Knight | June 1,'45 | 56m | ..... | .... | 2454 | .... |
| •Return of the Durango Kid | Col. | 6206 | Charles Starrett-Jean Stevens | Apr. 19,'45 | 57m | May 5,'45 | 2434 | 2366 | |
| Rhapsody in Blue | WB | 502 | Joan Leslie-Robert Alda | Sept. 22,'45 | 139m | June 30,'45 | 2626 | 1530 | 2616 |
| •Rhythm Roundup | Col. | 6223 | Ken Curtis-Cheryl Walker | June 7,'45 | 66m | ..... | .... | 2434 | .... |
| River Gang (formerly Fairy Tale Murder) | Univ. | 503 | Gloria Jean-John Qualen | Sept. 21,'45 | .... | ..... | .... | 2279 | .... |
| •Road to Alcatraz | Rep. | 423 | Robert Lowery-June Storey | July 10,'45 | 60m | July 14,'45 | 2542 | 2418 | .... |
| Road to Utopia | Para. | .... | Bing Crosby-Bob Hope-D. Lamour | Not Set | .... | ..... | .... | 1715 | .... |
| Roaring Rangers | Col. | .... | Charles Starrett-Smiley Burnette | Not Set | .... | ..... | .... | 2543 | .... |
| •Rockin' in the Rockies | Col. | 6222 | Mary Beth Hughes-Jay Kirby | Apr. 17,'45 | 67m | July 28,'45 | 2566 | 2354 | .... |
| •Roughly Speaking | WB | 412 | Rosalind Russell-Jack Carson | Mar. 3,'45 | 117m | Feb. 3,'45 | 2297 | 1983 | 2455 |
| •Rough Ridin' Justice | Col. | 6205 | Charles Starrett-Betty Jane Graham | Mar. 15,'45 | 58m | Mar. 17,'45 | 2362 | 2354 | .... |
| •Rough, Tough and Ready | Col. | 6018 | Chester Morris-Victor McLaglen | Mar. 22,'45 | 66m | Mar. 31,'45 | 2382 | 2250 | .... |
| •Royal Scandal, A | 20th-Fox | 521 | Tallulah Bankhead-Anne Baxter | Apr.,'45 | 94m | Mar. 24,'45 | 2373 | 2131 | 2455 |
| •Rustlers of the Badlands | Col. | 6208 | Charles Starrett-Sally Bliss | Aug. 16,'45 | 58m | Aug. 25,'45 | 2610 | 2418 | .... |
| SADDLE Serenade | Mono. | .... | Jimmy Wakely-Lee White | Aug. 11,'45 | 55m | Aug. 18,'45 | 2597 | 2434 | .... |
| Sailor Takes a Wife | MGM | .... | Robert Walker-June Allyson | Not Set | .... | ..... | .... | 2555 | .... |
| •Salome, Where She Danced (col.) | Univ. | 9073 | Yvonne De Carlo-David Bruce | Apr. 27,'45 | 90m | Apr. 14,'45 | 2402 | 2230 | |
| •Salty O'Rourke | Para. | 4418 | Alan Ladd-Gail Russell | Block 4 | 100m | Feb. 24,'45 | 2329 | 2216 | 2523 |
| San Antonio (color) | WB | .... | Errol Flynn-Alexis Smith | Oct. 27,'45 | .... | ..... | .... | 2216 | .... |
| •Santa Fe Saddlemates | Rep. | 455 | Sunset Carson-Linda Stirling | June 2,'45 | 56m | June 16,'45 | 2498 | 2467 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | Jan. 26,'46 | .... | ..... | .... | 1431 | .... |
| •Scared Stiff | Para. | 4423 | Jack Haley-Ann Savage | June 22,'45 | 65m | Apr. 7,'45 | 2393 | 2354 | .... |
| •Scarlet Clue, The | Mono. | .... | Sidney Toler-Benson Fong | May 5,'45 | 65m | Apr. 28,'45 | 2425 | 2354 | .... |
| Scotland Yard Investigator | Rep. | .... | Sir Aubrey Smith-Erich von Stroheim | Not Set | .... | ..... | .... | 2467 | .... |
| Secret Mission (British) | English | . | Hugh Williams-Carla Lehmann | Not Set | 75m | Sept. 26,'42 | 2082 | .... | .... |
| •See My Lawyer | Univ. | 9016 | Olsen and Johnson-Grace McDonald | May 25,'45 | 67m | Feb. 10,'45 | 2309 | 1899 | .... |
| Senorita from the West | Univ. | 506 | Allan Jones-Bonita Granville | Oct. 12,'45 | .... | ..... | .... | 2418 | .... |
| Sensation Hunter (formerly Party Girl) | Mono. | .... | Doris Merrick-Eddie Quillan | Oct. 13,'45 | .... | ..... | .... | 2418 | .... |
| Sentimental Journey | 20th-Fox | .... | Maureen O'Hara-William Bendix | Mar.,'46 | .... | ..... | .... | .... | .... |
| Shadow of a Woman | WB | .... | Andrea King-Helmut-Dantine | Feb. 9,'46 | .... | ..... | .... | 2543 | .... |
| Shadow of Terror (formerly Checkmate) | PRC | .... | Dick Fraser-Cy Kendall | Oct. 14,'45 | .... | ..... | .... | 2467 | .... |
| •Shadows of Death | PRC | .... | Buster Crabbe-Al. St. John | Apr. 19,'45 | 61m | Jan. 20,'45 | 2278 | 2230 | .... |
| Shady Lady | Univ. | 501 | Charles Coburn-Ginny Simms | Sept. 7,'45 | .... | ..... | .... | 2543 | .... |
| •Shanghai Cobra, The | Mono. | .... | Sidney Toler-Joan Barclay | Sept. 1,'45 | 64m | Aug. 18,'45 | 2598 | .... | .... |
| •She Wouldn't Say Yes | Col. | .... | Rosalind Russell-Lee Bowman | Not Set | | | | | |
| Shock | 20th-Fox | .... | .... .... | June,'46 | .... | ..... | .... | 2628 | .... |
| •Silver Fleet, The | PRC | .... | Ralph Richardson | July 1,'45 | 81m | Mar. 20,'43 | 2401 | .... | .... |
| Sing Your Way Home | RKO | .... | Jack Haley-Anne Jeffreys | Not Set | .... | ..... | .... | 2354 | .... |
| Smoky (color) | 20th-Fox | .... | Fred MacMurray-Anne Baxter | May,'46 | .... | ..... | .... | 2628 | .... |
| •Son of Lassie (color) | MGM | 526 | Peter Lawford-Donald Crisp | June,'45 | 100m | Apr. 21,'45 | 2413 | 2093 | 2616 |
| •Song of Bernadette, The | 20th-Fox | 520 | Adele Mara-Edgar Barrier | ..... | 156m | Dec. 25,'43 | 1685 | 1416 | 1995 |
| Song of Mexico | Rep. | .... | Jennifer Jones-Charles Bickford | Apr.,'45 | 65m | Aug. 18,'45 | 2597 | 2454 | .... |
| Song of Old Wyoming (color) (formerly In Old Wyoming) | PRC | .... | Eddie Dew-Jennifer Holt | Not Set | | | | | |
| •Song of the Prairie | Col. | .... | Ken Curtis-Jeff Donnell | Sept. 27,'45 | .... | ..... | .... | 2628 | .... |
| •Song of the Sarong | Univ. | 9040 | Nancy Kelly-William Gargan | Apr. 20,'45 | 65m | Apr. 14,'45 | 2402 | 2278 | .... |
| •South of Rio Grande | Mono. | .... | Duncan Renaldo-Armida | Sept. 8,'45 | .... | ..... | .... | 2598 | .... |
| Spanish Main, The (color) | RKO | .... | Paul Henreid-Maureen O'Hara | Not Set | .... | ..... | .... | 2259 | .... |
| Spellbound (formerly House of Dr. Edwardes) | UA | .... | Ingrid Bergman-Gregory Peck | Sept. 28,'45 | .... | ..... | .... | 2093 | .... |
| Spider, The | 20th-Fox | .... | Richard Conte-Faye Marlowe | Jan.,'46 | .... | ..... | .... | 2499 | .... |
| •Sporting Chance, A | Rep. | 420 | Jane Randolph-John O'Malley | June 4,'45 | 59m | ..... | .... | 2403 | .... |
| •Springtime in Texas | Mono. | .... | Jimmy Wakely-Lee White-Dennis Moore | June 2,'45 | 55m | May 19,'45 | 2453 | 2418 | .... |
| •Springtime in the Rockies (R.) | Rep. | 5302 | Gene Autry | June 10,'45 | 60m | Nov. 27,'37 | .... | .... | .... |
| •Stage Coach Outlaws | PRC | .... | Buster Crabbe-Al St. John | Aug. 17,'45 | 58m | July 14,'45 | 2542 | .... | .... |
| State Fair (color) | 20th-Fox | .... | Dana Andrews-Jeanne Crain-Dick Haymes | Oct.,'45 | 100m | Aug. 25,'45 | 2609 | 2434 | .... |
| •Steppin' in Society | Rep. | .... | Edward Everett Horton-Gladys George | July 29,'45 | 72m | June 9,'45 | 2487 | 2278 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Stork Club, The | Para. | .... | Betty Hutton-Barry Fitzgerald | Not Set | .... | ..... | .... | 2555 | .... |
| •Story of G.I. Joe | UA | .... | Burgess Meredith-Robert Mitchum | July 13,'45 | 108m | June 23,'45 | 2509 | 2250 | 2616 |
| •Strange Affair of Uncle Harry (formerly Uncle Harry) | Univ. | .... | Geo. Sanders-Ella Raines | Aug. 17,'45 | 80m | Aug. 18,'45 | 2598 | .... | .... |
| Strange Confession | Univ. | 505 | Lon Chaney-Brenda Joyce | Oct. 5,'45 | .... | ..... | .... | 2454 | .... |
| Strange Mr. Gregory | Mono. | .... | Edmund Lowe-Jean Rogers | Oct. 20,'45 | .... | ..... | .... | 2598 | .... |
| •Stranger from Santa Fe | Mono. | .... | Johnny Mack Brown | Aug. 4,'45 | 56m | Apr. 21,'45 | 2414 | | |
| •Sudan (color) | Univ. | 9006 | Maria Montez-Jon Hall | Mar. 2,'45 | 76m | Mar. 10,'45 | 2349 | 2203 | 2616 |
| Sunbonnet Sue (formerly Belle of the Bowery) | Mono. | .... | Gale Storm-Phil Regan | Oct. 6,'45 | .... | ..... | .... | 2454 | .... |
| Sunset in El Dorado | Rep. | .... | Roy Rogers-Dale Evans | Not Set | .... | ..... | .... | 2555 | .... |
| Suspense | Mono. | .... | Warren William-Lee White | Nov. 3,'45 | .... | ..... | .... | 2598 | .... |
| •Swingin' on a Rainbow | Rep. | 426 | Brad Taylor-Jane Frazee | Sept. 1,'45 | | ..... | .... | 2403 | .... |
| •Swing Out, Sister | Univ. | 9033 | Rod Cameron-Arthur Treacher | May 18,'45 | 60m | May 5,'45 | 2434 | 2259 | .. |
| Swing Parade | Mono. | .... | Gale Storm-Phil Regan | ..... | .... | ..... | .... | 2628 | ... |
| TARZAN and the Amazons | RKO | 518 | Johnny Weissmuller-J. Sheffield-B. Joyce | Block 4 | 76m | Mar. 24,'45 | 2374 | 2250 | 2523 |
| •Tell It to a Star | Rep. | 425 | Robert Livingston-Ruth Terry | Aug. 16,'45 | 67m | Aug. 18,'45 | 2597 | 2403 | .... |
| •Ten Cents a Dance | Col. | 6029 | Jane Frazee-Jimmy Lloyd | June 7,'45 | 60m | June 16,'45 | 2498 | 2366 | .... |
| That Night With You (formerly Once Upon a Dream) | Univ. | .... | Franchot Tone-Susanna Foster | Not Set | .... | ..... | .... | 2434 | .... |
| •That's the Spirit | Univ. | 9014 | Jack Oakie-Peggy Ryan | June 1,'45 | 91m | May 26,'45 | 2466 | 2310 | .... |
| They Met in the Dark (British) | English | .... | James Mason-Joyce Howard | Not Set | 80m | Sept. 4,'43 | 1522 | | .... |
| They Were Expendable | MGM | .... | Robert Montgomery-John Wayne | Not Set | .... | ..... | .... | 2384 | .... |
| They Were Sisters (British) | Gains.-GFD | | James Mason-Phyllis Calvert | Not Set | 115m | May 12,'45 | 2445 | .... | .... |
| •This Gun For Hire (Reissue) | Para. | 4434 | Alan Ladd-Veronica Lake | Aug. 26,'45 | 81m | Mar. 21,'42 | 2486 | .... | .... |
| This Happy Breed (Brit.) | UA | | Robert Newton-Celia Johnson | Not Set | 115m | May 27,'44 | 1909 | | |
| •Those Endearing Young Charms | RKO | 520 | Robert Young-Laraine Day | Block 4 | 81m | Apr. 21,'45 | 2413 | 2310 | 2616 |
| •Thousand and One Nights, A (col.) | Col. | .... | Cornel Wilde-Evelyn Keyes | July 26,'45 | 95m | June 16,'45 | 2499 | 2242 | 2616 |
| •Three in the Saddle | PRC | .... | Tex Ritter-Dave O'Brien | July 26,'45 | 61m | June 23,'45 | 2511 | 2434 | .... |
| Three Strangers | WB | .... | Geraldine Fitzgerald-Sydney Greenstreet | Oct. 13,'45 | | ..... | .... | 2366 | .... |
| •Three's a Crowd | Rep. | 416 | Gertrude Michael-Charles Gordon | May 23,'45 | 58m | June 16,'45 | 2498 | 2353 | .... |
| •Thrill of a Romance (color) | MGM | 528 | Esther Williams-Van Johnson | July,'45 | 105m | May 26,'45 | 2465 | 2203 | 2616 |
| •Thunderhead (color) | 20th-Fox | 518 | Roddy McDowall-Preston Foster | Mar.,'45 | 78m | Feb. 3,'45 | 2297 | 2092 | 2523 |
| Thunder Rock (British) | English | . . . | Barbara Mullen-Michael Redgrave | Not Set | 90m | Sept. 16,'44 | 2101 | | .... |
| Tiger Woman, The | Rep. | .... | Adele Mara-Kane Richmond | Sept. 20,'45 | .... | ..... | .... | 2467 | .... |
| Time, the Place, the Girl, The | WB | .... | Dennis Morgan-Jack Carson | Dec. 29,'45 | .... | ..... | .... | 2555 | .... |
| Tomorrow Is Forever | RKO | .... | Claudette Colbert-Orson Welles | Not Set | .... | ..... | .... | 2555 | .... |
| Too Young to Know | WB | .... | Faye Emerson-Zachary Scott | Not Set | .... | ..... | .... | 2384 | .... |
| •Trail of Kit Carson | Rep. | 466 | Allan Lane-Helen Talbot | July 11,'45 | 55m | Aug. 4,'45 | 2577 | 2543 | .... |
| •Trouble Chasers (formerly Here Comes Trouble) | Mono. | .... | Maxie Rosenbloom-Billy Gilbert | June 2,'45 | 63m | ..... | .... | 2418 | .... |
| •Twice Blessed | MGM | 529 | Lee & Lynn Wilde-James Craig | July,'45 | 77m | June 2,'45 | 2477 | 2354 | .... |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | ..... | .... | ..... | .... | 2628 | .... |
| •Two O'Clock Courage | RKO | 521 | Tom Conway-Ann Rutherford | Block 5 | 66m | Apr. 7,'45 | 2393 | 2259 | |
| 2,000 Women (British) | UA | .... | Phyllis Calvert-Flora Robson | Not Set | 97m | Sept. 9,'44 | 2626 | .... | .... |
| Two Years Before the Mast | Para. | .... | Alan Ladd-Brian Donlevy | Not Set | .... | ..... | .... | 1923 | ... |
| •UNSEEN, The | Para. | 4417 | Joel McCrea-Gail Russell | Block 4 | 81m | Feb. 24,'45 | 2329 | 2093 | 2455 |
| •Ural Front, The (Russian) | Artkino | .... | War feature | June 6,'45 | 84m | June 23,'45 | 2511 | .... | .... |
| •Utah | Rep. | 441 | Roy Rogers-Dale Evans | Mar. 21,'45 | 78m | Mar. 17,'45 | 2361 | 2259 | 2455 |
| •VALLEY of Decision, The | MGM | 527 | Greer Garson-Gregory Peck | June,'45 | 120m | Apr. 14,'45 | 2401 | 2230 | 2616 |
| •Vampire's Ghostt, The | Rep. | 434 | John Abbott-Peggy Stewart | May 21,'45 | 59m | Apr. 21,'45 | 2414 | 2278 | .... |
| Virginian, The (color) | Para. | .... | Joel McCrea-Brian Donlevy | Not Set | .... | ..... | .... | 2242 | .... |
| WAGON Wheels Westward | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| Walk in the Sun, A | 20th-Fox | .... | Dana Andrews-Huntz Hall | Jan.,'46 | .... | ..... | .... | 2242 | .... |
| Waltz Time (British) | Brit. Nat'l-Anglo | .... | Carol Raye-Peter Graves | Not Set | .... | July 28,'45 | 2566 | .... | .... |
| •Way Ahead, The (British) | 20th-Fox | 606 | David Niven-Stanley Holloway | Aug.,'45 | 115m | June 17,'44 | 2626 | .... | 2523 |
| Way to the Stars, The (Brit.) | Two Cities-UA | .... | Michael Redgrave-John Mills | Not Set | 109m | June 30,'45 | 2521 | .... | .... |
| Weekend at the Waldorf | MGM | .... | Ginger Rogers-Lana Turner-Walter Pidgeon | Oct.,'45 | 130m | July 28,'45 | 2627 | 2242 | .... |
| •West of the Pecos | RKO | 524 | Bob Mitchum-Barbara Hale | Block 5 | 66m | June 9,'45 | 2487 | 2366 | .... |
| •Where Do We Go From Here? (color) | 20th-Fox | 526 | Fred MacMurray-Joan Leslie | June,'45 | 77m | May 26,'45 | 2465 | 2131 | 2616 |
| White Pongo (formerly Congo Pongo) | PRC | .... | Richard Fraser-Lionel Royce | Not Set | 73m | July 14,'45 | 2541 | 2418 | .... |
| Why Girls Leave Home | PRC | .... | Pamela Blake-Sheldon Leonard | Not Set | 69m | June 16,'45 | 2498 | 2366 | .... |
| •Wildfire (Color) | Screen Guild | .... | Bob Steele-Sterling Holloway | July 18,'45 | 60m | June 30,'45 | 2522 | 2250 | .... |
| Wilson (color) | 20th-Fox | 602 | Alexander Knox-Charles Coburn | Aug.,'45 | 154m | Aug. 5,'44 | 2094 | 1676 | 2342 |
| •Within These Walls | 20th-Fox | 528 | Thomas Mitchell-Mary Anderson | July,'45 | 71m | June 9,'45 | 2486 | 2467 | .... |
| •Without Love | MGM | 522 | Katharine Hepburn-Spencer Tracy | May,'45 | 111m | Mar. 24,'45 | 2373 | 2242 | 2616 |
| •Woman in Green, The | Univ. | 9025A | Basil Rathbone-Nigel Bruce | July 27,'45 | 68m | June 23,'45 | 2510 | 2403 | .... |
| Woman in the Window, The | RKO | 582 | Edward G. Robinson-Joan Bennett | Special | 99m | Oct. 14,'44 | 2137 | 1923 | 2342 |
| Woman Who Came Back, The | Rep. | .... | Nancy Kelly-John Loder | Not Set | .... | ..... | .... | 2555 | .... |
| Wonder Man (color) | RKO | 552 | Danny Kaye-Virginia Mayo | Special | 98m | Apr. 28,'45 | 2425 | 2093 | 2523 |
| YANK in London, A (formerly I Live in Grosvenor Square) | .... | .... | Anna Neagle, Dean Jagger | ..... | 114m | June 23,'45 | 2510 | .... | .... |
| Yolanda and the Thief (color) | MGM | .... | Fred Astaire-Lucille Bremer | Not Set | | | | 2354 | .... |
| •You Came Along | Para. | 4428 | Robert Cummings-Lizabeth Scott | Sept. 14,'45 | 103m | July 7,'45 | 2533 | 2354 | .... |
| •You Can't Do Without Love (Br.) | Col. | .... | Vera Lynn-Donald Stewart | July 26,'45 | .... | ..... | .... | 2418 | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Not Set | .... | ..... | .... | 2454 | .... |
| ZIEGFELD Follies (color) | MGM | .... | MGM Contract Stars | Not Set | 110m | Aug. 25,'45 | 2610 | 1913 | .... |
| •Zombies on Broadway | RKO | 516 | Bela Lugosi-Wally Brown-Alan Carney | Block 4 | 68m | Apr. 21,'45 | 2414 | 2259 | .... |
| •Zoya (Russian) | Artkino | .... | War feature | Apr. 14,'45 | 85m | Apr. 21,'45 | 2415 | .... | .... |

***Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2629.***

# *Here's the ticket...*




## TO YEARS OF CARPET SATISFACTION

IF YOU'RE LOOKING for a carpet that will pay back years of service for the money you put into it, then Mister, buy one with this label on it.

This label means that from start to finish—from choice of wool blends to critical inspection of the completed carpet—the customer's interest has been considered.

So if you're looking for a longer wearing carpet for your money get in touch with your nearest Mohawk Contract Dealer. He may not at the moment have all the patterns he'd like to show you because Mohawk like other carpet mills is still engaged in vital war production. But as soon as conditions will permit, he will once more have the wide assortment of colors and patterns for which Mohawk is so famed.

***THIS IS THE MOHAWK "FIVE POINT" STAR OF BALANCED CONSTRUCTION***

Until the war's over Stay on your job And do it better!

1★ Wool Blend
2★★ Pitch
3★★★ Rows per inch
4★★★★ Yarn sizes
5★★★★★ Pile Height

**MOHAWK**
***"Traffic-Tred"***
**CARPETS**

ARMY E NAVY

BALANCED CONSTRUCTION FOR LONGER WEAR

# THE MUSICAL LEADER OF THEM ALL





**PHIL HARRIS**
swinging that baton

**"ROCHESTER"**
slinging those laughs

Those rollicking comics of the Jack Benny radio show... in the slickest musical in many a swoon!



**LESLIE BROOKS**
flinging those curves



COLUMBIA PICTURES presents

# I Love a Bandleader

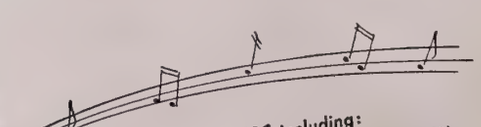
starring

## PHIL HARRIS ★ "ROCHESTER" ★ LESLIE BROOKS

with WALTER CATLETT · FRANK SULLY · JAMES BURKE

Screenplay by Paul Yawitz · Produced by MICHEL KRAIKE · Directed by DEL LORD





*10 SWOONFUL SONGS* including:
"GOOD, GOOD, GOOD" (THAT'S YOU THAT'S YOU)
"POOR LITTLE RHODE ISLAND"
"MR. BEEBE" • "DARKTOWN POKER CLUB"
"COUNTING THE DAYS"



COLUMBIA PICTURES

# MOTION PICTURE HERALD

*REVIEWS*

*(In Product Digest)*

Pardon My Past
Kiss and Tell
Apology for Murder
Gangs of the Waterfront
Come Out Fighting

*(In News Section)*

The True Glory
Shady Lady

# *The Stars of Tomorrow* ★ ★

## FORECAST BY EXHIBITORS

*VOL. 160, NO. 10; SEPTEMBER 8, 1945*

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.* *All contents copyright 1945 by Quigley Publishing Company.*

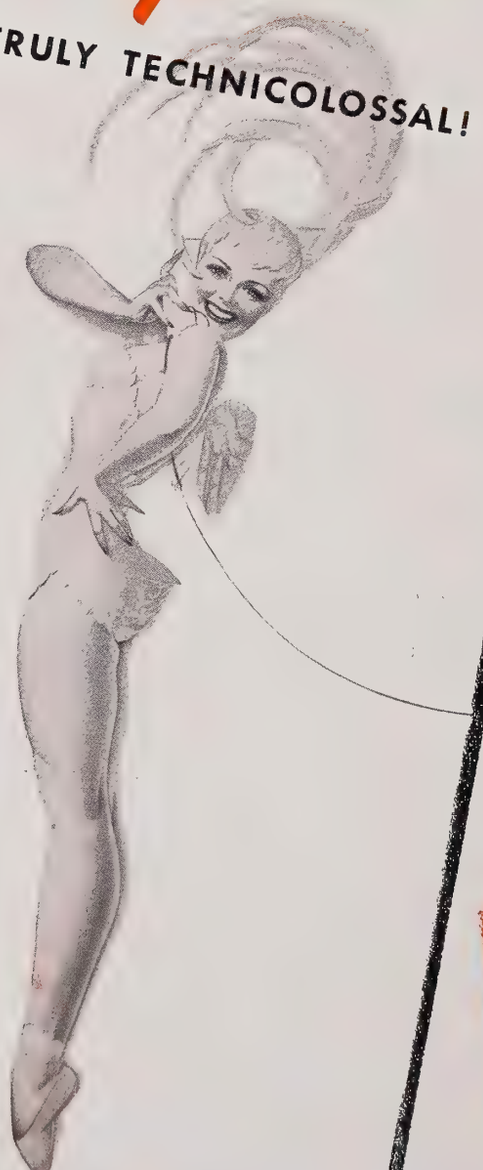
# SO PLEASED

that our $2.40 Road Show test engagements were such a success in Boston and Pittsburgh.

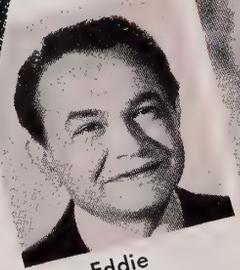
**M-G-M's**

# *Ziegfeld Follies*

TRULY TECHNICOLOSSAL!



# VERY PROUD



Eddie ROBINSON



Margaret O'BRIEN

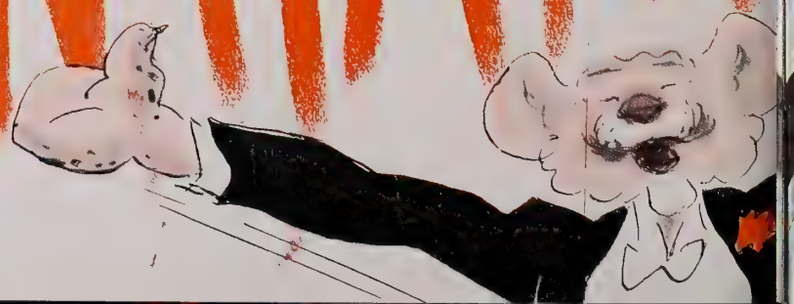


"Butch" JENKINS

because M-G-M does it again with another Big Hit at Radio City Music Hall!

# Our Vines Have Tender Grapes

# WHAM





# IMMENSELY EXCITED

over our new Abbott-Costello picture which we predict will be one of the biggest comedies of our time. Screamingly funny.

**ALL NEW GAGS!**

## "Bud ABBOTT & Lou COSTELLO IN HOLLYWOOD"

# QUITE CONFIDENT

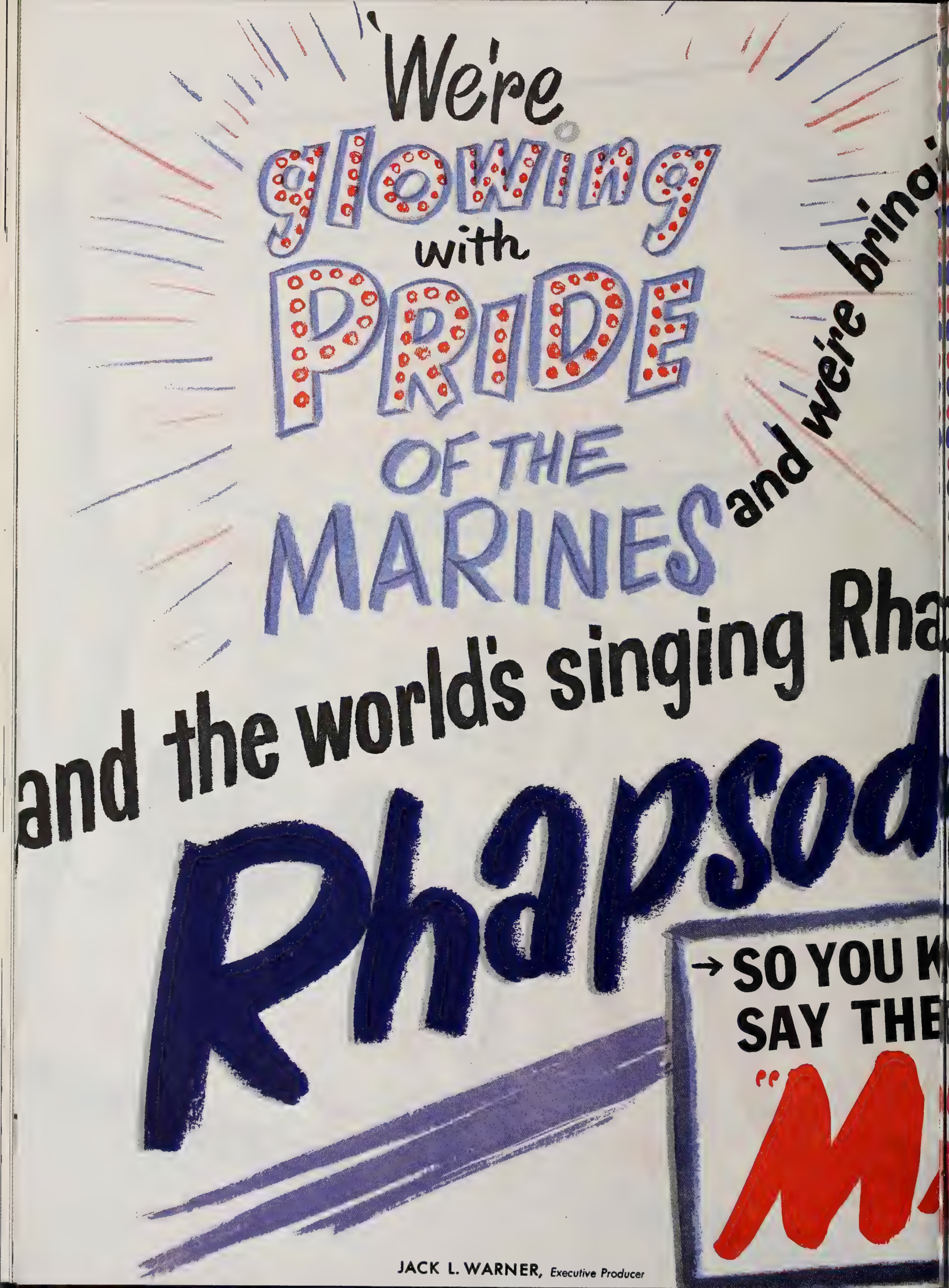
that the records we set at Radio City Music Hall with "Valley of Decision" will be topped by a new M-G-M Giant!




## WEEK-END AT THE WALDORF

XAVIER CUGAT

# G-M!


We're
glowing
with
PRIDE
OF THE
MARINES
and we're brina
and the world's singing Rha
Rhapsod
→ SO YOU K
SAY THE
"M
JACK L. WARNER, Executive Producer

ng Merry Xmas Business
in midsummer with

# XMAS in CONNECTICUT

psodies in Praise of the makers of

# in Blue

NOW WHAT WARNERS MEAN WHEN WE
RE'S BIG NEWS FOR THE INDUSTRY IN

# ildred Pierce"

# WORLD PREMIERE MAKES HISTORY
# IN DES MOINES AND 100 IOWA DATES!
# ROXY, N. Y. C., HITS SKY-HIGH FIGURE!
# RODGERS & HAMMERSTEIN'S

# STATE FAIR



*IN* *TECHNICOLOR*

*from* 20th *Century-Fox*

Rodgers and Hammerstein's "STATE FAIR" starring DANA ANDREWS · JEANNE CRAIN · DICK HAYMES · VIVIAN BLAINE with Charles Winninger · Fay Bainter · Donald Meek · Frank McHugh Percy Kilbride · Henry Morgan · Directed by WALTER LANG · Produced by WILLIAM PERLBERG Technicolor · Music by Richard Rodgers · Lyrics by Oscar Hammerstein II · Screen Play by Oscar Hammerstein II · From a Novel by Philip Stong · Adapted by Sonya Levien and Paul Green

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* *TERRY RAMSAYE, Editor*

Vol. 160, No. 10 September 8, 1945

## STARS of TOMORROW

EXHIBITION in this week's announcement of Motion Picture Herald's fifth annual poll of showmen's judgments on "The Stars of Tomorrow" adds a vigorous company of new names for marquee and lobby attentions.

The election of Mr. Dane Clark to the top of the year's list of ten younger and newer personalities will be observed to have notably enlisted the enthusiasm of Mr. William R. Weaver, Hollywood editor, in his report and analysis. He is very sure that Mr. Clark is bound for larger fame, a notable addition to the roster of winners—Sonny Tufts, William Bendix, Van Heflin and Laraine Day.

This annual poll acquires weight and following with the years. The editor's mail, the press clippings, and Hollywood interest, the inquiries, the arguments, the nominations, all grow with each succeeding issuance of the questionnaire to the nation's showmen. The over-all soundness of the judgment of the exhibitor, and this is strictly an exhibitor's poll, has been demonstrated by the years of performance. The service of the poll extends in diverse directions. It confirms judgments by the only consolidated report of nationwide opinion that can be had. It encourages the development of that flow of personality and talent which the screen must have endlessly. Its effects are had from studio to booking office and box office promotion. It gives encouragement of a special sort to the careers of the most promising of the people on their way up in the art.

"The Stars of Tomorrow" is an institution.

■ ■ ■

## CAMPAIGN

THAT special and remarkable campaign of Mr. Lester Cowan addressed at attention for "The Story of G.I. Joe" through differences with the industry's Production Code Administration continues from diverse salients. Latest to come is a publicity release, an ostensibly volunteer offering prepared by an enlisted man of the Motion Picture Division, Office of the Chief of Special Services, Major Joseph G. Dixon, chief.

This tends to put the Army's publicity machinery into a controversial and critical position with reference to the motion picture's self-regulative affairs, which would seem to some observers to be outside the area of proper military concern.

It is a report which says that "More than 85 per cent of the doughboys in the 45th Infantry Division have placed their stamp of authenticity on 'The Story of G.I. Joe'. . . . Of the overwhelming majority who considered it the best war picture ever made, most men qualified their statements by saying it was the best portrayal capable of passing the Hays Office."

We challenge the probability that "most men qualified their statements" by any observation about the Hays Office, or any other office. That does not have the ring of verity about it. It sounds very much like a young man delivering a message on his typewriter. The probability is that "most men" among that "85 per cent in the 45th" did no such thing. However, if the assertion were correct, it would constitute no argument. The picture was made for the theatres of America and their family audiences—and, somewhat reluctantly, one may judge, under some degree of the restraints the industry has found essential to its well being and status in a decent public mind.

PRESUMABLY as argument, the Army outgiving says: "T/Sgt. Charles Dodd, an anti-tank platoon sergeant from Pittsburgh, said, 'I have yet to hear any soldier in battle who did not swear.' "

That observation sounds plausible, but it is not to mean that a motion picture made for decent public assembly must record and present everything that soldiers may do or say under the stress of combat. It is not likely that Sergeant Dodd of Pittsburgh would himself get up before a mixed audience of his friends and neighbors and quote verbatim from dialogue in foxholes under fire.

Most likely the Office of Special Services of the U. S. Army has no real design of getting itself into the internal policy matters of this industry, but it has thus been used precisely to that end. The business of soldiers and the authority of soldiers pertain to military affairs, not the theatre, not the Hays Office, not the public.

■ ■ ■

## "MOVIES AT WAR"

WHEN the historians of the tomorrow seek to write anew from the perspective of then the story of World War II it is to be hoped they will find among the archives a slim booklet in blue entitled "The Movies at War," presenting a series of advertisements by the Eastman Kodak Company in the journals of this industry.

In twenty-eight crisp pages of type and pictures the story is swiftly and simply told in calm, convincing recordings of the part of the film in the long desperate drive to victory. Here are excerpts:

*Guadalcanal has two seasons, the rainy and the wet. . . . But G.I. Joe hams down his hat, turns up his collar, and every time a movie comes to camp, sits in a puddle and dreams he's back in good old U.S.A.*

*The combat photographer is two men—he's a trained and toughened fighting man. He's an expert cameraman . . . few outside the motion picture industry realize how many combat cameramen are former movie cameramen, how many have been trained by veteran movie photographers.*

*When the town meets at the movies, war bonds sell faster, blood donors hurry to the Red Cross, WAC and WAVE recruiting steps up the pace, the town blooms out in new Victory Gardens, housewives and merchants band together to fight inflation. Since the beginning of the war thousands of exhibitors have given hundreds of hours of showing time. They and their staffs have worked day and night to make community movie audiences a vital factor in winning the war.*

The booklet does not say so, but there is a total conclusion that the materials of photography and the technology behind the making of them up there at Kodak Park have been good, too, controlled by precision and conscience.

*—Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Ghost Stars

BACK in the heyday of vaudeville, Joe Cook had an act wherein he assured the audience he could imitate four Hawaiians. That, it now develops, was nothing. Nelson Eddy is going to imitate a hundred singing whales—and in heaven. The ghostly chore will be accomplished in Walt Disney's forthcoming color cartoon, "Make Mine Music." Mr. Eddy's concert baritone starts a modest solo from the mouth of "Willie—the whale who wanted to sing at the Met." It progresses, accompanied by the voices of Dinah Shore, the Andrew Sisters, Sterling Holloway, Benny Goodman and other gilt-edged vocalists issuing from fish, ducks, birds and other fauna, to a trio rendered by Eddy out of Willie. Thence to a dream sequence wherein Willie goes to heaven to lead a chorus of a hundred whales, all in the voices of Eddy. Mr. Disney, who has made animated cartoons, and cartoons mixing people with drawings, now is utilizing the voices of film stars but keeping their persons off the screen.

## Italian Code

A PRODUCTION CODE, based on the document adopted fifteen years ago by the organized American industry, has been accepted by Italian film producers and distributors.

Benefits to the American motion picture are seen as accruing from this action immediately that American films are again in commercial distribution in Italy. Up to the present time American films in the Italian market have faced the competition of films deliberately produced for salacious appeal. Application of the Italian Code is expected to lessen the number of such pictures and at the same time to increase the public status of motion pictures to the end of bettering the market for all films of legitimate entertainment value.

Early this year the idea of the Code was proposed to the Italian industry by Martin Quigley, Jr., of the staff of Quigley Publications, and he assisted in the drafting of the document. A number of experts cooperated in the translation and adaptation of the American Code for Italian industry purposes, including Eitel Monaco, lawyer for the new Association of Italian Producers and Distributors which will administer the Code.

## Money Wanted

PERPETUATION of the Federal tax on theatre tickets to help pay the freight of municipalities he says are "without adequate means to support their services" has been proposed by Dr. William Anderson of the University of Minnesota. He suggests that the proceeds of the tax, less the costs of administration, be allocated directly to cities, villages, towns, boroughs and other incorporated places in which it is collected.

And Mr. Anderson has some figures. He points out that this Federal tax on amusements amounted to $205,000,000 for the fiscal year ended June 30, 1944, despite the fact that the 20 per cent rate was in effect only three months of that period. He estimates that the the fiscal year 1945 total collections may be as much as $275,000,000 or $300,000,000. Somewhat excited over this estimate, he estimates again. Even if the tax yielded only $200,000,000 a year, New York would receive $44,000,000; California $23,000,000; Illinois $14,000,000, and Pennsylvania $10,000,000. He further estimates that on a per capita basis, receipts would vary from $2 per capita to $5 or $6 per capita in places of highest urban concentration.

Terming Mr. Anderson's suggestion "A Wise Tax Proposal," the *Alabama Local Government Journal* says that "State governments should also be interested, since nearly all the state legislatures have had to face delegations from the cities requesting revenues for municipalities." The same source points out that the admissions tax "is only one-half of the total national tax bill."

Neither Mr. Anderson nor *The Alabama Local Government Journal* points out that it also is one-fifth of the gross income of the motion picture industry.

## Travel Free

CIVILIANS again will have unrestricted access to the air lanes October 15 when the War Department ends priorities for travel on commercial airlines in this country, to South and Central America and to Alaska. The situation will begin to ease September 15 when the volume of priorities will be reduced from 100,000 a month to 15,000 or less. Then, preferential ratings for military and naval personnel in some categories will be ended, and other military and civilian applications will be subjected to a "stringent screening." For the September 15-October 15 period a single class of priority will be substituted for the current four classes. Priority controls will be retained for the present on civil flights over the Atlantic and Pacific Oceans.

## $5,961,000 in Dimes

AT a White House conference with President Truman Wednesday, Nicholas M. Schenck, national chairman of the Motion Picture March of Dimes Committee, reported that the industry's 1945 drive resulted in collections totalling $5,961,785, a new high record for the industry's annual campaigns in behalf of the fight against infantile paralysis. Mr. Schenck, while with President Truman, presented to Basil O'Connor, president of the National Foundation for Infantile Paralysis, a check for half of the total collections. The other half remains in the counties where collections originated.

Mr. Schenck paid tribute to the generosity of the American movie-goers and to the hard work put into the drive by the thousands of theatre owners, managers and their staffs, who organized and carried out the campaign.

In the industry's total is included $80,260 contributed by Hollywood studio workers and players.

The 1945 collections brings the movie industry's grand total in March of Dimes drives to $14,582,000 since 1941, when they started.

## Censors Censured

THE MEMPHIS Board of Censorship has been rebuked by the *Commercial Appeal,* the newspaper editorial trumpet for that part of Dixie, for its original ban on "The Southerner." The decision, says the newspaper, brought "a lot of unwanted notoriety for a city that has a right to consider itself something other than provincial." The Board rescinded its order under the pressure of playdates just outside the city limits. The picture, for example, was given a showing in an army center near Memphis.


SHOWMEN of the nation elect the new Stars of Tomorrow Page 13

BIGGER pictures, less war and more music in product to come Page 18

NEWSREEL editors return from tour to face problems of transition Page 27

CHARLES EINFELD resigns Warner post after association of many years Page 27

U. S. plans to tell the world about America through medium of screen Page 28

FILMS can be used to sell American products abroad, says Nathan Golden Page 28

GROSSES to hold; building boom is due, say nation's leading exhibitors Page 29

DECREE conferences are stymied; Distributors get Government data Page 33

IT IS still wartime in the accessories field, with many materials short Page 34

MAJOR companies push plans for resumption of release activities abroad Page 36

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# ESTA SEMANA


**LAS ESTRELLAS DE MAÑANA—Los exhibidores escojen, por votación, diez artistas jóvenes que, en su opinión y según los resultados de la Quinta Votación Anual del Motion Picture Herald, prometen más. Páginas 13–16**

**PELICULAS MEJORES, con menos guerra y más música, prometen los catálogos de producción de la nueva temporada. Página 18**

**LOS EDITORES DE NOTICIEROS regresan de su jira Europea, a la que fueron invitados por el Departamento de Guerra. Página 27**

**EL DEPARTAMENTO DE ESTADO proyecta mantener informado al mundo sobre los EE. UU. por medio de la pantalla; una nueva agencia reemplaza a la Oficina de Información de Guerra y a la de Asuntos Inter-Americanos. Página 28**

**LAS ENTRADAS no disminuirán, y la construcción de teatros aumentará, dicen los exhibidores en un examen de planes y posibilidades de la postguerra. Página 29**

**LOS ACCESORIOS, debido a las restricciones de guerra, todavía escasean, especialmente los carteles grandes y los aditamentos oropelescos, pero no así las colas de programa (trailers), que abundan. Página 34**


## Most Popular

THE GREATEST star on radio continues to be the President of the United States. His high office carried President Truman's address September 1 on the proclamation of V-J Day to the ears of more than 35,000,000 adult listeners, according to a survey made for the Columbia Broadcasting System by G. E. Hooper, Inc., radio measurement firm. The Hopper rating for the talk, presented during the broadcast of the Japanese surrender ceremonies, was 46.8. The President's talk the following day, in the special V-J Day broadcast to the armed forces, was heard by 23,000,000 adults, a rating of 31.3. On V-E Day, May 8, he set a record for daytime audiences, with a rating of 64.1.

## Eastman and Education

EASTMAN KODAK Company announced in Rochester this week it was expanding its annual fellowship grants to graduate students of chemistry, physics, mechanical and electrical engineering and business administration. The late George Eastman, founder of the company, donated and bequeathed more than $75,000,000 to educational institutions to further student research in the field of chemical engineering. The new fellowship grants include one for chemical engineering at the Massachusetts Institute of Technology; one for work in organic chemistry at the University of Illinois; one for the study of physical chemistry at the University of Rochester. Nine others for doctoral work, six in chemistry and three in physics, are to be rotated among various universities from year to year. To encourage graduate training in mechanical engineering, four fellowships are offered to men majoring in design in work towards their master's degree; two will be awarded to students completing their masters' degree in electrical engineering, and four to young men doing graduate work in prominent schools of business at universities. None of the grants carry any provision requiring recipients subsequently to work for Eastman Kodak.

## Nelson Meets Majors

DONALD M. NELSON, president of the Society of Motion Picture Producers, met Wednesday with the major company presidents and foreign distribution chieftains in New York to discuss the problems facing distribution of motion pictures abroad, with especial reference to the independent product. Several plans were reported to have been advanced by the new head of the independents, with action on them awaiting his report to the SIMPP members in Hollywood, for which center he departs next week. Company heads attending the meeting included N. Peter Rathvon, RKO; Barney Balaban, Paramount, and Spyros Skouras, 20th Century-Fox.

## FM Regulations

CONDITIONS upon the tenancy of the new bands allocated to the 46 licensees for frequency modulation (FM) broadcasts, which may have some significance in relation to television have been announced by the Federal Communications Commission in Washington. It is required that equipment tests must start by December 1, and that regular program service must begin by January 1, 1946. The stations will be permitted to utilize their current assignment in the old band, which covers 43 to 50 megacycles, until receivers for the new assignment, in the 92- to 108-megacycle range, are available and owners of existing sets have had time to convert.

## PRAISES ENTERTAINMENT WORLD'S WAR SUPPORT

**Praise for the entertainment world's contribution to the war effort came from President Truman last Saturday night in his V-J Day radio address. He expressed in a roundup of credit his appreciation to "the men and women in the USO and in the entertainment world—to all those who have helped in this cooperative struggle to preserve liberty and decency in the world".**

## Literary Tidings

THE *Hobo News,* eccentric and exciting minor journalistic manifestation, announces the acquisition of Roy L. McCardell, novelist, motion picture and radio writer and one time far-famed winner of all manner of contests, as its new "Wall Street and Society Editor."

In the days of the *New York World,* Mr. McCardell was the author of a daily column entitled "The Jarr Family," an amazingly endless feature of frivol and foible. Incidentally Miss Gertrude Merriam, of the HERALD'S Round Table, was then his assistant, acquiring extraordinary insight into the whimsies of journalism.

Mr. McCardell won the first big motion picture scenario contest, conducted by the *Chicago Tribune,* under the attentions of Terry Ramsaye, resulting in that longest serial in history, "The Diamond from the Sky." The serial ran for thirty-and-odd installments and was only brought to a conclusion when the Mutual Film Corporation urged Mr. Ramsaye to write a concluding chapter.

The style of the diligent and scholarly Mr. McCardell has ripened with the years and now finds him honored with this new recognition from the *Hobo* journal.

## New York and Abilene

DOUBLE premieres, pre-war style with Klieg lights, plus military parades and high-ranking Army and Navy officials in attendance, were given "The True Glory" Thursday night in New York and Abilene, Kan. The War Department documentary, distributed by Columbia, opened in New York at the Victoria theatre, with a sponsored premiere by the New York National War Fund.

A simultaneous opening was held at Mayor Homer F. Strowig's Plaza theatre in Abilene, Kan., home town of General Dwight D. Eisenhower, at which Governor Andrew Schoeppel and Mrs. Ida Elizabeth Eisenhower, mother of the General, were guests of honor.

General Omar N. Bradley, former commander of the 12th Army in Europe and now Administrator of Veterans' Affairs, addressed the invited audience at the Victoria prior to the film showing. Mayor F. H. La Guardia, who did his bit to give the picture advance publicity on his radio broadcast last Sunday, introduced the General. During his regular broadcast, the Mayor recommended "True Glory" be shown free of charge, at least once a day in New York theatres, to families of men and women in the service.

## Peeve from Britain

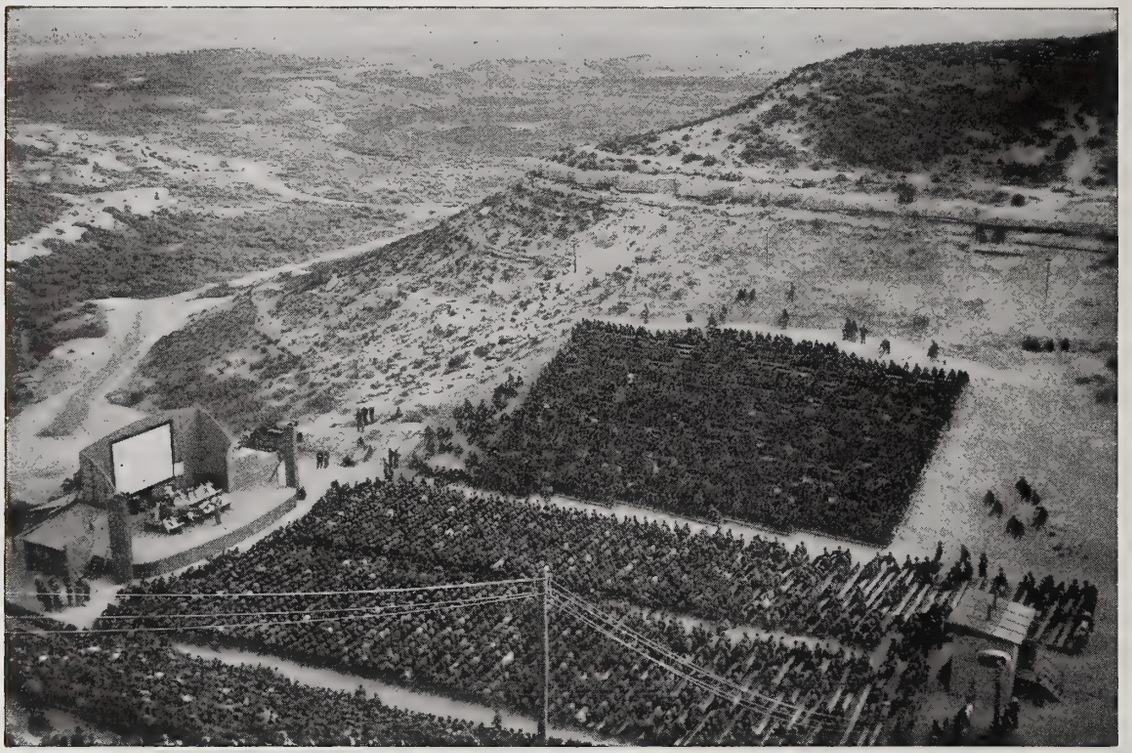
"THE BEAVER" is irked. The *Sunday Express,* favorite newspaper of Lord John Gordon Beaverbrook of London, demanded this week that, because lend-lease aid to Britain had been halted, the British Empire produce its own motion pictures, gasoline and tobacco to fill its requirements and get along without the American variety. The suggestion was not taken seriously in British Government and trade circles.


MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5, Sam Honigberg, representative; Hollywood Bureau, Postal Union Life Building, Hollywood, 28, William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent, Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W. I, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Amsterdam Bureau, 25 Binnenhant, Amsterdam, Holland, Philip de Schaap, correspondent; Melbourne Bureau, The Regent Theatre. 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations.


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Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

# THIS WEEK the Camera reports:



MOVIES are popular fare in the service. And efficiency provides them. In evidence, here at left is the McNair Memorial theatre in the Marseille Staging Area in France, the largest in the circuit operated by the Motion Picture Branch of Special Services. At one performance, an attendance of 23,647 overflowed the huge natural bowl. The figure was 117,295 for seven performances. The picture was contributed by Pfc. Manny Greenwald, formerly a United Artists exploitation man.



RECEPTION committee for Dick Haymes, center, Twentieth Century-Fox star, when he visited a company sales meeting at the Blackstone Hotel in Chicago, consisted of Tom J. Connors, vice-president in charge of distribution, left, and W. C. Gehring, central sales manager.



NOVEL WINNER. Mrs. Elizabeth Metzger Howard receives a check for $125,000 from Spencer Tracy as the M-G-M Annual Novel Award for her first book, "Before the Sun Goes Down".



EMANUELE ZAMA was announced last week as general manager for Universal in Italy by Joseph H. Seidelman, president of Universal International Corporation. The company has embarked on a policy of establishing its own offices and managers where it formerly distributed through agents.

RELAXING between sessions of the Universal sales meeting at the Waldorf-Astoria Hotel in New York last week are, counter-clockwise from 6:00 o'clock, Anthony Petti, assistant secretary; Bernard Jacon, home office; Fred Meyers, eastern division sales manager; Dave Lutzer, Dallas; J. J. Jordan, contract department head; John J. O'Connor, vice-president; Ray Coyle, contract department; George Buhler, home office; C. J. Malafronte, home office; A. J. Sharick, studio sales contact.



By Cosmo-Sileo



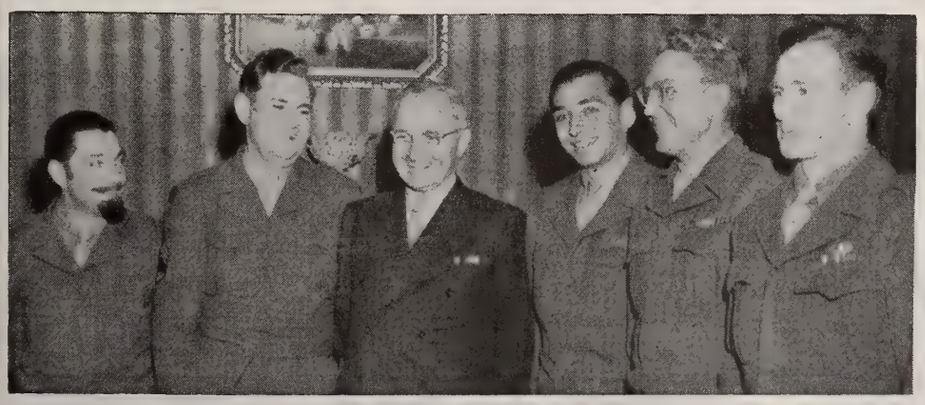
GRATEFUL to Yankee infantrymen who saved his theatre from destruction at the hands of the retreating Japs is Ramon Araneta, above, co-owner of the Times theatre in Manila. The Nipponese, who had permitted the theatre to operate during the occupation, mined the house as they prepared to retreat, but it was saved just like in the movies. Picture and data contributed by Pvt. Gene Wynne.




PICCADILLY CIRCUS celebrated the impending end of the war as the Japanese offer to surrender broke. In the background is the marquee sign of the London Pavilion theatre announcing the showing of "Blood on the Sun", a picture based on Japan's lust for world conquest. Much of the celebration was contributed by American soldiers on leave or stationed in the British capital waiting to go home.




24,000,000 WORDS of microfilmed broadcasts "eavesdropped" during the war by the Columbia Broadcasting System fit into this token carton presented to Dr. Luther Evans, Librarian of Congress. Left to right: Paul White, CBS director of news broadcasts; Dr. Evans; Carl Van Doren, historian; Paul Hollister, CBS vice-president; Jack Gerber, CBS shortwave listening supervisor; Lyman Bryson, CBS director of education.



PARATROOPING former film men under Lieutenant Barney Oldfield were greeted in Berlin by President Truman at the closing sessions of the Potsdam conference. They were Army correspondents in the conference area. Left to right: Cpl. Spero Galanopulo, Sgt. William Hancock, President Truman, Lt. Robert S. Schulberg, Sgt. Joseph Ryan and Sgt. Russell Saunders.




MAIL ADVICE to the male overseas comes at the proper time this year from Barbara Hale, RKO Radio starlet, whose latest was "First Yank Into Tokyo". Wrap securely, mail early, is the advice.



THE WATERMANS—Hugh, left, and Clyde—theatre owners of Adelaide, Australia, visit with Eleanor Parker at the Warner studio during the course of their tour of American key motion picture centers.



By Metropolitan

MINUS a number of pounds, Alfred Hitchcock, producer, listens to appropriate comment from Harold Mirisch, RKO Theatres executive, on the producer's arrival in New York to test Broadway players for "Notorious", his next for RKO Radio.



CLOSE-UP of production is gained by James R. Grainger, second from left, president of Republic Pictures, in a visit to the studio. At the left is Frank Borzage, producer-director, with the quartet completed by Catherine McLeod and Philip Dorn.



EDDIE SCHNITZER, United Artists home office executive, who has been appointed captain of the Grad Sears Drive honoring the distribution head. He was selected for the job by Carl Leserman, general sales manager.



WELCOME BACK is the greeting to Major George Joseph of Manila, center, from W. B. DeVry, right, and William DeVry, operators of the manufacturing company. Major Joseph will resume business shortly.



"WHISTLE STOP" observers here are Phil Yordan, left, associate producer and screenplay writer of the United Artists production of that title; Jorja Curtright, appearing in the picture, and Seymour Nebenzal, the producer.

# NATION'S SHOWMEN ELECT THE STARS OF TOMORROW

by WILLIAM R. WEAVER
*Hollywood Editor*

PLAIN Dane Clark, that fellow you don't notice there in the background until he cracks out with a fast gag or a solo speech strewn with tears, is Number One Man in all three brackets of MOTION PICTURE HERALD'S fifth annual poll of exhibitors determining The Stars of Tomorrow today. And Top Man Clark rose to this eminence, it may revise your ideas about war pictures to know, in the uniform of his country—as the Polish-American in "Action in the North Atlantic", the Greek-American in "Destination Tokyo", the G.I. in "The Very Thought of You", and Air Corpsman in "God Is My Co-Pilot" and—coming to you now in general release, although not a factor in the present poll—the unscared wounded veteran in "The Pride of the Marines".

## Exhibitors' Elections

| Combined Vote of Exhibitors | Circuit Exhibitors | Independent Exhibitors |
|---|---|---|
| 1. Dane Clark | 1. Dane Clark | 1. Dane Clark |
| 2. Jeanne Crain | 2. Keenan Wynn | 2. Jeanne Crain |
| 3. Keenan Wynn | 3. Jeanne Crain | 3. Keenan Wynn |
| 4. Peggy Ann Garner | 4. Peggy Ann Garner | 4. Peggy Ann Garner |
| 5. Cornel Wilde | 5. Cornel Wilde | 5. Tom Drake |
| 6. Tom Drake | 6. Diana Lynn | 6. Lon McCallister |
| 7. Lon McCallister | 7. Tom Drake | 7. Cornel Wilde |
| 8. Diana Lynn | 8. Marilyn Maxwell | 8. Diana Lynn |
| 9. Marilyn Maxwell | 9. Lon McCallister | 9. Peggy Ryan |
| 10. William Eythe | 10. William Eythe | 10. William Eythe |

### Hears from Customers

With all due respect to the uniform in which Number One Star of Tomorrow Clark made his way up from the relative nowhere of his stage training to the decidedly somewhere of now, Hollywood holds that repetitive casting limits a player. But Hollywood is only Production, and this poll speaks with the voice of Exhibition—all the Exhibition there is. And Exhibition knows what it's talking about when it forecasts tomorrow's Fame on the basis of what it hears from the customers today. Exhibition can point back five years to the first Stars of Tomorrow poll and prove it.

### Previous Winners Are Proof

The winners of Number One position have been Sonny Tufts, William Bendix, Van Heflin and Laraine Day, a quartette of talents you could trade for a studio with complete access to worldwide distribution outlet if you had it under exclusive contract. Peace and the doffing of the uniform aren't going to stop Actor Clark in his flight.

This year, for the first time, the news of the Stars of Tomorrow poll breaks at a time when showmen have a chance to test out at once, and at dollar profit, the accuracy of the box office testimony summed up in the balloting. "The Pride of the Marines", with John Garfield's the only top name for marquee use, is just getting started on its theatre rounds. A majority of those who read the news about Dane Clark have it yet to play. Unless all the showmen whose experience this news reflects are more mistaken than they ever were before, a burst of billing designed to notify the public that Dane Clark goes through "Pride of the Marines" stride for stride with Garfield, and picks up the Garfield character when it buckles as ordained by the story, figures to pay off big.

Runner-up to Dane Clark in this year's poll is Jeanne Crain, whose principal appearances in the period during which the voters were gathering their box office evidence were, like his, backgrounded by the fact of war. She had got off to a flying start, before that, in the Technicolored "Home in Indiana", a film with bluegrass-roots appeal. She played a soldier's wife in "Winged Victory", and another in "In the Meantime Darling". She'll be around shortly now in another cinema of the soil, "State Fair".

### Has Way With Gag

Third place goes this year to Keenan Wynn, an actor whose way with a gag line is as infectious as Dane Clark's, although differently, and whose first deep impress on the public consciousness was made in the uniform of Private Mulvehill in "See Here, Private Hargrove". Other outings in which he made friends among the customers and in this manner influenced exhibitors to vote him a rosy future were "For Me and My Gal", "Lost Angel", "Marriage Is a Private Affair" and, latterly, "The Clock". You could say, Keenan being Ed's boy, that he comes from a long line of Wynners, but you couldn't get him to stoop to a gag like that in a script.

### To Be Remembered

Peggy Ann Garner, voted fourth place by circuit and independent exhibitors alike, doubtless will be remembered for all time, as she assuredly was by the showmen filling out their ballots, as the child of the tenements in "A Tree Grows in Brooklyn". She was to be remembered long before that, of course, for her performance in "Pied Piper", and there were others in "Eagle Squadron" and "Jane Eyre", but her ranking in this position at this time is a thing for showmen to remember when they go to work on the campaign for "Junior Miss", still to get started in most territories.

Cornel Wilde, Number Five in the combined vote, leaped from a curiously per-

(Continued on page 16)

# Top Ten



**1.** DANE CLARK (Warners). Soldier roles in six war pictures brought winner Clark to the attention of the exhibitors. Born in New York, he entered radio work after attending Johns Hopkins University. Roles on Broadway in "Of Mice and Men" and "Dead End" led to Hollywood. Clark wore his first uniform in "Action in the North Atlantic" and "God Is My Co-Pilot".



**2.** JEANNE CRAIN (20th Century-Fox). A native of California, Miss Crain entered pictures via the beauty contest route, having been crowned "Miss Long Beach of 1941" and "Camera Girl of 1942". First cast in "Home in Indiana", she followed this hit with a short series of soldier-wife roles in "Winged Victory" and "In the Meantime, Darling".



**6.** TOM DRAKE (MGM). An amateur song writer and a professional singer, Drake made his first Hollywood hit by playing the shy next-door neighbor to Judy Garland in "Meet Me in St. Louis". In New York he had attracted attention by playing the juvenile lead in "Janie". Born in New York, Drake's first screen assignment was in "Two Girls and a Sailor".



**7.** LON McCALLISTER (20th Century-Fox). Almost all of the reviews of "Stage Door Canteen" singled out Lon McCallister's performance as the shy "California" for honors. A one-time member of Jack Benny's radio troupe, McCallister achieved solid success in "Home in Indiana", in which he was paired with Jeanne Crain, second-place winner in this year's poll.



**8.** DIANA LYNN (Paramount). Even if Miss Lynn could not act, she could get along all right by playing the piano. An accomplished concert pianist, she has appeared as soloist with a number of orchestras. First attracting attention as the brat sister in "Miracle of Morgan's Creek", she established herself in "Our Hearts Were Young and Gay".

# Stars of Tomorrow



**3.** KEENAN WYNN (MGM). The old saw about son being like father might apply here for Wynn, who is making a name for himself as a screen comedian. He is the son of the famous stage and radio comedian, Ed Wynn. Keenan first attracted attention as the gold-bricking soldier in "See Here, Private Hargrove". Since then he has appeared in "Without Love" and "The Clock."



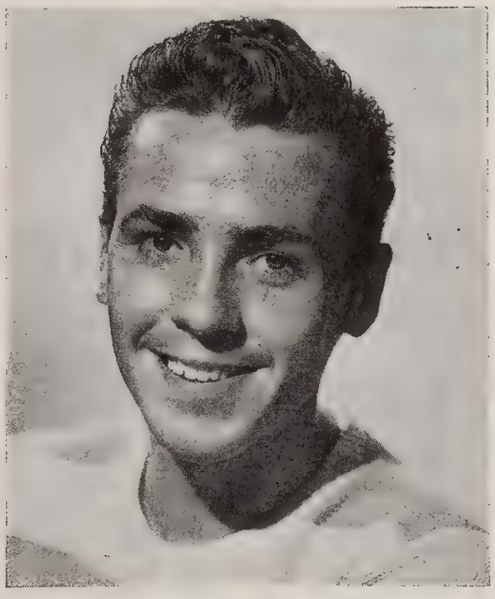
**4.** PEGGY ANN GARNER (20th Century-Fox). Born in Canton, O., Miss Garner is a former John Powers child model. She made her screen debut in 1938 in "Little Miss Thoroughbred", but all her previous work was surpassed when she appeared as the tenement child in "A Tree Grows in Brooklyn". Currently, she is playing the 'teen-age heroine in "Junior Miss".



**5.** CORNEL WILDE (Columbia). Wilde gave up a chance to go abroad as a member of the 1936 Olympic fencing team and a scholarship to a New York medical college to accept a job in a stock company which lasted one week. He has had two long runs on Broadway, but came to Hollywood's attention while supervising fencing scenes for "Romeo and Juliet".



**9.** MARILYN MAXWELL (MGM). A former vocalist with Buddy Rogers' orchestra, Miss Maxwell said "no" to two years of overtures from Hollywood. She first appeared on the screen in 1942 in "Stand By for Action" and has been seen most recently in "Between Two Women" and "Lost in a Harem". She has sung regularly on Bing Crosby's radio show.



**10.** WILLIAM EYTHE (20th Century-Fox). Radio announcing led to Eythe's brief stage career in New York, but that stage career brought him to Hollywood to appear in the sombre "Ox-Bow Incident". Later he played the lead in "The Eve of St. Mark" and most recently has been attracting attention opposite Tallulah Bankhead in "A Royal Scandal".

## Critics Agree on Seven Choices

**The nation's critics, separately polled on their choices for "Stars of Tomorrow", agreed with seven out of ten exhibitor selections. Peggy Ann Garner, fourth on the exhibitors' list, was first with the critics. Keenan Wynn and Dane Clark were given second and third places, respectively, by the critics, although the exhibitors assigned first place to Clark and third place to Wynn. The critics agreed with the exhibitors that Diana Lynn, Jeanne Crain, Cornel Wilde and William Eythe belonged in the first ten list.**

**However, the critics included on their list Angela Lansbury, who has appeared in "Gaslight" and "The Picture of Dorian Gray"; Gail Russell, who played a lead in "Our Hearts Were Young and Gay", and the dancer-comedian, Marc Platt, who was featured in "Tonight and Every Night".**

**While critics and showmen generally have agreed in the selection of future stars, this fifth annual poll shows an unusual unanimity of opinion. It has been true in the case of the past four polls, also, that the critics of the nation have found themselves in substantial agreement with the country's showmen.**

# HOW THE SHOWMEN VOTED

(Continued from page 13)

sistent obscurity into the forefront of film presence when he portrayed Chopin in the swiftly successful "A Song to Remember" and followed up that success with the totally different Aladdin in "A Thousand and One Nights". He'd been a principal in "Wintertime", and a lead in "Life Begins at 8:30", but not much notice was given those ventures. Sometimes it takes a while for the customers to make up their minds.

Tom Drake, Number Six, appears to owe this ranking to two pictures which had nothing in common but the common touch. One of these was "Meet Me in St. Louis", a Technicolored cross-section of Americana, in which he played with easy understatement a boy-next-door type of suitor, and the other was "This Man's Navy", in which he played in similar key a lame boy taken under Wallace Beery's kindly, if bungling, wing. Both were homey assignments, portrayals of plain people in the manner in which plain people like to see themselves portrayed. Charlie Ray and Will Rogers are among the other players who made out all right at doing that.

## *A Bluegrass Beginning*

Lon McCallister, Number Seven, got his start back there with Number Two, Jeanne Crain, in that bluegrass-roots homily on thoroughbreds, "Home in Indiana", and also like his companion in that film he went on to works backgrounded by the fact of war. He was one of the appealing young servicemen in "Stage Door Canteen", before turning one in dead earnest, and after he had done that he played another serviceman in the Army's and Hollywood's "Winged Victory". The unemployment problem some servicemen are worrying about promises to skip him completely.

Diana Lynn, Number Eight in this year's poll and up from 23rd position the year before, got her first prominent role in "And the Angels Sing", which didn't sing overly well as a whole, but that was just a warmup for "The Miracle of Morgan's Creek", which sent the nation into stitches that may never be totally unstitched. She was the younger and gayer one in "Our Hearts Were Young and Gay" and then popped into the tuneful and terrific "Out of This World". Her right to the elevation from 23rd place to Eighth defies challenge.

## *Climbs from Fifteenth*

Marilyn Maxwell, Number Nine this year, climbed from 15th place to this rung in the ladder of Fame. Like Laraine Day in years agone, Miss Maxwell got into that Dr. Gillespie family of pictures, which had been the Dr. Kildare series in Miss Day's beginnings, and couldn't get in front of the essential Lionel Barrymore but made herself a lot of friends from her position in the background. She took time out for a go on her own with Wallace Beery as her father in "Salute to the Marines", but no doubt it was the skyrocketing Van Johnson, himself a Star of Tomorrow in the 1943 poll, whose presence opposite her in "Between Two Women" took her into the screen presence of more happy fans than had ever seen her before.

William Eythe, Number Ten, has had no easy assignments in pictures, and need ask none now. From a start in the sombre "Ox-Bow Incident" he moved on to play the resigned suitor of Jennifer Jones in "The Song of Bernadette", doubtless the role most accountable for his quick rise in public favor, although he played the lead in "The Eve of St. Mark" and other roles in "Wilson" and "A Wing and a Prayer". He's to be seen currently, and quite differently, in "A Royal Scandal".

Like Motion Picture Herald's 13-year-old annual Money-Making Stars poll, eldest and most relied upon trade sampling of public demand, the five-year-old Stars of Tomorrow poll is conducted by direct mail canvass of all exhibitors, independent and circuit alike, by means of printed ballot. Unlike other polls, these two record the vote precisely as cast, and the publication indulges in no silly abracadabra entailing the weighting of returns from one territory against returns from another, allowances for seasonal variations, *etcetera ad infinitum*, such as practised by imitators, industrialists and instrumentalities for hire.

It is the premise of these polls, warranted by the test of time, that the men who operate the theatres are closest to the customers at the moment when the customers are closest to the pictures and best qualified to speak, flatly and fairly, for or against and in terms of ticket-money, whatever is in or on their minds. A customer, it is reasoned with incontestable logic, is a customer — and always right.

## CANADIANS ALSO GIVE CLARK FIRST PLACE

***Canadian exhibitors, who were separately polled, gave first place to Dane Clark. However, from first place on the Canadian favorites differ considerably from the American choices. The Canadian exhibitors listed, in from second through tenth order: Cornel Wilde, Diana Lynn, Phil Silvers, Barbara Britton, Lon McCallister, Gail Russell, Peggy Ann Garner, Peggy Ryan and Faye Emerson.***

## *Early Winners Named*

The winners of last year's poll were, in this order, Sonny Tufts, James Craig, Gloria DeHaven, Roddy McDowall, June Allyson, Barry Fitzgerald, Marsha Hunt, Sydney Greenstreet, Turhan Bey and Helmut Dantine.

The 1943 winners were William Bendix, Philip Dorn, Susan Peters, Donald O'Connor, Anne Baxter, Van Johnson, Gene Kelly, Diana Barrymore, Gig Young and Alexis Smith.

In 1942 the winners were Van Heflin, Eddie Bracken, Jane Wyman, John Carroll, Alan Ladd, Lynn Bari, Nancy Kelly, Donna Reed, Betty Hutton and Teresa Wright.

Winners of the 1941 poll were Laraine Day, Rita Hayworth, Ruth Hussey, Robert Preston, Ronald Reagan, John Payne, Jeffrey Lynn, Ann Rutherford, Dennis Morgan and Jackie Cooper.

# *The Next Fifteen*

| Combined Vote of Exhibitors | Circuit Exhibitors | Independent Exhibitors |
|---|---|---|
| 11. Gail Russell | 11. Phil Silvers | 11. Gail Russell |
| 12. Peggy Ryan | 12. Gail Russell | 12. Marilyn Maxwell |
| 13. Phil Silvers | 13. Peggy Ryan | 13. Bob Hutton |
| 14. Bob Hutton | 14. Eve Arden | 14. Ann Miller |
| 15. Eve Arden | 15. Bob Hutton | 15. Barbara Britton |
| 16. Barbara Britton | 16. Virginia Mayo | 16. Phil Silvers |
| 17. Faye Emerson | 17. Faye Emerson | 17. Alan Marshall |
| 18. Virginia Mayo | 18. Stanley Clements | 18. Yvonne De Carlo |
| 19. Ann Miller | 19. Barbara Britton | 19. Bonita Granville |
| 20. Alan Marshall | 20. Alan Marshall | 20. Joyce Reynolds |
| 21. Yvonne De Carlo | 21. Yvonne De Carlo | 21. Cass Daley |
| 22. Cass Daley | 22. Cass Daley | 22. Virginia Mayo |
| 23. Bonita Granville | 23. Ann Miller | 23. Eve Arden |
| 24. Stanley Clements | 24. Bonita Granville | 24. Wilde Twins |
| 25. Joyce Reynolds | 25. Joyce Reynolds | 25. Jane Frazee |

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# BIGGER PICTURES, LESS WAR MORE MUSIC COMING UP

## *Emphasis in Schedules for New Season Is on More Top-Budget Features*

Exhibitors can look forward to bigger and better features for 1945-46 with greater emphasis on color, music, comedy and romance and very little war subject material. The trend is toward more top-budget productions, offering the studios' best stars, producers and directors, and less program pictures than were released in 1944-45.

For the past two seasons, distributors have had experience in merchandising their "A" product at the peak of the market and it is indicated they expect 1945-46 selling to continue under similar market conditions.

Sales officials in New York are of the opinion that the end of the war with Japan and the nation's transition from war to peacetime economy will not be felt at the box office for at least a year, if at all.

### *Expect Product Total to Drop 30 Features*

Compared to 1944-45 and 1943-44, product announcements for 1945-46 are about 33 pictures below the 462-479 set for the season just ended and eight films below the 438-454 announced for 1943-44.

Analysis of production schedules made known thus far points to a slight reduction in the over-all total of films expected to be delivered during the new season, compared to product released in 1944-45.

**A home office sales executive observed this week that the lifting of raw stock allocations by the War Production Board, following V-J Day, would not necessarily mean that film companies would increase the number of features to be delivered in the new season. He remarked that whatever additional footage was obtained, in all probability, would be used by the distributors for additional prints on features and shorts.**

The system of selling under Consent Decree terms, smaller blocks of pictures released after trade showings, will be continued this season by MGM, Paramount, RKO and Twentieth Century-Fox. Warners will maintain its single picture selling with a limited number of releases. United Artists also will follow its customary unit sales policy. Columbia, Universal, Republic, PRC Pictures and Monogram will continue full season sales as in the past.

From all indications, MGM and Paramount do not expect to announce new blocks until selling on the existing blocks is finally completed. Metro and Paramount have given no indication of how many features will be delivered in 1945-46. Apparently, their programs are to be "flexible," depending on market conditions.

### *See Increase in Number To Be Sold as Specials*

According to tentative schedules, it appears that companies plan to sell more "specials" in the new season compared to 1944-45 and previous years.

MGM has set "Weekend at the Waldorf" as its first special of the season. RKO designated "Along Came Jones." Twentieth Century-Fox has announced the following specials for the new season: "Wilson," "A Bell for Adano," "Junior Miss," "The Way Ahead," "Captain Eddie" and "Caribbean Mystery." Universal has set five, including two Walter Wanger productions; two from J. H. Skirball and Bruce Manning, and one from Fritz Lang.

In view of the product announcements made by the distributors to date, exhibitors can look forward to the following top-budget productions for 1945-46:

**COLUMBIA:** "She Wouldn't Say Yes," starring Rosalind Russell and Lee Bowman.

**MGM:** "Ziegfeld Follies," "Weekend at the Waldorf," "The Harvey Girls," "They Were Expendable" and "Yolanda and the Thief," among others.

**PARAMOUNT:** "Duffy's Tavern," "Love Letters," "Two Years Before the Mast," "The Lost Weekend," "The Virginian," "Stork Club" and "Road to Utopia."

**PRC:** "Enchanted Forest" and "Song of Old Wyoming," two color features.

**REPUBLIC:** "Concerto," "That Man Malone," "Hit Parade of 1946," "A Fabulous Texan," "Rio de Janeiro," "That Man of Mine," "Dakota," "Murder in the Music Hall," "In Old Sacremento," "Calendar Girl," "Earl Carroll's Sketchbook," "That Brennan Girl" and "The Plainsman and the Lady."

**RKO RADIO:** In addition to those already set for 1945-46 including "Wonder Man," "Along Came Jones," and "George White Scandals," there are to come "The Spanish Main," Technicolor; "The Bells of St. Mary's," "The Robe," Technicolor; "Heartbeat," "The Great Answer," "Notorious," "A Very Remarkable Fellow," "The Kid from Brooklyn," Technicolor; "Earth and High Heaven," "The Bishop's Wife," "Tomorrow Is Forever," "Make Mine Music," "Thanks, God, I'll Take It from Here," "All Kneeling," "All Brides Are Beautiful," "Some Must Watch" and "Sister Kenny."

**TWENTIETH CENTURY-FOX:** "State Fair," "The Dolly Sisters," Technicolor musical; "Dragonwyck," "Leave Her to Heaven," "Doll Face," "Cluny Brown," "Claudia and David," "The Razor's Edge," and "Kitten on the Keys," Technicolor musical.

United Artists has on its backlog "This Happy Breed," "2,000 Women," "Blithe Spirit," "Henry V" and "Caesar and Cleopatra," all British films. UA has not yet decided which of these are to be released next season. In addition, the company has "Duel in the Sun" and "Abilene," among other top features.

"Night in Paradise" is a Technicolor spectacle which Universal has set for next season.

Warners thus far has designated the following "A" product as 1945-46 pictures: "Pride of the Marines," "Rhapsody in Blue," "Devotion," "Saratoga Trunk" and "Cinderella Jones."

## *Comparing Product Schedules*

| Company | 1945-46 Product Promised or Indicated | 1944-45 Product Promised | 1943-44 Product Promised |
|---|---|---|---|
| Columbia | 44–47 | 58 | 44 |
| MGM | 36 | 36 | 36 |
| Monogram | 44 | 47 | 40 |
| Paramount | 27–30 | 25–30 | 30 |
| PRC Pictures | 50 | 40–45 | 40 |
| Republic | 64 | 64 | 68 |
| RKO Radio | 37 | 50 | 40 |
| Twentieth Century-Fox | 28 | 28 | 36–40 |
| United Artists | 25 | 32 | 25–30 |
| Universal | 55 | 62 | 55 |
| Warner Bros. | 19–25 | 20–25 | 24–31 |
| TOTAL | 429–448 | 462–479 | 438–454 |

***Note: To date the companies have delivered, or designated for release during 1944-45, 408 pictures. This total compares with release of 427 for 1943-44, 459 for 1942-43, 522 for 1941-42 and 518 for 1940-41.***

## Wolf Holds Two Warner Zone Meetings in Ohio

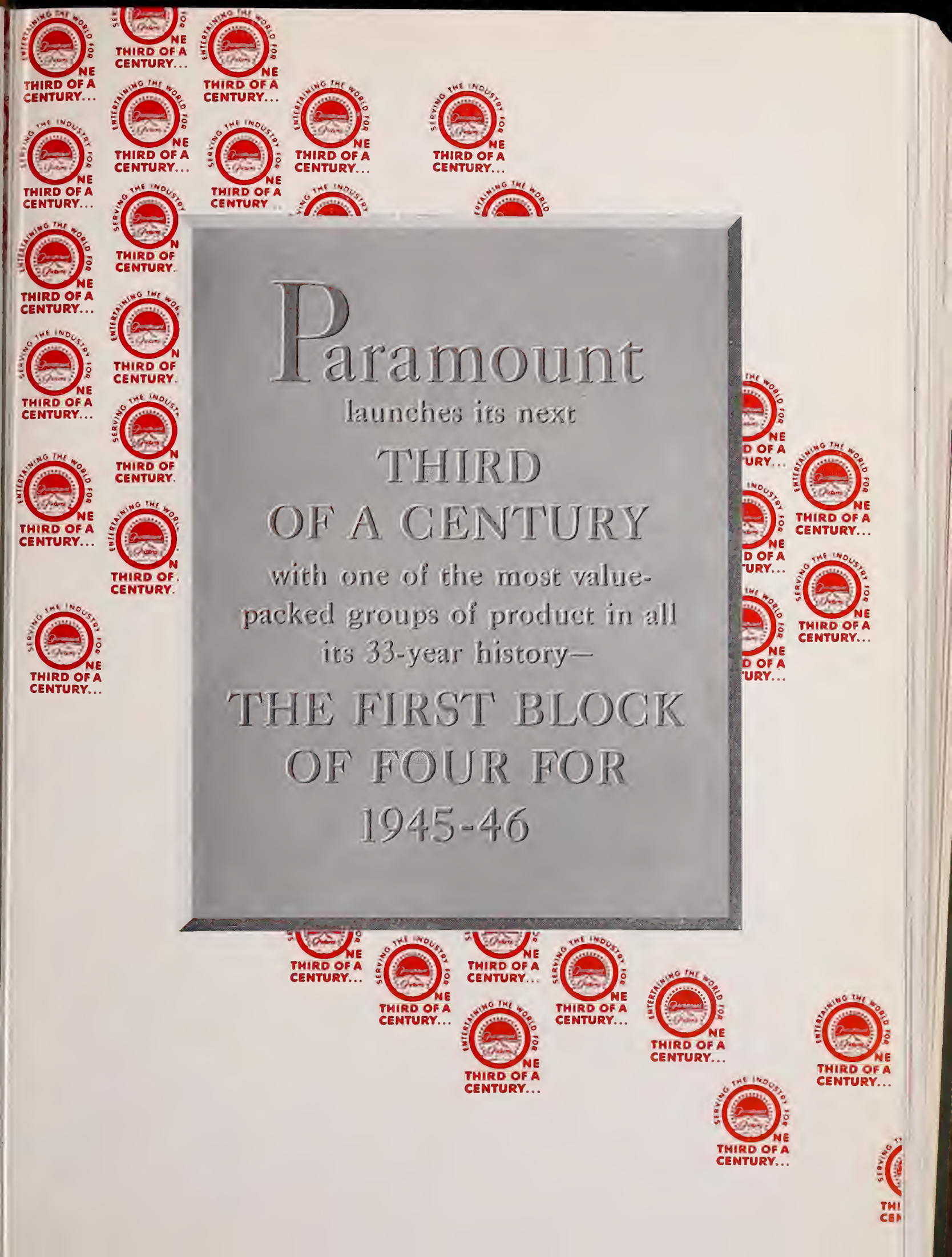
Nat Wolf, Warner Theatres zone manager, held two district meetings last week. The southern division, under Ray Brown, met Tuesday, August 28 in Columbus, while the northern division, under Frank Harpster met Thursday in Cleveland. Discussions centered about post-war projects and publicity plans on new product. Zone officials in addition to Nat Wolf attended both meetings. They were Richard Wright, assistant zone manager; J. Knox Strachan, publicity director; Lou Ratener, contact manager; Tony Stern, booking manager; Robert Giles, sound engineer, and D. Leonard Halper, construction engineer.

## Paramount Seeking Outlets For Product in New York

Paramount is seeking new outlets for its 1944-45 product in New York having failed, thus far, to come to an understanding with the Brandt, Skouras or Century circuits. These three circuits, and the theatres they book, have not played any of the current season's product in the New York area. Several months ago, Loew's Metropolitan circuit and Paramount settled a dispute which had kept Paramount pictures out of Loew theatres in New York for almost six months.

## Kenneth Young President Of PRC Pictures, Inc.

Kenneth M. Young, board chairman of Pathe Laboratories, Inc., was elected president Wednesday of PRC Pictures at a directors meeting in New York. He succeeds Leon Fromkess, who resigned the post August 27. The company is an affiliate of Pathe Laboratories, owned by Kenneth Young and his brother, John S. Young. The former became a PRC director in 1942, when the company's president was O. Henry Briggs.


Paramount
launches its next
THIRD
OF A CENTURY
with one of the most value-packed groups of product in all its 33-year history—
THE FIRST BLOCK
OF FOUR FOR
1945-46



# Leave Us Face It - It's the Biggest Star Musical in the History of Captivity!



Duffy ain't here—
but everybody else is!
**32 GREAT STARS**
In Their Own Flesh
and Blood!













**BING CROSBY**
**BETTY HUTTON**
**PAULETTE GODDARD**
**ALAN LADD**
**DOROTHY LAMOUR**
**EDDIE BRACKEN**
**BRIAN DONLEVY**
**SONNY TUFTS**
**VERONICA LAKE**
**ARTURO DE CORDOVA**
**BARRY FITZGERALD**
**CASS DALEY**
**DIANA LYNN**
**VICTOR MOORE**
**MARJORIE REYNOLDS**
**BARRY SULLIVAN**
**And Archie (Himself) —**
**ED GARDNER** ..... With The Screwball Favorites Of The Air Show

**Charles Cantor** As "Finnegan" · **Eddie Green** As "Eddie" · **Ann Thomas** As "Miss Duffy"

**And Robert Benchley · William Demarest · Howard da Silva**
**Billy De Wolfe · Walter Abel · Johnny Coy · Miriam Franklin**
**Olga San Juan · Gary, Philip, Dennis and Lin Crosby**

**Directed by HAL WALKER**

Original Screenplay by Melvin Frank and Norman Panama • Based on Characters created by Ed Gardner
New Songs by Johnnie Burke and Jimmy Van Heusen


ED GARDNER'S
DUFFY'S
TAVERN
Radio's Riot Show
Screened in
PARAMOUNT'S
Star-Spangled
Manner
Where the Elite
Meet to Eat, Sing,
Dance and Laugh,
Laugh, Laugh!
DUFFYS BIG STAR PARTY T

*COULD ANY BILLING*
*BE MORE THRILLING?!*

# Jennifer Jones
# Joseph Cotten

IN **HAL WALLIS'** PRODUCTION

# "Love Letters"

with

ANN RICHARDS and Cecil Kellaway
Gladys Cooper · Anita Louise · Robert Sully
Directed by WILLIAM DIETERLE
Screen Play by Ayn Rand, Author of "The Fountainhead"

A Paramount Picture




*THE GREAT, GREAT LOVE STORY*
*YOU'VE BEEN WAITING FOR FROM THE*
*SCREEN'S OUTSTANDING YOUNG DRAMATIC STARS*



## IT WILL BE ADVERTISED

to 48 Million In Full Pages in LIFE, WOMAN'S HOME COMPANION, SEVENTEEN, COSMOPOLITAN And 15 Fan Magazines—Plus Full Columns in Nine Leading Magazines

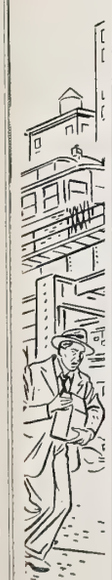
## AND PUBLICIZED

Through All National Channels Including the Specially Written Hit Song "Love Letters," by Victor Young and Edward Heyman

*"THE FILMING BY* **Paramount** *OF 'THE LOST WEEKEND' MARKS A PARTICULARLY OUTSTANDING ACHIEVEMENT...IT IS SMASH BOX-OFFICE!"*

## *Variety* keynotes a chorus of sensational praise for a truly sensational picture!

| THE TRADE PRESS HAILS . . . | A GREAT PRESTIGE PICTURE . . . | A GREAT BOX-OFFICE PICTURE. |
|---|---|---|
| SHOWMEN'S TRADE REVIEW | "A tremendous experience in the theatre . . . One for the book . . . A delight . . . Terrific assaults upon the spectator's emotions, but the climax tops them all . . ." | "A perfect 'click' . . . Appears certai of registering very strongly . . . S engrossing, so throbbing . . . you be hold it with a fascination resembling a hypnotic spell." |
| VARIETY | "Outstanding achievement . . . Unusual . . . Required courage for Paramount to film it . . . Terrifying in its realism." | "It is smash box-office . . . Should snowball b.o. interest on basis o word-of-mouth . . . Intense . . . Thrilling." |
| HOLLYWOOD REPORTER | "Without question one of the best pieces of picture-making that Hollywood has turned out in many a moon . . . Effective is a mild word for it." | "Undoubtedly the best horror picture of the year . . . The word-of-mouth advertising alone will prove to be as terrific as the picture is horrific." |
| FILM DAILY | "Notable . . . A most remarkable screen achievement . . . A soul-searing experience." | "Dramatic pile-driver . . . overwhelming in its effect . . . Rises to terrifying dramatic heights." |
| M. P. DAILY | "Most unusual . . . Impressively honest screen translation of widely read and discussed novel." | "Will attract much attention and discussion . . . and maximum of curiosity." |
| MOTION PICTURE HERALD | "Has power, suspense, intelligence . . . Far-from-routine film." | "Packs a powerful wallop." |
| DAILY VARIETY | "One of the season's fine dramatic pictures." | "A powerful narrative . . . certain to evoke much comment." |
| BOXOFFICE | "A job of exceptionally fine picture-making . . . Virtually flawless in every department." | "Deserving of highest praise." |
| FILM BULLETIN | "A profoundly impressive offering . . . with candor and fierce honesty." | "One of the strongest dramatic films of the year . . . fascinating and absorbing . . . A soul-tearing experience . . . A masterpiece of drama." |





What Powerful, Desperate Passion Lured Him From the Arms of Two Lovely Women on That Lost Weekend?



# The Lost Weekend

Starring

## Ray Milland
## Jane Wyman

with Phillip Terry · Howard da Silva
Doris Dowling · Frank Faylen

**Directed by BILLY WILDER**

Screen Play by Charles Brackett and Billy Wilder
From the Novel by Charles Jackson

**WITH GREAT PERFORMANCES AND PRODUCTION**

"Wilder's direction brilliant . . . Script, production and acting outstandingly excellent."

"Ray Milland's portrayal will have to be reckoned with when filmdom makes its annual awards."

"Writing, directing and producing by Brackett and Wilder are stunning . . . a triumph . . . and a great object lesson for picture-makers . . ."

"Ray Milland's top performance to date . . . Jane Wyman excels herself."

"Fine direction of Wilder, distinctive performances, and Brackett's production . . . set 'The Lost Weekend' apart from other pictures."

"Ray Milland's performance will unquestionably rate him consideration for the 1945 Academy Award."

"May easily lead to Milland's Academy nomination . . . Billy Wilder is in the full flower of his directing talent."

"Ray Milland delivers an unforgettable performance."

"Brackett and Wilder have done a superb job . . . Milland gives his best performance to date."

*PARAMOUNT DARES TO OPEN THE STRANGE AND SAVAGE PAGES OF THE SHOCKING BEST-SELLER MILLIONS TALKED ABOUT IN WHISPERS! . . . . .*

*AND PINE-THOMAS FOLLOW UP THEIR POPULAR COMEDY-ACTION SERIES WITH*




Starring

## William Gargan • Nancy Kelly

with Regis Toomey • Byron Barr • Ed Gargan • Don Costello
Directed by LEW LANDERS • Screen Play by Winston Miller and Maxwell Shane • Based on a story by Ben Perry • A Paramount Picture

*Laughs and Thrills when a Cutie Goes Crime-Hunting!*

PRINTED IN U.S.A.

# Paramount Opens The New Season

with a line-up of exceptional attractions, carefully designed to help you maintain without a let-down the Prestige and extra Patronage that will be attracted to your theatre during

## Paramount Month

## Aug. 26th to Sept. 29th

# *Einfeld Resigns From Warners; May Produce*

Charles Einfeld, vice-president in charge of national advertising, publicity and exploitation of Warner Bros., announced in Hollywood Tuesday he had resigned from the company, effective immediately.

Mr. Einfeld, who had been with Warners for 25 years in various executive capacities, said he would make no new connection pending a long holiday. While vacationing, he indicated he would consider several offers but would probably not arrive at any determination until January 1. It is understood he had contemplated leaving Warners for the past year.

Mr. Einfeld said that premature reports about his leaving the company to enter independent production at another major studio were without foundation. Shortly after Hal B. Wallis left Warner Bros. to embark on his independent venture, it has been reported that Mr. Einfeld might turn producer under conditions generally similar to those extended to Mr. Wallis. The Warner advertising-publicity executive denied this, however, at the time.

He joined Vitagraph in 1920, then was transferred to First National in 1924, handling advertising, publicity and sales promotion. When Warners acquired Vitagraph and First National in 1929, he was appointed director of advertising and publicity.

He served the company under its present corporate setup for 16 years and went out to Hollywood for Warners nine years ago specifically to take charge of advertising and publicity. During the past several years his province of executive activity expanded rapidly, however, to a point where he played a highly important role in helping to shape Warner policy with particular emphasis on production.

It is understood Mr. Einfeld will not be replaced immediately. Alex Evelove, director of studio publicity, is expected to assume charge in Hollywood and Mort Blumenstock, eastern advertising director, will continue to function in that post.

## Government Making 600-Reel Subject on World War II

The Signal Corps Photographic Center at Astoria, Queens, is compiling a 600-reel history of World War II. Already completed are 15 of a projected series of 53 chronologies which will give a step-by-step account of the war.

Described as "the most ambitious pictorial job of all time," the project is under the direction of Col. R. C. Barrett, commanding officer at Astoria.

Since the end of the war, the staff of the Historical Film Branch of the Combat Films Division, under Capt. D. F. Marquette, has been expanded with the addition of over 30 members.

The chronologies which are being prepared are expected to serve as "text books."

## Chicago Janitors Win Raise

The Chicago War Labor Board has approved a raise of seven and one-half cents an hour for janitors and six cents an hour for janitresses in the Chicago area, retroactive to July, 1944. Some 1,200 employees in theatres, members of the Building Service Employees International Union, will benefit by this approval.

## Morris Resigns RCA Post

The RCA Victor Division of the Radio Corporation of America announced this week the resignation of Lawrence B. Morris, formerly vice president and general counsel and recently director of labor relations of the RCA Victor Division. He is returning to the general practice of law in New York City.

## Kersta Resumes NBC Post

Noran E. Kersta, former manager of the NBC television department, recently discharged from the Marine Corps, will return to the network's television department in an executive capacity, October 1, it his been announced by John F. Royal, NBC vice-president in charge of television.

# NEWSREEL EDITORS HOME; FACE TRANSITION PROBLEMS



By ATC, Hangar #4, La Guardia

***EDITORS** of the newsreels arrive at LaGuardia Field, New York, Tuesday from Paris after a month's tour of the war areas of Europe as guests of the War Department. From bottom to top of the gangway: Captain James B. Faichney, Army Bureau of Public Relations; Thomas Mead, Universal News; Michael D. Clofine, News of the Day; Richard DeRochemont, March of Time; Walton C. Ament, Pathe News; Edmund Reek, Fox Movietone, and Albert C. Richard, Paramount News.*

As newsreel editors worked Tuesday with the first footage released covering the landing of the American occupation troops in Japan, the six newsreel executives who have been touring Europe began to arrive at their home offices.

Before they left Europe the executives had an audience with Pope Pius XII, who reminded the group that while the camera did not necessarily lie, the camera did have the right of choice and that choice might be deceptive.

**"It may be very selective in what it reproduces," the Pope stated, and thus, truthful as it is, "it may yet be turned into an effective instrument to create false impressions and propagate the evil spirit of distrust, enmity and hate."**

Awaiting all of them are several problems which, it is believed, will be settled cooperatively with each editor drawing upon his European visit for solution.

First of the problems is the future length of the newsreel. During the raw stock shortages the reels were kept at a maximum of 750 feet. Now that the restrictions on raw stock have been lifted, the reels may return to their pre-war length of a 1,000 feet. Spokesmen for the five major companies reported this week that official announcements concerning any increase in footage must await the return of the executive heads of the companies. It is believed that none of the newsreels increased the footage for the occupation material, although several companies devoted full reels to this single subject.

Another problem for discussion concerns the duration of the newsreel pool which was maintained during the war in Europe to serve all companies. How long this pool will be continued also depends upon what the executives have learned in Europe.

Those executives who remained in the home offices reported early this week that they believed the pool would continue for perhaps three or four months. After that time each company would again have its own camermen at their own posts. However, nothing definite concerning the pool can be stated until all the company heads return to their desks.

The newsreel executives returned to the United States Tuesday of this week, arriving at La Guardia Airport in New York, under the sponsorship of the War Department.

Those who have been on the Army-sponsored tour of the European theatre were: Walton Ament, Pathe News; M. D. Clofine, News of the Day; Thomas Mead, Universal; Edmund Reek, 20th-Fox Movietonews; A. J. Richard, Paramount, and Richard deRochemont, March of Time.

## Los Angeles Is Studying Theatre Tax Proposal

A proposal for a five per cent tax on theatre grosses was being studied this week by the Los Angeles City Council Committee on Revenue and Taxation. Proposed by Meade McClanahan, chairman of the committee, the tax measure has been given open hearings in the Council chamber at which citizen groups and exhibitor leaders presented their views.

Some took the view that the tax was a tax on luxury. However, exhibitor leaders pointed out that motion pictures are not a luxury, but "necessary amusement at all times and especially now with post-war developments not yet known to be dealt with."

Paul Williams, general counsel of the Southern California Theatre Owners, and Thomas Tobin, representing the Independent Theatre Owners of Southern California and Arizona, were the principal speakers for the exhibitors. They called the proposed tax "discriminatory." No date has been set as yet for the measure to be submitted to council.

## San Francisco Premiere for "First Yank Into Tokyo"

Plans for the world premiere of RKO Radio's "First Yank Into Tokyo" have been set with the opening schedule for Tuesday, September 11, at the Golden Gate theatre, San Francisco. More than 50 theatres in surrounding cities will participate in the premiere which will be for the benefit of a Christmas fund for wounded soldiers. Tom Neal, Barbara Hale and other members of the cast will broadcast from the stage during the premiere.

# U. S. TO TELL WORLD ABOUT US IN FILMS

## *State Department Taking Over OWI Propaganda Program Overseas*

Peacetime propaganda films on the American way of life, for showing to peoples of the world, will be produced by the U. S. Government through the State Department.

In an executive order issued last Friday, President Truman abolished the domestic Office of War Information, effective September 15, and transferred its foreign information operations, including production and distribution of documentary films, to the State Department.

At the same time the President transferred the information functions of the Office of Inter-American Affairs, including production and distribution of motion pictures, to the Department.

In New York Tuesday, Louis Lober, director of the overseas film division of OWI, said the bureau would function after September 15, as the Interim International Information Service, designated as such by President Truman, until the State Department took it over.

### *Four Films in Production*

This division of OWI now has four films in production, originally keyed for showing to the liberated areas of the Pacific under Japanese domination. Several other pictures have been completed by the overseas units since V-E Day.

The interim agency of the State Department will operate on the remaining funds of OWI's overseas branch, which amount to more than $20,000,000 of the $30,000,000 allocated to it by Congress for the fiscal year 1945-46. The branch at present has 5,086 persons on its rolls, including representatives of the film division in outposts abroad.

The temporary international informational organization will be set up in the State Department, to run to December 31, and in the meantime the Secretary of State is to study our foreign informational needs and formulate a permanent program.

### *Not to Be Invasive*

The interim service will inform the people of other countries about any matter "in which the United States has an interest," the President said, but neither it nor its permanent successor will invade the activities of private organizations and individuals in the motion picture, radio or news fields in disseminating information abroad.

"To the fullest possible extent," President Truman said, "American private organizations and individuals in such fields as news, motion pictures and communications will, as in the past be the primary means of informing foreign peoples about this country. The Government's international information program will not compete with them.

"Instead, it will be designed to assist American private enterprises engaged in the dissemination of information abroad and to supplement them in those specialized informational activities in which commercial or other limitations make it difficult for private concerns to carry on all necessary information work."

OWI, the President commented, "made an outstanding contribution to victory."

Indirectly, he paid tribute to the efforts of the motion picture industry, pointing out that in domestic operations "OWI has performed an invaluable service in coordinating the Government wartime information and in utilizing the generous contribution of private press, radio, motion pictures, advertising and other facilities to inform the American people about their Government's wartime programs."

Anticipating the liquidation of OWI, Taylor Mills, director of the motion picture bureau of the domestic branch, has for some time been developing proposals to set up a central agency, probably in the Library of Congress, to take over the distribution of Government 16mm pictures.

The matter has been discussed in a number of meetings of representatives of the various Federal agencies, most recently last Friday, and the plan has been approved in principle, although some of the details remain to be worked out.

Under Mr. Mills' proposals, the central unit would handle the distribution of all Government pictures, much as OWI has handled the war films, and it is also contemplated that a committee be established to provide technical and advisory service with respect to the production of pictures. It is not contemplated, however, that any of the agencies should lose their present independence with respect to production or distribution, and the centralization would be primarily to retain the efficient distribution which OWI has built up for its war pictures.

### *Take Over Victory Loan Films*

The most immediate change in prospect was the taking over of 16mm distribution of films which will be used in the forthcoming Victory Loan drive, by the War Finance Division of the Treasury.

Among the agencies whose films would be distributed by the proposed center are the Bureau of Mines, Department of Agriculture, Office of Education and Public Health Service. Also interested in the project are the Treasury and State Departments.

Mr. Mills has called a meeting of his 16mm industry advisory committee for September 10, at which the plan will be discussed and suggestions invited, and it is proposed to perfect the program for submission to the Budget Bureau before September 15. Approval of that agency will be necessary before operations proceed.

## PRICE GETS OVERSEAS LIAISON POST

**President Truman last Friday appointed Byron Price, former head of the Office of Censorship, as his "personal representative" in charge of public relations between American occupation forces and the German people. Mr. Price was to leave for his new assignment this Saturday, September 8. President Truman said Mr. Price was authorized "to visit any place you deem necessary for this purpose". At the end of his assignment, Mr. Price is to submit a report and recommendations to the President.**

# *Pictures Will Sell American Goods, Golden Declares*

Prediction of a tremendous post-war market for industrial 16mm films in the selling of American products at home and abroad was made this week by Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign and Domestic Commerce.

In re-evaluating the role of the screen as an important adjunct of American industry's domestic and foreign sales program, Mr. Golden, writing in the September issue of the Commerce Department's *Domestic Commerce,* declared that "a high rate of production and full employment must be attained if this nation is to continue prosperous. He offered the view that the 16mm motion picture, supported by slide films, was an effective medium which would go far in achieving this objective.

### *Suggests Five Film Types*

He proposed a plan to American industrial films calling for a series of five different types of pictures, three of which would be suitable for showing abroad: 1. a training film for shop employees on construction of the product; 2. an instructional film for salesmen, explaining the product and emphasizing its advantages; 3. a film for retailers, stressing selling points of the product; 4. a film for repairmen, detailing the care and repair of product, and 5. a "selling" film to be shown to consumers.

Utilization of these types of pictures, Mr. Golden said, would give the manufacturer films about his product from the blueprint stage to the final consumer.

He suggested that since practically all American Embassies now were equipped to show 16mm films, and more were to be similarly serviced, some cooperative arrangement should be worked out with the State Department for the use of Embassy facilities. This would not only insure a manufacturer of necessary facilities, he said, but, by reason of Embassy showing, would give American products a definite importance.

Mr. Golden pointed to the successful use of films during the war, for both industrial and military training purposes, which has demonstrated their value. But the groundwork, he said, was laid in the early '30's, particularly in England, when the use of industrial pictures expanded rapidly.

### *Salesmen to Carry Reels*

"It is now being proposed that Britain's salesmen in the post-war period should go abroad well fortified with reels of films in the language of the country to be reached. Many of the British-made commercial films, incidentally, have earned high praise from experts in this country," he recalled.

"All this indicates that American industry must keep its sights high if it intends to meet competition in world markets. When properly employed, the motion picture should go a long way toward capturing our share of business in these markets," he prophesied.

## Visual Education Dealers Elect Officers for Year

New officers of the National Association of Visual Education Dealers, as announced at the NAVED board of directors meeting in Washington recently, and elected by popular vote through mail ballot, are as follows: D. T. Davis, president; B. A. Cousino, first vice-president; Thomas Brandon, second vice-president; Hazel Calhoun, secretary-treasurer; Jasper Ewing, director of region six; Merriman H. Holtz, director of region seven. The new officers will take their posts October 1.

## Lou Walters Resigns

Lou Walters, Cleveland branch manager for National Theatre Supply Company, and head of their Drive-In Theatre Division, has tendered his resignation, effective September 15. Mr. Walters contemplates going into his own business.

# GROSSES TO HOLD; BUILDING BOOM DUE, SAY EXHIBITORS

*Evidence mounts as the nation's leading exhibitors continue the comments begun in the September 1 issue of the* HERALD, *that all war pictures, save those of exceptional entertainment value, will have tough sledding for a considerable time to come; that rehabilitation of returning veterans is thematically acceptable only if it is entertainingly presented; that grosses should hold up for the remainder of the year and well into the Spring of 1946; that admission prices probably will remain steady, and that there is going to be a boom in remodeling and new construction.*

*In detail, here is more of what the leading theatre operators have to say:*

## MALCOLM KINGSBERG

*Vice-President and Treasurer, Radio-Keith-Orpheum Corporation, New York*

RKO theatres are eager to play all pictures which are entertaining or which the public wishes to see for any reason. Our sole function is to supply entertainment. The public mood is not always constant. At times it responds more easily to one type of product than to another. War pictures meet with more resistance at the present time than they did several years ago. A good war picture, none the less, can and does overcome this resistance and succeeds in entertaining. At the present time, comedy films find the grade easier.

With the war over I expect an increase in theatre attendance. In isolated spots where the conversion problem is serious, there probably will be some reduction in admission prices. In most situations the general purchasing power of the public will remain at current levels and admission prices will not change.

Our reconstruction plans are primarily in connection with the rehabilitation of existing properties. Theatre operations have been relatively profitable during the last two or three years. This may stimulate a boom in new theatre construction. It would not take a very large increase in new seats to reverse the present prosperous situation. We do not plan to add to our seating capacity, but rather to improve the quality of our existing capacity.

## E. J. HUDSON

*United Detroit Theatres Corp., Detroit*

Productions with actual war in their content and those with war as background will need outstanding romantic content to make them popular with Detroit theatre patrons. Stories with the home front as the background and which, thereby, are not predominantly war atmosphere, would be preferable from a box office point of view if there is a choice in buying and booking one of these two types of pictures.

The public definitely is not interested in education in its screen entertainment. The problems of rehabilitation and of the post-war world may be accepted in capsules heavily coated with genuine entertainment. Presented in strictly educational form they would be an extremely doubtful box office value.

The same types of films that were outstandingly successful during the pre-war era will be successful now.

There is every indication presently of a decline in theatre attendance. How serious it will be depends on how long it will take major industry to convert to peacetime production and achieve volume output. My over-all view on theatre business from three to six months from now is that exhibitors have got to again become showmen and sell entertainment as we presumably did in the pre-war period. The "lush" era has ended and, like all other retailers, we must be expert merchandisers to attract customers in profitable numbers.

Any change in the present level of admission prices will depend entirely on area and national economics.

There will be a decline in business in residential areas that have been developed during the war period and as the result of shifts in suburban population.

## VINCENT R. McFAUL

*Buffalo Theatres, Inc., Buffalo*

We prefer to avoid war pictures as much as possible, unless it is an outstanding picture with a name cast.

The types of pictures that seem to do the best business for us right now are society drama, farce and musical comedies.

I feel in Buffalo that there will be a decline as the war plants are now closing, people are being laid off and, according to the newspapers, several thousand people are leaving the city and returning to their homes or wherever they came from. The concensus of opinion of most business men in the community seems to be that the decline will be a short one, as many of the war plants will be converted to peacetime work and it is thought that this can be done quite rapidly. There is hope that there will be sufficient work for permanent residents of this city. We will, of course, have 20,000 or 25,000 people less to play to than we had when the out-of-town workers were here.

I feel that if salaries are reduced materially, the cost of living generally and the cost of theatre tickets with it, must come down. This reduction in the price of theatre tickets may be taken care of by the elimination of the tax which I have read possibly may be taken off theatre tickets.

We have no definite plans for new theatres at this time, with the exception of the completion of one downtown theatre, on which work was stopped by the WPB at the beginning of the war. We have been allowed to again begin work on this theatre and we will open it about the first part of December.

## ARTHUR SCHOENSTADT

*Schoenstadt Circuit, Chicago*

**War pictures will do well in the future only if they carry real entertainment value.**

**Any picture will do well if it entertains.**

**I am not too sure about the future, but feel that if other industries will prosper, show business will, too.**

**Admission scales in my theatres will always reflect the tenure of the times. High quality pictures will always demand and get top admission prices, regardless of business conditions generally.**

**We are not planning any new theatres at this time.**

**If they will entertain, rehabilitation problem films should do well.**

## M. A. LIGHTMAN

*Malco Theatres, Inc., Memphis*

I do not want to play war films. Of course, there are exceptions to this very broad statement, as an exceptionally fine war film in which war does not predominate would, of course, be acceptable, particularly where the background would be the home front. There will always be a place for an exceptionally fine motion picture with the war as a background.

I think a few pictures stressing rehabilitation and the problems and issues of the post-war world—if they are done intelligently—would be entirely acceptable. As a matter of fact, I would think that a few such pictures would be very desirable.

With a few exceptions, particularly those referred to above, I think the type of films from now on should be very similar to those before the war. I think there will always be a place in our industry for outstanding musicals, for outstanding sea pictures, for outstanding super-Westerns, particularly in Technicolor, and, of course, it is needless to say that any well done love story will always be acceptable.

I do think that a few well done features along the line of "Janie" would be most desirable. I also think that very fine mystery pictures will find a good reception. I sincerely hope that too many psychopathic pictures will not be made. I hope that the reference to soldiers returning under mental stress and their post-war problems will be at an absolute minimum.

Obviously there should be a small decline in our receipts—gradually for a while, but I don't think it will be excessive and if a flow of fine pictures will come out of Hollywood, I think that when reconversion gets under way we should have another good pick-up and business should hold up very satisfactorily for a number of months to come. Of course I am referring to the next 12 to 18 months. After that, who knows?

We are planning a new theatre in Owensboro, Ky. We are just completing the new Music Hall in Hot Springs, Ark., and we will, no doubt, build at least two more new theatres in the immediate future, as well as two or three drive-ins.

## CLARK M. DAVIS

*Lichtman Theatres, Washington, D. C.*

We feel that pictures with the war as a background, without actual warfare, spy stories, espionage and the like are still of appeal at the box office, especially if the casts have name personalities.

**Producers should avoid pictures dwelling on any problems, be they ever so important or the intention ever so good. We feel that such pictures do not spell entertainment and it is entertainment that attracts patrons to the theatres.**

We expect a drastic decline in business to a pre-war level and this is particularly true in the Norfolk area, including Newport News and Portsmouth. The drop in admissions in and around Washington may not be as sharp, at least for the present. We have noticed a steady decline since early '44, as the peak was definitely 1943 and in the first six months of this year, our attendance, circuit wide, has dropped a quarter of a million admissions against the same six months last year.

We hope present admission prices can be maintained because our percentage increase has not been as great during the war as other theatres throughout the country. This is a hard question for us because we do not see an immediate need for a reduction of admission prices and even then it will be individual situations rather than throughout the circuit as a whole.

We have a new theatre almost completed in Washington, which is due to open October 1. We had three disastrous fires in recent months and all three houses will be rebuilt. We have one other new theatre in mind at the moment.

## J. MYER SCHINE

*Schine Circuit, Inc., Gloversville, N. Y.*

They attended the movies not only to run away from themselves, but because it was really the only place they could go for entertainment so reasonably and so conveniently. Today the public is definitely looking to escapist entertainment . . . not just pictures that will make them forget their troubles for awhile but pictures that are well acted, and with gay themes. These pictures can be racy or musical, and even those that contain hokum and slapstick receive a good response because they provoke hearty laughter . . . which is what the American

*(Continued on following page)*

# "Should eliminate pictures of actual war"

—FRANK L. NEWMAN, SR.

(*Continued from page* 13)

public is looking for after being solemn for so long a time.

Service pictures on the comedy side are also enjoying good results but service pictures on the grim side depicting battle scenes or revolving around heartbreaking war themes have their possibilities limited.

When the American public can again pursue their normal way of life, theatre-goers will shop more than ever for their entertainment and diversion. We can expect a great rise in competitive amusements, such as bowling alleys, skating rinks, dance pavilions, horse racing, etc. The automobile, and the public's desire to go in them on longer vacations and the urge to visit more distant places, will all be obstacles we haven't had to hurdle in recent years.

In view of this, I think it will take the best efforts Hollywood can put forth to retain even a portion of the prosperity enjoyed during the war period.

## WILLIAM WHITE

*Skouras Theatres, New York*

The topic will make little difference when the picture is good. The big ones will succeed regardless of theme. There obviously will be less of war in the new product; the conflict probably will be incidental in most films.

**Rehabilitation as a dominant theme is not entertainment. It is documentary, and belongs in pictures only indirectly. This type of film can succeed only when it also has strong elements of entertainment. Studios will have to be careful not to preach, and the subject should be confined to very few films and still fewer studios.**

Grosses should keep up their momentum until next summer. They probably will drop then, perhaps sharply. For the first time in four years people will be able to plan their vacations and use their cars to take them places. They certainly are going to take advantage of the opportunity. By September of 1946, however, the uptrend should be noticeable. There is no need to be concerned over long term unemployment. The industrial world can get into full reconversion rather quickly. There is bound to be an increase in jobless payments, and people will not be hesitant to buy the low-cost entertainment the motion pictures afford when they have a feeling of security.

The only price drop should come in the form of decreased Federal taxes, which may represent a gain to exhibitors who will be able to round out their prices to do away with the odd pennies. With very few exceptions, theatre prices are not too high for the amusement they provide. The motion picture theatre still is the least expensive form of entertainment.

## ALEX SCHREIBER

*Associated Theatres, Inc., Detroit*

The public has been tired of war pictures and have actually stayed away from 98 per cent of them. There is hardly a family here in Detroit, or anywhere in the United States, that hasn't had someone in the armed forces and war pictures only made them realize that their friends or loved ones might be in the same situation.

In my various trips to the theatres, I have not heard anything from either the managers or the patrons regarding the film stressing rehabilitation and the problems and issues of the post war world.

I believe that comedy type features with everyday life matters and happy endings should be stressed in post-war productions.

I feel that there will be a decline in business between now and Christmas but I do not believe it will be a depression decline. I think things will level off after the first of the year and one guess is as good as another on how business will be during 1946. We here in Detroit feel that when the automobile manufacturers start rolling the cars for delivery to the public things will be good, but not as good as they were in 1944. However, business will be more stable and we should be able to govern our expenses accordingly.

I do not believe admission prices will tumble and I do not believe that exhibitors should get panicky if there should be a drop in business. I think that the only reduction in admissions should be the Federal tax if the Government feels it can get along without this revenue.

## WILLIAM S. WILDER

*Wilder Theatres, Norfolk*

War films should be kept at a minimum, and such only top budget caliber.

We see no public demand for films stressing rehabilitation. We believer, however, a minimum number of such confined to shorts will be acceptable.

In the main we feel that the types of films for the post war world to be musical, comedy, romance, and drama, all of which should carry little or no reference to war and the variety of theme.

A decline is already in evidence at the Norfolk theatre box offices, and I believe it to be a substantial leveling off process, however, to settle above pre-war level.

I believe admission prices will generally hold, particularly since no severe increases were imposed during the war.

I have almost ready for opening a de luxe theatre at Portsmouth, and have plans in the working for an additional house in Norfolk, scheduled to start as soon as materials are available.

## SIDNEY LUST

*Sidney Lust Theatres, Washington, D. C.*

I think the general public have had their fill of war films either with actual war as the content or with war as a background. In my opinion, most people are quite anxious to forget about the war as quickly as possible.

In view of all the other present problems we will have to deal with today, I fail to see where the public would want any films stressing rehabilitation and the issues of a post-war world. They are very well informed of the problems and how the nation plans to meet them, mainly through their newspapers.

**In my opinion, the best type of film for post-war use will be those that provide out and out entertainment; such as, light comedies, love stories, mysteries, and the like. Hollywood should continue to do as they have done; make pictures from the current best sellers.**

My personal opinion is that there will be a temporary decline. For how long is hard to say. I believe that with people being let out of war factories, etc., the next few weeks will show a serious rise in unemployment which naturally will affect theatre attendance; but gradually and quickly things will pick up as our reconverted industries take up the slack. When reconversion is completed, I think theatre business will be good.

I do not feel there will be any lowering in admission prices. In fact it has always been my opinion they should be higher.

## CHARLES R. GILMOUR

*Gibraltar Enterprises, Inc., Denver*

The public is more selective today in their buying of motion picture entertainment and apparently in our towns they have become completely fed up war pictures.

Our first engagement of "G. I. Joe" is a very good example of people being through with war pictures. Ernie Pyle is well loved in this section of the country. His home was in Albuquerque and at Santa Fe the picture is doing just a fair business. It should have set some sort of a record. Big Western and outdoor action pictures are still well liked by our patrons, as are comedies and practically all kinds of entertainment that gets away from the war.

Psychiatric pictures that are being worked to death are not popular. Our thought is indeed that people are selecting their entertainment much more carefully than they did heretofore. It is our thought also that the producers are well aware of this fact and while we will have to absorb product that is already completed we do believe that everyone should soft-pedal the possibility of dealing with any phase of the European war, post-war periods and the Pacific war. We have had all of the propaganda that in our opinion, it is necessary to have. Now we should get back into the show business and offer entertainment.

## H. R. FALLS

*Griffith Theatres, Oklahoma City*

War theme in pictures, even with a home front background, should be discontinued. They will have no appeal for a public weary with war.

A *limited* number of productions stressing rehabilitation and problems of a post-war world would be instructive, could be made quite entertaining, and would doubtless be well received by the public.

**Light drama and comedy should be the popular themes for widespread appeal during the period of readjustment; with musicals, mysteries and good Westerns coming in for a good share of popularity.**

A temporary decline in theatre business is to be expected starting within the next few weeks and continuing possibly through the spring of 1946, when, in our opinion, all business will be on an upward trend.

We see no decrease in admissions in the immediate future.

We have plans to open three new buildings in Oklahoma City immediately.

## HARRY BRANDT

*Brandt Theatres, New York*

I do not want any war pictures.

I am certain that the public does not want pictures that relate to the post-war problems or rehabilitation.

Films of all themes that have entertainment in them are best for the post-war world.

I believe there will be no decline in the motion picture industry at all. If anything, those people that are going to be unemployed will be so at a time when they have money. I believe that our business will get better and that it will stay better.

I do not think that admission prices will tumble, since the cost of operation will not tumble.

We have plans for some new theatres, but will not build in sections where there are any theatres now.

## OSCAR BROTMAN

*Avalon Theatre, Chicago*

The average war picture will have no market but the extraordinary film has an opportunity of doing well even today. I feel that war pictures with topical themes will lose much of their drawing power today.

Admission prices will remain the same and when the tax situation eases, the exhibitor may benefit by whatever reduction the Government will make.

Neighborhood theatres in Chicago have been patronized by new customers during the war years, since thousands of persons from the surrounding country have moved in to take defense jobs. While these country people are now moving back, their loss will be made up by the war workers who have always lived in the city and have more time for the movies.

Rehabilitation problem films will do well if they are entertaining.



# EDWARD G. ROBINSON
# MARGARET O'BRIEN
# JACKIE "BUTCH" JENKINS

M-G-M's TRUE-TO-LIFE DRAMA

# "OUR VINES HAVE TENDER GRAPES"

## RADIO CITY MUSIC HALL!

# BIG




# ANOTHER M-G-M BIG ONE AT THE BIG MUSIC HALL!

**BIG** *in Star Values—*
**BIG** *in Heart appeal*
**BIG** *in Story strength*
**BIG** *in Thrills*
**BIG** *in Romance*
**BIG** *in Entertainment*
**BIG** *in GROSSES!*



THREE GREAT PERFORMANCES THAT RATE PRIZE AWARDS!

**Edward G. ROBINSON · Margaret O'BRIEN · Jackie "BUTCH" Jenkins**

**OUR VINES HAVE TENDER GRAPES**

**JAMES CRAIG · FRANCES GIFFORD · AGNES MOOREHEAD · MORRIS CARNOVSKY**

*Screen Play by Dalton Trumbo • Based on the Book "For Our Vines Have Tender Grapes" by George Victor Martin • A Metro-Goldwyn-Mayer Picture*

**Directed by Roy Rowland • Produced by Robert Sisk**

LITHO I

# LATE REVIEWS

## The True Glory

***OWI-WAC-Columbia*—History Marches**

Footage available: 6,500,000 feet. Footage used: 7,560. Running time: 84 mnutes.

With jet-propulsion speed, the story of the campaign in Western Europe has been telescoped into a magnificent documentary of determined purpose, unflinching courage and horrific destruction. To many, "The True Glory" will epitomize the long struggle and, consequently, will emerge as the definitive film of the war.

It is breathtaking in its magnitude, staggering in its scope. It is also impossible for a civilian to grasp the fullest measure of its impact. Millions of men and women at the sources of production, the marshalling of final preparations throughout Britain's length and breadth, D-Day and the progressive, as well as the retrogressive, steps which dotted the checkered course of victory—all this and more are on the screen in equations of the living and the dead.

This film with its introduction and its occasionally interspersed word of General Eisenhower is no pretty picture. Its seascapes are rough and tumbling, its night scenes rent the air with high explosive, its dawns are merely preludes to new, or renewed, attack. For this was the big show and that big show was hard, cruel and unrelenting. Now it's there on the screen for those who have read about it to see. It is well worth the seeing and it is well worth the remembering.

### *Editing Job Gigantic*

The product of a gigantic job of editing and writing, "The True Glory" bears the imprint of what is described as the Joint Anglo-American Film Planning Committee. Its directors, so called, are Capt. Garson Kanin for the United States and Carol Reed for Britain. Its writers were S/Sgt. Guy Trosper, Pvt. Harry Brown and Sgt. Saul Levitt of the U. S. Army; Lt. Col. Eric Maschwitz, Pvt. Peter Ustinov and Capt. Frank Harvey for the British forces with an assist from Flight Lieut. Arthur Macrae of the RAF.

Its footage, drawn from the bulk activities of 1,400 cameramen, of whom 32 gave their lives, was recorded by the combined effort of 10 American and British photographic units variously attached to Army, Navy and Air Force commands. Probably no one can say with complete accuracy where precise credits may be fixed, since this is an operational job attributed generally and perhaps not too specifically to the joint planning committee representing the English-speaking allies.

However, it was to Kanin and Reed that the compilation fell; thus, they were the editors rather than the directors. But however they may be described, there can be no dispute over the calibre of their professional performance. Their editing is tight, dramatic and impressive. Pictorially, their over-all results beggar any single word or single lines of description. All of the footage they employ, of course, is not new. But it makes no essential difference, for what they have done is to highlight in staccato those clips which moved forward the fabric of the campaign from preparation behind the lines to performance on the lines.

### *Commentary by Kersh*

In this, they were aided by an intelligent and effective historical commentary written mainly by Gerald Kersh, British novelist, and delivered in kind by Robert Harris. They were aided, too, by the device of having men and women of the ranks round out the total pattern with their experiences and reactions. These experiences and these reactions admittedly do not always square with the military accuracies of the campaign and its strategies, but their words humanize the account and bring it close to the level of the general audience for which "The True Glory" is designed. These unknowns, therefore, give voice to the eye and they do it with immeasurable success. In the background and frequently soaring into the foreground of spouting guns and roaring planes is William Alwyn's musical score performed with distinction by the London Symphony Orchestra under the direction of Muir Matheson.

There is, however, one criticism. From the viewpoint of history, it is unquestionably minor. From the viewpoint of audiences, it may prove major. To the layman, battles rarely prove decisive and are more apt than otherwise to prove confusing. This confusion characterizes "The True Glory" as it has so many earlier documentaries. Perhaps it is because the impact is too staggering to grasp. But however the reason may best be described, this stirring and impressive film would fare better in less footage. Sixty minutes or fractionally beyond are enough in which to see a world torn asunder.

Columbia is releasing for OWI and WAC.

RED KANN

## Shady Lady

***Universal*—Musical Comedy**

Charles Coburn, as a jovial professional card sharp, gives a characteristic performance in Universal's musical comedy, "Shady Lady." Lyrical ballads rendered by Ginny Simms are pleasing sequences woven through the film. Among the musical highlights are Miss Simms' renditions of "In Love with Love," "Xango" and "Cuddle Up a Little Closer." In addition to the songs, which were well staged, there are interesting dance numbers created by Lester Horton. There is a well balanced proportion of music and comedy.

The story is centered about Charles Coburn as "Colonel" Appleby and his niece, played by Ginny Simms. The "Colonel" tries to go straight with the assistance of his niece, who sings at a Chicago night club. On their way to Chicago they meet the deputy state's attorney in charge of gambling and rackets, played by Robert Paige. The owner of the night club where Miss Simms sings is Marty, played by Alan Curtis, a smooth and ruthless racketeer. The state's attorney attempts to arrest the night club owner, who blackmails him. Eventually Marty is brought to justice.

Miss Simms and Paige fall in love after quarrels and misunderstanding. A more mature romance is presented by Coburn and Kathleen Howard, who portrays Paige's wealthy aunt. The aunt buys the night club for the "Colonel" to operate.

Coburn's amusing characterization supplies many of the comedy incidents. Performances of the top players are good and the supporting cast lend valuable assistance. Martha O'Driscoll, as the sister of the state's attorney, gives a good dramatic performance which is worthy of note.

Curt Siodmak, Gerald Geraghty and M. M. Musselman wrote the original screenplay. George Waggner produced and directed. Joe Gershenson was the executive producer.

*Seen at the home office projection room. Reviewer's Rating: Good.*—M. R. Y.

Release date, September 6, 1945. Running time, 93 min. PCA No. 11128. General audience classification.
"Colonel" Appleby .....Charles Coburn
Bob Wendell .....Robert Paige
Lee .....Ginny Simms
Alan Curtis, Martha O'Driscoll, Kathleen Howard, James Burke, John Gallaudet, Joe Frisco, Thomas Jackson, Billy Wayne, William Hall, Bill Hunt, Erno Verebes, George Lynn, Bert Moorhouse, Stuart Holmes, Billy Green, Emmitt Smith, Chuck Hamilton.

## Plan Publicity Campaign For "The True Glory"

Public relations officers from all nine service commands met in a two-day sessions, August 29-30, to formulate and coordinate the War Department's share of the national publicity and exploitation campaign for "The True Glory," the much-discussed war documentary. Additionally, public relations officers from a number of Army posts and bases, and representatives of the Office of War Information and the War Activities Committee met in the executive office of Columbia Pictures, which is distributing the picture. Altogether 1,400 Army public relations officers throughout the country will cooperate on publicity and exploitation for the release, it is understood.

## Roth UA Pressbook Editor

Leon Roth has been appointed pressbook editor for United Artists, Barry Buchanan, director of publicity and advertising, announced this week.

# *Decree Parleys Stymied; Majors Get U. S. Data*

Their approach to discussions of terms for a new consent decree to avoid trial of the New York anti-trust suit temporarily stymied, representatives of the five theatre-affiliated distributors withdrew to New York this week for conferences on their next move.

The stumbling block encountered last week in Washington was the reiteration by Tom C. Clark, United States Attorney General, that the Department of Justice was not especially interested in any out-of-court settlement of the controversy that did not include divestiture of theatre interests. He said, according to reports from the capital, that the representatives could discuss the matter with Ernest Meyers, of the anti-trust division, if they desired. Up to Wednesday of this week, no appointment had been requested with Mr. Meyers.

The distributors have received from the Department of Justice a descriptive list of more than 300 identified classes of documents which constitute the major evidence in the Government's *prima facie* case. Copies have been delivered to the three-judge expediting court, which consists of Judges Augustus N. Hand, Henry Warren Goddard and John Bright, before whom the trial is scheduled to start October 8.

Supplementing the information in the documents, which consists chiefly of data supplied the Government by the distributors on exhibition and distribution, are the results of investigations by the Department of Justice, data on arbitration cases and appeals, copies of previous suits, and reports provided by the Federal Trade Commission.

Additionally, the list, broken down into 30 subdivisions, contains answers by the distributors to Government interrogatories in 1939 before the start of the original trial. The documents concern distribution and exhibition in New York, Philadelphia, Kansas City and Atlanta. Answers to the new interrogatories, dealing with 1943 and 1944, deal with distribution and exhibition in New York, Philadelphia, Detroit, Chicago and Los Angeles; with first-run practices in 92 cities with populations of 100,000 or more, and with 432 cities with populations of 25,000 or more. It is contended that the five theatre-affiliated distributors — Loew's, Paramount, RKO, 20th-Fox and Warners—have a monopoly on exhibition in the latter 432 cities.

## Jersey Anti-Trust Suits Go to Trial This Month

Two suits charging violations of the anti-trust laws and a third alleging that provisions of the Fair Labor Standards Act have been violated by motion picture interests in New Jersey are scheduled for trial before Judge Thomas F. Meaney in Federal Court in Newark this month. Trial dates were set Tuesday.

The first suit is brought by the East Orange Amusement Co., formerly operating the Strand theatre, East Orange, now known as the Beacon theatre, against Paramount Pictures, Inc., and other defendants. In this suit, the plaintiff is seeking treble damages of $975,000, alleging the defendants have refused to allow plaintiff, lessees or sub-tenants pictures until after prior showing in circuit theatres, This suit was filed October 21, 1941, and is to go to trial September 13.

In the second suit, Camrel Co., Inc., owner of the Cameo theatre, Jersey City, seeks treble damages of $450,000 from the Stanley Company of America and other defendants, charging unlawful combinations in restraint of trade. The complaint charges the defendants have combined to allocate certain pictures to the circuit. This suit was filed September 28, 1943. The trial opens September 27.

In the third suit, the Stanley Company is the defendant, and the United Theatrical and Building Service Employees' Local Industrial Union, No. 1188, CIO, charges violations of the Fair Labor Act, alleging that between October 24, 1938, and October 23, 1939, the defendant compelled maintenance employees to work in excess of a 44-hour week, without paying overtime of time and a half.

# STILL WARTIME IN ACCESSORIES FIELD

## *Heavy Paper and Glitter Especially Short Now; Trailers Plentiful*

Theatre owners can expect no overnight increase to abundance in the supply of advertising accessories, George F. Dembow, vice-president of National Screen Service, said Tuesday in New York. Certain types of program aids, especially those made of heavier paper and adorned with special decorative effects, would remain on the short list for several months, he said.

Although he expects improvement shortly in the lighter forms of accessories, Mr. Dembow said even this progress would be gradual. Glitter material for fancy displays is especially scarce, and metallic inks are practically nonexistent. All forms of ink are difficult to obtain in adequate volume.

### *Shortage Forced Shutdown*

So serious is the paper situation, Mr. Dembow pointed out, that the printing plant operated by National Screen Service had to close down for several days last week. The company handles accessory material for five of the eight major distributors — Columbia, Paramount, Metro-Goldwyn-Mayer, RKO Radio and Universal. Difficulty is experienced currently in getting roll board, and stock for 30 x 60's and 40 x 60's, as well as for banners.

A brighter aspect of the situation, however, was indicated in Mr. Dembow's assertion that film stock for trailers was plentiful. With the elimination of controls over the supply, and type of trailers permitted, this advertising soon can be used without limit. Manpower in the laboratories is seen now as the only deterrent to abundance.

It was pointed out that there were no longer any restrictions on footage and subject matter of trailers. During the war, they were limited in length and in type. Special attractions and seasonal and holiday exploitation footage can be produced now without stint.

### *Transportation Still Problem*

Transportation continues to be a problem, and probably will remain severe for several months. The lifting of gasoline controls, however, is helping insofar as it permits more frequent use of private vehicles. More exhibitors are visiting exchanges in their own automobiles and are relieving the load on overburdened film carriers. Bulk shipments to National Screen exchanges are speeded only slightly under existing conditions of transport, but improvement is predicted within a few weeks.

The accessory departments of Twentieth Century-Fox, Warner Brothers and United Artists say that the problems facing them are substantially the same as those reported by National Screen.

## Western Electric Export Will Meet in October

A convention of Western Electric Export Corporation's foreign and domestic managers, will be held in New York October 1-12. Displays of the company's new peacetime sound reproducing system will be featured as well as sound systems for large theatres and a newly-developed system built especially for smaller houses.

## *Chicago Operator Contract Signed*

The Chicago Motion Picture Operators Union, Local No. 110, signed a three-year agreement with exhibitors, August 29, effective Saturday, September 1.

The contract calls for a 10 per cent raise over the three-year period, five per cent to be paid the first year, two and one-half per cent the second, and the remainder the third. It was also agreed that the basic hourly pay of smaller houses, set at $2, would be raised, with the specific increase to be set by the union and exhibitors involved.

The contract also provides that theatres charging less than 38 cents admission get increases from the present scale of $1.80 to $2.60 an hour to a new scale of $2 to $3.25 an hour, based on number of seats.

Demands from the union for extra pay for Sundays and holidays and employment of one operator for each projector for each shift in all houses with a seating capacity over 1,000 were defeated.

Local 110 was represented by Eugene Atkinson, business agent; Clarence Jalas, assistant business agent, and James J. Gorman, president. Jack Kirsch represented Allied of Illinois; Morris G. Leonard, Balaban and Katz; Edwin Silverman, Essaness; Frank Smith, RKO, and Harry Phelps, Warner theatres.

## St. Louis Operators Sign Six-Year Wage Contract

The motion picture operators union, Local 143, St. Louis, has signed a six-year agreement with the owners of approximately 50 St. Louis and St. Louis County theatres. The houses include all the first runs, the Fanchon and Marco-St. Louis Amusement Company, Ansell Brothers, Sam Komm and Schuckert-Levin circuits and Will Rogers. Under the new contract, first runs now paying $92 or $100 a week will grant operators two week vacations with pay the first year and an increase of five cents an hour in each of the succeeding five years. The second runs, paying $80 a week, will grant a 15 per cent raise over a period of six years. Negotiations with the independents in the St. Louis area were continuing this week.

## Exchange Workers to Receive Retroactive Wage Increases

Office workers in Seattle, Portland, San Francisco and Washington film exchanges of eight companies will receive wage increases retroactive to December 1, 1943. Service workers in Kansas City, Omaha and Des Moines exchanges will receive 10 per cent wage increases, retroactive to December 1, 1942. This is the result of the decisions reached August 28 in New York at a meeting between IATSE officials and representatives of the companies. The eight companies involved are: RKO Radio, Paramount, Warner Bros., 20th Century-Fox, Loew's, Columbia, Universal and United Artists.

## Empire State Operator Dissolution Decided

The New York projectionists union, Local 306, and the Century circuit, have agreed that the Empire State Motion Picture Operators Union shall be dissolved December 21, 1948, on which date the circuit's injunction against the dissolution of the union will expire. This agreement marks the end of a 13-year controversy between Local 306 and Century.

## *Horne Consultant For 20th-Fox*

Hal Horne, whose resignation as director of advertising, publicity and exploitation for 20th Century-Fox Film Corporation was announced August 31 by Spyros Skouras, president, will continue as a special consultant to the company on a non-exclusive basis, according to Mr. Skouras. He explained that the arrangement would leave Mr. Horne free to serve other interests or engage in other activities.

"I cannot begin to express the regret I feel at the severance of what has been a very happy relationship," Mr. Skouras stated. "Hal has been advertising, publicity and exploitation director of our company for the past three years. Prior to that he handled special productions for us through the Hal Horne Organization, which he headed. His brilliant performance contributed considerably to what has been the three most successful years in the history of the company. The splendid job he did for our company confirmed the reputation which he has enjoyed for years as one of the top advertising and publicity executives in the business.

"It is most gratifying to feel that we will continue to have the benefit of his talents in his capacity as special consultant to the company. Not only has he been a great business associate, but a wonderful personal friend."

Before heading his own organization, Mr. Horne was associated with Walt Disney as eastern general manager, with Walter Wanger Productions as general manager, and with United Artists as director of advertising, publicity and exploitation.

Max Skouras announced Tuesday that the administration of the exploitation, publicity, advertising and radio departments of the company would remain as at present, with Charles Schlaifer, assistant director, temporarily supervising. The four departments will continue to operate as heretofore under Rodney Bush, exploitation; Jules Fields, publicity; Christy Wilbert, advertising, and Ted Lloyd, raido.

## Schnitzer Named Captain Of Grad Sears Drive

Carl Leserman, United Artists general sales manager, has appointed Edward M. Schnitzer, home office executive, national captain of the $100,000 Grad Sears Drive. The drive commenced August 4 and will continue through December 31. Mr. Schnitzer plans to tour the company's exchanges throughout the country and is now working out his itinerary. Of the total sum of prize money, approximately 65 per cent will be awarded to winning district and branch managers as well as salesmen and bookers for sales performances on individual producer's product. The other 35 per cent will be distributed for over-all performance.

## Republic Plans Big Campaign

Republic's campaign on "Love, Honor and Goodbye" will have $250,000 allocated to national advertising and local promotion, the latter to be concentrated in key cities, the company has announced. Local newspaper advertising, the use of radio spot announcements and five-minute shows, and special promotions will back openings in 32 cities.

## More Sunday Film Time

The Connecticut state legislature has passed, and Governor Raymond Baldwin has signed a bill which permits theatres in all towns and cities in Connecticut after October 1 to exercise local option and remain open on Sundays from 1 P. M. to 11:30 P. M. instead of, as at present, from 2 P. M. until 11 P. M.

## May Produce in Paris

Sam Wood may produce "Tatiana," long on his New World Production schedule, in Paris, the producer indicated this week. Adolphe Menjou, about to make two pictures in Paris for a British company, may play one of the leads in Mr. Wood's film.

# EXTRA DOLLARS!

**FOOTBALL FANS!**
Here is the greatest picture of its kind ever made! M-G-M presents

PETE SMITH'S FOOTBALL THRILLS OF 1944

Exciting High Spots of 14 Big College Games! The Cream of Last Season's Most Thrilling Contests! See America's Most Famous Pigskin Stars in Action! Laugh and Thrills in the best Pete Smith Manner!

**Imagine! All These Top Games!**

NOTRE DAME vs. PITT
ARMY vs. PENN
NAVY vs. DUKE
NOTRE DAME vs. ARMY
TULSA vs. GEORGIA TECH
SO. CAL. vs. TENNESSEE
DARTMOUTH vs. PENN
ARMY vs. NAVY
NAVY vs. NO. CAROLINA PRE-FLIGHT
NAVY vs. GEORGIA TECH
ARMY vs. DUKE
OHIO STATE vs. INDIANA
NOTRE DAME vs. ILLINOIS
OHIO STATE vs. GT. LAKES TR. STA.



**"PUT IT IN FRONT OF YOUR HOUSE AND WATCH THAT EXTRA REVENUE POUR IN!"**

**FOR IMMEDIATE RELEASE!**
Cash in on its timeliness!

## PETE SMITH'S "FOOTBALL THRILLS of 1944"

TEN TERRIFIC MINUTES OF ENTERTAINMENT

M★G★M . . . The Long and Short of it!

# Work to Be Done Abroad; Majors Press Action

With the end of the war accelerating the industry's problems of reconversion at home, reconstitution of operations abroad continues to claim important consideration.

In view of the tangled political situation in Europe since V-E Day, and with England and Russia assuming dominant positions in the foreign market, film trading between American companies and European governments is slowly being resumed.

Meanwhile, the State Department is attempting, on many fronts, to wrest favorable terms for American distributors so that the flow of Hollywood product will not be interrupted to film-starved Europe.

### *The Way the Trade Map Looks*

Insofar as American motion pictures are concerned, the European trade map this week looked like this:

*France:* Herve Alphand, general director of the French Ministry of Economic Affairs, who returned to Paris last week following his visit to the U. S. with General De Gaulle, was expected to meet with Harold Smith, Hays Office representative in France, to complete final details of the American-French film agreement.

*Holland:* Despite the statement of Renier Urges of the Netherlands Association of Cinema Owners, issued at the Hague last week, that there are no restrictions whatever upon importation of films, home office foreign department executives are unconvinced. Murray Silverstone, foreign chief for Twentieth Century-Fox, observed in New York last Friday, according to reports, that there is a big difference between permitting pictures to be imported and making it possible for them to be shown.

Mr. Urges made known that the Dutch Royal Decree of 1944, requiring a license for importation, had become invalid. The real barrier to Hollywood films, nevertheless, still remains the Bioscopebund, a semi-government monopoly which has taken the position that no American films can be sold in Holland except on its terms.

American companies have been unable to come to satisfactory terms in dealing with the monopoly and it is understood the Motion Picture Export Company, Inc., an industry-wide corporation established to protect U. S. films abroad, shortly will try its organizational strength abroad, selecting Holland as its first operation.

*Czechoslovakia:* Jan Elbl, a representative of the Czech Ministry of Information, was reported en route from Prague to London and Paris over the weekend to confer with British, French and, presumably, American government officials to remove present barriers which prevent the film product of these nations from reaching Czechoslovakian theatres.

### *Czech Discussions Opened*

It is understood the U. S. Embassy in Czechoslovakia has been advised to open discussions with the Government there concerning distribution of Hollywood pictures in that country. The Czech theatres are in the process of nationalization. American distributors have indicated they will refuse to do business with the Czech State film monopoly. Meantime, the Czechs have signed a 10-year agreement with the Russians which gives Soviet films 60 per cent of available playing time in Czech theatres.

*Russia:* That country has granted 6,000,000 feet of raw film stock for Czech laboratories, together with the necessary chemicals for developing and printing, a Czech Foreign Office bulletin made known recently. "A similar attempt to obtain raw stock from British and American authorities failed," the bulletin added.

*Italy:* The State department last Friday instituted an inquiry to determine the cause for delay in announcement by the Italian Government of new film laws which were designed to supersede those of the Mussolini regime. A Department spokesman said that no word had been received regarding the situation in Italy for several weeks, the last report being that publication of a new decree was expected momentarily.

Department representatives in Italy have been asked to submit a full report on the matter, although there have been no indications of any hitch in the negotiations which, at last account, had progressed to the point where final version of the decree was being prepared.

*Spain:* Recent proposals by Franco's Government to grant the American industry a total of 80 import permits for the current year, with the provision that American raw stock be made available to Spain, were rejected as "completely unacceptable," by the distributors, it was learned in New York last Thursday.

Fayette Allport, Hays Office representative for England was reported en route to Madrid this week for conferences with American Embassy and Spanish Government officials. The American companies, it is understood, will ask for at least 160 permits a year in counter proposals now being formulated.

## COOPERATIVE UNIT IS FORMED IN MEXICO

**Mexican producers, directors, actors and technicians have formed a cooperative organization to produce and distribute films, thus bringing to the industry a "cooperative" movement. According to a report from Mexico last weekend, the Ministry of National Economy has authorized formation of the Mexican Industrial Motion Picture Cooperative, with a board of directors headed by Francisco Garnica. The group will produce and distribute features and short subjects. It will establish its own studio shortly in or near Mexico City.**

## Rank and Hoyt's to Make Pictures in Australia

J. Arthur Rank, British film executive, and Hoyt's theatres of Australia, have made a joint agreement to start production of motion pictures in Australia, according to a report in the London *Financial Times* Monday. The plan eventually will develop a British Hollywood, for the Australian climate for outdoor locations "concedes nothing to California in clearness of air and reliability of weather," the British paper said. Under the joint agreement, the *Times* added, "British productions sooner or later should be competing with American pictures for world distribution on more equal terms."

## Canada Studies Retention of National Film Board

Reorganization of the Canadian National Film Board, following the resignation of John Grierson, commissioner, effective in November, is hinted in Dominion Government quarters, in a declaration that the board is likely to be retained. It may be retained for a time along with other wartime bureaus, all of which are to be redistributed among permanent Government departments. The resignation of Stuart Legg from the Film Board, to join Mr. Grierson in the latter's private film production project has been announced. Mr. Legg was the producer of the "Canada Carries On" and "World in Action" wartime series and his departure suggests that the two series will be terminated.

## Folsom in England

Marion B. Folsom, treasurer of Eastman Kodak Company and director of the staff of the House Committee on Post-War Economic Policy, has arrived in England with eight members of the committee. They will tour England, France, Italy and Germany and will return to the U. S. in September with a report for Congress on Europe's post-war economic prospects.

# Strike in Mexico Continues; Hope Of Settlement Seen

by LUIS BECERRA CELIS
*in Mexico City*

The strike against the eight major American companies in Mexico and the strike in the offing against 17 leading Mexican producer-distributors remains unsettled, much as it was last week, although the Federal Board of Conciliation and Arbitration is continuing conversations between representatives of the American and Mexican industry and the National Cinematographic Industry Workers Union, which instigated the American strike and which threatens to strike against the Mexicans.

Film labor circles anticipate an early end to the American strike and believe that the Mexican strike, which was called for September 10, can be averted, although National is demanding a 50 per cent increase in salary.

However, being without a contract, neither the Americans nor the Mexicans are expected to accept National's salary terms since both have frequently declared that granting such a raise would make it impossible for them to do business.

### *Film Reported Missing*

A sensational development came about in the American phase of the strike when it was revealed that Warner Brothers and Universal had complained that several thousand reels of their latest productions had been lost—possibly stolen.

Film row suspects that these pictures were taken for possible profitable showings in the provinces where theatres are expected to close soon because of the dearth of new pictures. The prosecutor is investigating the loss of the films and is expected to question union leaders.

Last week Cantinflas, Mexico's leading money-making actor, and one of the heads of the Picture Production Union, appealed to President Manuel Avila Camacho to intervene in the strike. This week the American companies took full-page newspaper advertisements to address President Camacho. These advertisements deplored the strike and the frequent labor troubles they suffered. The Americans asserted that it would be preferable for them to abandon Mexico altogether than to endure further trouble.

The Mexicans, through the Association of Mexican Producers and Distributors, also used advertisements to contact the President and expressed their disappointment that he had not issued a ruling clarifying the labor situation as he had promised to do. However, Government officials explained that the picture ruling was delayed because the President was busy working on his annual address to Congress which opened September 1. The President's ruling had originally been scheduled for August 28.

▽

Picture players are grumbling about a new trouble, the income tax. That impost is taking 19 per cent of their earnings. But all they can do is accept it. The players are currently receiving higher pay than they ever did.

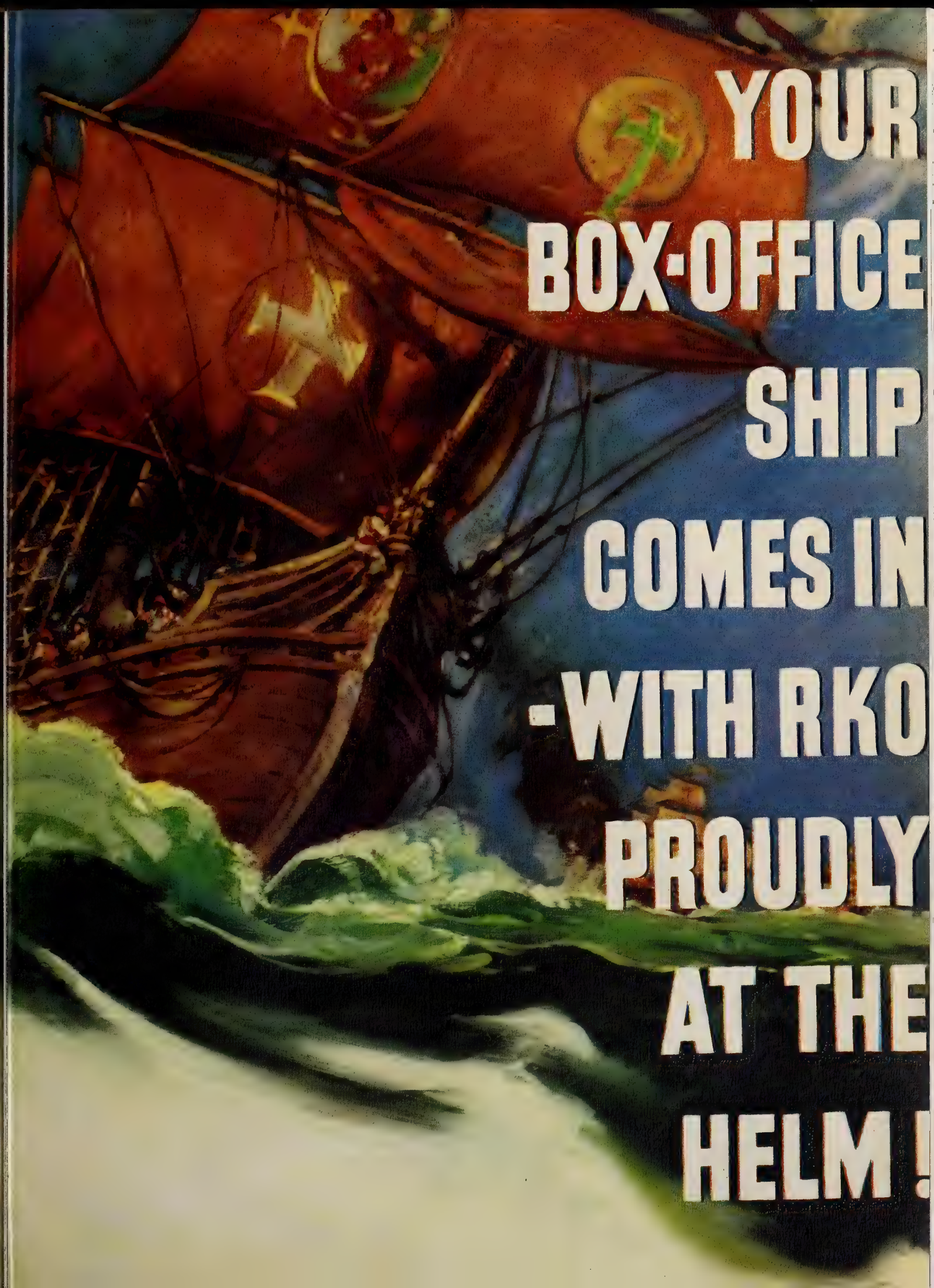
▽

Hector G. Boulay of the Pan American League of Canada is here negotiating for six Mexican pictures, with English titles, for exhibition in the Dominion. The League estimates that this exhibition of Mexican pictures will draw Canada and Mexico closer together. Mr. Boulay is also to obtain Argentinian and Chilean pictures for exhibition in his country.

▽

Studios that Howard Randall, the American sound engineer who has worked in Mexico for some time, and Theodore Gildred, prominent American exhibitor in this country, are building at Tepeyac, a local suburb, are to be completed in December. They are expected to be in service early next year.

These, and those that RKO and Mexican interests are completing at Churubusco, another local suburb, and the three already operating—Clasa, Azteca and Jorge Stahl—are counted upon adequately to fill Mexico's studio needs.


YOUR
BOX-OFFICE
SHIP
COMES IN
-WITH RKO
PROUDLY
AT THE
HELM!

# The Most Romantic of all A



More than a year in the making, to assure you all the mighty action and flaming thrills your screen can hold! . . . The lusty story of a fighting son of danger who had his way with women's hearts until he tried to win the ravishing red-head whose reckless spirit matched his own!

enture Dramas

In Glorious TECHNICOLOR!

# The SPANISH MAIN

PAUL HENREID · MAUREEN O'HARA · WALTER SLEZAK

A FRANK BORZAGE PRODUCTION



with BINNIE BARNES · JOHN EMERY

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Executive Producer ROBERT FELLOWS · Associate Producer STEPHEN AMES · Directed by FRANK BORZAGE

Screen Play by GEORGE WORTHING YATES and HERMAN J. MANKIEWICZ

*Backed by* THE GREATEST NATIONAL ADVERTISING CAMPAIGN IN RKO HISTORY • • • FULL COLOR ADS IN MAGAZINES AND NEWSPAPERS TOTALING

# 66,244,618 CIRCULATION!

*Full-Page ads (mostly in four colors) in magazines like* LIFE SATURDAY EVENING POST • McCALL'S WOMAN'S DAY • TIME NEWSWEEK • TRUE STORY • RED BOOK LIBERTY • FAMILY CIRCLE • PIC *and the* ENTIRE FAN LIST



**Full or half-page four-color cartoon strip ads in the comic or magazine sections of all the following newspapers (one or more insertions):**

***ALABAMA***
- Birmingham News-Age Herald
- Mobile Press-Register

***ARIZONA***
- Phoenix Republic

***ARKANSAS***
- Little Rock Ar. Democrat
- Little Rock Ar. Gazette

***CALIFORNIA***
- Fresno Bee
- Long Beach Press Telegram
- Los Angeles Examiner
- Los Angeles Times
- Oakland Tribune
- Pasadena Star-News
- Sacramento Bee
- Sacramento Union
- San Diego Union
- San Francisco Chronicle
- San Francisco Examiner

***COLORADO***
- Denver Post
- Denver Rocky Mt. News (also "Parade" in Rocky Mt. News)

***CONNECTICUT***
- Bridgeport Herald
- Bridgeport Post (also "Parade" in Post)
- Hartford Courant

***DELAWARE***
- New Haven Register
- Waterbury Republican

***DIST. OF COL.***
- Washington Post (also "Parade" in Post)
- Washington Star
- Washington Times Herald

***FLORIDA***
- Jacksonville Times-Union (also "Parade" in Times-Union)
- Miami Herald
- Miami News
- Tampa Tribune

***GEORGIA***
- Atlanta Constitution
- Atlanta Journal
- Savannah News

***ILLINOIS***
- Chicago Herald-American
- Chicago News
- Chicago Sun (also "Parade" in Sun)
- Chicago Times
- Chicago Tribune
- Peoria Journal-Star
- Rockford Star

***INDIANA***
- Evansville Courier-Press
- Ft. Wayne Journal-Gazette
- Ft. Wayne News-Sentinel
- Hammond Times
- Indianapolis Star
- South Bend Tribune
- Terre Haute Tribune-Star

***IOWA***
- Des Moines Register

***KANSAS***
- Wichita Beacon
- Wichita Eagle

***KENTUCKY***
- Louisville Courier-Journal

***LOUISIANA***
- New Orleans Times Picayune
- Shreveport Times

***MAINE***
- Portland Sunday Telegram (also "Parade" in Sun. Tel.)

***MARYLAND***
- Baltimore American
- Baltimore Sun

***MASSACHUSETTS***
- Boston Advertiser
- Boston Globe
- Boston Herald
- Boston Post
- New Bedford Standard-Times (also "Parade" in Stan. Times)
- Springfield Union & Rep.
- Worcester Telegram

***MICHIGAN***
- Detroit Free Press (also "Parade" in Free Press)
- Detroit News
- Detroit Times
- Grand Rapids Herald

***MINNESOTA***
- Duluth News Tribune
- Minneapolis Tribune
- St. Paul Pioneer Press

***MISSOURI***
- Kansas City Star
- St. Louis Globe-Democrat
- St. Louis Post Dispatch

***NEBRASKA***
- Omaha World Herald

***NEW JERSEY***
- Newark Call
- Newark Star-Ledger (also "Parade" in Star Ledger)
- Trenton Times

***NEW YORK***
- Albany Times Union
- Brooklyn Eagle
- Buffalo Courier-Express

***NEW YORK (continued)***
- New York Daily News
- New York Herald Tribune
- New York Journal American
- New York Mirror
- Rochester Democrat & Chronicle
- Syracuse Herald-American (also "Parade" in Her. Amer.)
- Syracuse Post-Standard
- Utica Observer-Dispatch

***NORTH CAROLINA***
- Charlotte News
- Charlotte Observer
- Winston-Salem Journal Sentinel

***OHIO***
- Akron Beacon-Journal (also "Parade" in Beacon Jnl.)
- Canton Repository
- Cincinnati Enquirer
- Cleveland Plain Dealer
- Columbus Dispatch
- Dayton Journal Herald
- Dayton News
- Toledo Times (also "Parade" in Times)
- Youngstown Vindicator (also "Parade" in Vindicator)

***OKLAHOMA***
- Oklahoma City Oklahoman
- Tulsa World

***OREGON***
- Portland Oregonian
- Portland Oregon Journal

***PENNSYLVANIA***
- Erie Dispatch-Herald
- Philadelphia Inquirer
- Philadelphia Record
- Pittsburgh Press
- Pittsburgh Sun-Telegraph
- Reading Eagle
- Scranton Scrantonian

***RHODE ISLAND***
- Providence Journal

***TENNESSEE***
- Chattanooga Times
- Knoxville Journal
- Knoxville News-Sentinel
- Memphis Commercial Appeal
- Nashville Tennessean

***TEXAS***
- Dallas News
- Dallas Times-Herald
- El Paso Times (also "Parade" in Times)
- Ft. Worth Star
- Houston Chronicle
- Houston Post
- San Antonio Express
- San Antonio Light

***UTAH***
- Salt Lake City Deseret News
- Salt Lake City Tribune

***VIRGINIA***
- Norfolk Virginia Pilot
- Richmond Times-Dispatch
- Roanoke Times

***WASHINGTON***
- Seattle Post-Intelligencer
- Seattle Times
- Spokane Spokesman Review
- Tacoma News Tribune

***WEST VIRGINIA***
- Charleston Gazette
- Charleston Mail
- Charleston Herald-Adv.

***WISCONSIN***
- Milwaukee Journal
- Milwaukee Sentinel

# THE HOLLYWOOD SCENE

***COMPLETED***

**MONOGRAM**
Swing Parade

**PRC**
Flying Serpent

**RKO RADIO**
Tale of Bedlam

**20TH CENTURY-FOX**
Enchanted Voyage

**UNIVERSAL**
As It Was Before

***STARTED***

**COLUMBIA**
Phantom of the Desert

**MGM**
Holiday in Mexico

**MONOGRAM**
Black Market Babies

**PARAMOUNT**
Hot Cargo (Pine-Thomas)

**20TH CENTURY-FOX**
Sentimental Journey

***SHOOTING***

**COLUMBIA**
Life with Blondie
Song of Broadway
Tars and Spars
Hail the Chief
Hit the Hay

**MGM**
Green Years
Up Goes Maisie
The Yearling
What Next, Corporal Hargrove?
Boys' Ranch
Bad Bascomb
Hoodlum Saint
Two Sisters from Boston
Postman Always Rings Twice
This Strange Adventure

**PARAMOUNT**
Blue Skies
Bride Wore Boots
To Each His Own

**PRC**
Strangler of the Swamp

**REPUBLIC**
Murder in the Music Hall
Along the Navajo Trail
Concerto
Dakota

**RKO RADIO**
All Brides Are Beautiful
Some Must Watch
Kid from Brooklyn (Goldwyn)
Heartbeat (Hakim-Wood)
Tarzan and the Leopard Man (Lesser)

**20TH CENTURY-FOX**
Doll Face
Smoky

**UNITED ARTISTS**
Tom Breneman's Breakfast in Hollywood (Golden)
Diary of a Chambermaid (Bogeaus)

**UNIVERSAL**
Canyon Passage
Because of Him
Daltons Ride Again
Gun Town
The Fugitive
Scarlet Street

**WARNERS**
Never Say Goodbye
Man I Love
Confidential Agent
Night and Day
Her Kind of Man

# Five Features Completed; 48 Productions in Work

*Hollywood Bureau*

Production activity remained static last week, as work was completed on five features, and five others went before the cameras. At the weekend, the shooting index stood at its previous level of 48 pictures in work.

MGM launched "Holiday in Mexico," a tune-filled Technicolor musical, with George Sidney directing a stellar cast headed by Walter Pidgeon, Ilona Massey, Jane Powell, Jose Iturbi, Roddy McDowall, Helene Stanly, Xavier Cugat and his orchestra. Joe Pasternak is the producer.

At 20th Century-Fox, work started on "Sentimental Journey," which Walter Morosco is producing and Walter Lang is directing. The cast includes John Payne, Maureen O'Hara, William Bendix, Connie Marshall, Trudy Marshall, and Charles Russell. The story derives from the popular song of the same title.

### *Monogram Starts Work On "Black Market Babies"*

Monogram trained cameras on "Black Market Babies," a story of racketeers who find ways to avoid legal restrictions on the adoption of illegitimate children. Jeffrey Bernerd is the producer; William Beaudine the director. Ralph Morgan, Teala Loring, Kane Richmond, Marjorie Hoshelle, George Meeker and Parker Gee head the cast.

Paramount producers William Pine and William Thomas began work on their latest action drama, "Hot Cargo," a story about life among the lumbermen of the far west. Lew Landers is directing a cast composed of William Gargan, Jean Rogers, Phillip Reed and Larry Young.

Columbia's new venture is "Phantom of the Desert," a Western featuring Charles Starrett and "Smiley" Burnett. Colbert Clark produces; Ray Nazarro directs.

### *Personnel Intelligence About Hollywood*

Don Hartman has been signed by Columbia to a producing deal, and his first assignment will be "Down to Earth," a musical starring Rita Hayworth. . . . James Geller, formerly head of the William Morris Agency story department, has been signed by Universal to take over the coordination of all writer activities for the studio. . . . Olivia De Havilland has signed a three-picture contract with Paramount.

"Jealous House," a novel by Charles Budington Kelland, has been purchased by Warners as a starring vehicle for Eleanor Parker. Jerry Wald will produce the film. . . . Lenore Ulric will return to the screen after an eight-year absence in a top role in the MGM comedy, "Time for Two." . . . Frank Strayer has been signed to direct "I Ring Doorbells," PRC picture in which Rudy Vallee will have the leading role.

### *Paramount Obtains Rights To Rice's "Dream Girl"*

Paramount has arranged with the Playwrights Company to back and obtain the screen rights to Elmer Rice's latest play, "Dream Girl," which will open in New York in mid-November with Betty Field as its star. . . . Carmen Miranda has signed a contract with Skirball-Manning Productions, under the terms of which she will make two pictures annually. Her first will be "Sunny River," a Technicolor musical which will be released through Universal.

Sharyn Moffett, eight-year-old, who scored in MGM's "Anchors Aweigh," has been signed to a new term contract by RKO Radio, and will be starred in "Child of Divorce," which Richard Fleischer will direct. . . . Director John Berry has had his Paramount contract extended. . . . Richard Basehart, star of the Broadway play, "The Hasty Heart," has been signed to a long term contract by Warners.

### *Busby Berkeley to Direct "'Til Clouds Roll By"*

Busby Berkeley has been assigned to direct "'Til the Clouds Roll By," MGM's film version of the life of Jerome Kern. The picture will co-star Kathryn Grayson and Robert Walker, and will feature some of Kern's most memorable tunes. Arthur Freed will produce. . . . Lawrence Tierney, who attracted critical attention for his portrayal of the title role in Monogram's "Dillinger," is set for the stellar role in "Deadlier Than the Male," a psychological mystery novel by James Gunn which was recently purchased by RKO Radio.

Lloyd Nolan will have one of the outstanding character roles in MGM's "Time for Two." . . . Angelyn Orr, the well-known radio actress, has been signed to a long term contract by Columbia. . . . Hoagy Carmichael has signed a three-way contract with Universal producer Walter Wanger, under the terms of which he will be musical advisor on "Canyon Passage," write several numbers for the picture, and appear in a featured role. . . . Marie Wilson is set for one of the principal parts in MGM's "No Leave, No Love."

Otto Preminger will produce and direct the 20th Century-Fox film version of "Daisy Kenyon," a novel by Elizabeth Janeway, which is scheduled for autumn publication. . . . Kay Williams, ex-Powers model, has been signed by RKO to a term contract. . . . Osa Massen and Lotus Long will have featured roles in Paramount's "Tokio Rose." . . . Frank Douglas, New York stage actor, has been signed by Warners to a term contract.

Ben Hecht, who recently signed a writer-producer pact with Republic, has engaged Lee Garmes as associate producer and first cameraman on "Spectre of the Rose." . . . Hugh Beaumont has been added to the cast of Columbia's "Tars and Spars."

### *Cast Assignments Made For Several Pictures*

Joan Winfield has been engaged for an important part in "Take This Woman," which Lewis Allen will direct and Karl Tunberg produce for Paramount. . . . Melville Cooper will return to the screen after a two-year absence in the Hakim-Wood production, "Heartbeat." . . . Peggy Stewart is set for the leading feminine role in Republic's next Sunset Carson starring film, "River Renegades," which Thomas Carr will direct. . . . Gordon Wiles has been signed by Arnold Pressburger to function as production designer on "Scandal in Paris," which will co-star George Sanders and Signe Hasso.

Writer Jerome Cady has had his 20th Century-Fox contract extended. . . . Ralph Edwards, master-of-ceremonies of the "Truth or Consequences" radio show, has been cast in one of the top roles in "The Bamboo Blonde," as his first assignment under his new two-pictures-a-year deal with RKO Radio. . . Geraldine Farnum, star of the silent screen, has been signed by Warners for a role in "Night and Day." . . . The King brothers, Monogram producers, have engaged Nick Castle as dance director for "Golden Girl," which will star Belita.

## Miss Flagg Quits Selznick Post

Harriett Flagg, for the past three years eastern production representative for David O. Selznick's Vanguard Films, has resigned, effective September 15. Miss Flagg has been with Mr. Selznick for 10 years and was his executive secretary during the filming of "Gone With the Wind."

# Monogram Plans Studio Rebuilding To Cost $500,000

Expenditure of almost half a million dollars in a post-war construction program at Monogram studios was announced last week by Trem Carr, executive director. The program will start as soon as materials are available. At the same time, Mr. Carr listed five new productions which will go before the cameras this month.

Most important item on the construction program is a new sound stage, which also will accommodate the publicity department, scene docks, prop rooms, camera department, portrait gallery, film vaults and additional cutting rooms.

The building housing the executive offices will be improved by the addition of a second floor. A total $50,000 will be spent on the construction of a new commissary building. Other improvements include a new mill and carpenter shop and a 60-foot addition to Stage Three.

"On the Cherokee Trail," the fifth in the series starring Jimmy Wakely and the first of the September productions, went before the cameras on September 6.

The other September productions include "Charlie Chan in Mexico," starring Sidney Toler; a Johnny Mack Brown Western special; "Stepping Around," first of the new Bowery Boy series, and "Alias the Cisco Kid," fourth in the Cisco Kid series.

Twelve productions are awaiting release dates at Monogram, giving the company the largest backlog in recent months, according to company announcements.

The list includes "Sunbonnet Sue," with Gale Storm and Phil Regan; "Suspense," with Warren William, Anne Gwynne and Peter Cookson; "Allotment Wives," with Kay Francis, Paul Kelly and Otto Kruger; "Swing Parade of 1946," with Gale Storm, Phil Regan, Connee Boswell and The Three Stooges; "The Shanghai Cobra," starring Sidney Toler and Benson Fong.

"The Strange Mr. Gregory," with Edmund Lowe and Jean Rogers; "Come Out Fighting" East Side Kids film with Leo Gorcey; "The Lost Trail," starring Johnny Mack Brown; "Sensation Hunters," with Robert Lowery and Doris Merrick, "South of the Rio Grande," Cisco Kid film; "Riders of the Dawn," with Jimmy Wakely, and "Border Bandits," with Johnny Mack Brown and Raymond Hatton.

## Century Projector Has New Sound Systems

Century Projector Corporation soon will have sound reproducing equipment for distribution in the United States, it was announced this week by W. D. Housler, vice-president. Larry Daves, sales manager, said that the company had been a licensee of the Western Electric Company for several years and for some time had been investigating the possibility of making sound reproducing systems available to the exhibitor. The designs of the sound system are the results of work carried on by engineers of the Century Projector Corporation in cooperation with Western Electric engineers. The systems will be shown to the trade at a domestic dealers conference which will meet at about the same time as the foreign managers conference of the Western Electric Corporation, scheduled for New York, October 1-12.

## Mayer to Survey Red Cross In China, India, Japan

Arthur L. Mayer, managing director of the Rialto theatre, New York, and now serving as assistant to Basil O'Connor, chairman of the American Red Cross, will leave soon for China, India and Japan to survey Red Cross activities in those countries. He also will supervise the production of a factual film illustrating Red Cross work in the Far East. This will be Mr. Mayer's third trip for the Red Cross and will complete his survey of the organization's work in all parts of the world.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 28, No. 1**—Heroic story of two U. S. carriers. . . . General De Gaulle hailed in New York. . . . Mme. Chiang Kai-Shek visits capital on way home. . . . Wounded soldiers learn to use artificial limbs. . . . Water sports.

**MOVIETONE NEWS—Vol. 28, No. 2**—Massing of United States fleet for entry into Tokyo Bay. . . . Occupation of Japan. . . . Harbors of Pacific coast cleared of submarine nests. . . . Canadian forest giants made into dress textile. . . . Riderless horse in finish of American Derby.

**NEWS OF THE DAY—Vol. 16, No. 303**—Eve of MacArthur's departure for Tokyo. . . . Rogue's gallery of Nazi war criminals. . . . Fightingest ship. . . . Madame Chiang at White House. . . . Gotham welcomes De Gaulle. . . . King at Victory Thanksgiving. . . . Dogs in swim marathon. . . . Football in the spotlight again.

**NEWS OF THE DAY—Vol. 17, No. 200**—Special reel. . . . MacArthur in Manila. . . . 11th Airborne and 12th Paratroopers land as Marines swarm beach.

**PARAMOUNT NEWS—No. 2**—New women's diving champ. . . . Headline people: De Gaulle, Royal Family, Mme. Chiang. . . . Hat news. . . . MacArthur takes over.

**PARAMOUNT NEWS—No. 3**—Football here again. . . . Army opens G.I. colleges overseas. . . . Tokyo, the end of the road.

**RKO PATHE NEWS—Vol. 17, No. 4**—U.S.S. Enterprise in action off Kyushu. . . . Mme. Chiang returns to China. . . . De Gaulle hailed in New York. . . . MacArthur and Manila Congress. . . . Curtis, Morgan top swim-meet.

**RKO PATHE NEWS—Vol. 17, No. 5**—Special reel: Entering Japan.

**UNIVERSAL NEWS—Vol. 18, No. 429**—The big "E" comes home. . . . MacArthur meets law makers. . . . Ladies go diving. . . . Texas hurricane. . . . Phyllis Otto—golf champ. . . . Fabric in footwear.

**UNIVERSAL NEWS—Vol. 18, No. 430**—Special reel: Tokyo landing.

## Lipton, Out of Army, To Return to Columbia

Corporal David A. Lipton,, director of advertising, publicity and exploitation of Columbia Pictures Corporation, has received his discharge from the Army. He has been on leave of absence from Columbia 20 months.

Mr. Lipton was attached to the Army Pictorial Service, Signal Corps. For the past year he has served as the Army liaison with the War Activities Committee in the handling of war films released through the Office of War Information and WAC. After a short vacation, Mr. Lipton will return to his post at Columbia.

Francis S. Harmon, coordinator of the WAC, announced Tuesday that Mr. Lipton will serve as public relations consultant to the WAC for the remainder of the organization's existence. In that work he will assist and advise with Maurice Bergman, chairman of the public relations division, and Walter T. Brown, associate coordinator and public relations director of WAC. He was a contributing editor and columnist for the Signal Corps Photographic Center's newspaper, *Close Up*, and prepared the first issue of the Signal Corps pamphlet, "Combat Photography."

## Schmidt to Be Executive Aide to Cohn at Columbia

Harry Cohn, president of Columbia Pictures, announced this week that Commander Arthur A. Schmidt would join Columbia in an executive capacity following his release from the Navy September 17. He will be special assistant to Mr. Cohn with the title of advertising consultant. Prior to the war Commander Schmidt was publicity manager of MGM. He has been identified with the industry for 20 years.

## Two October Releases Are Set by Warners

Warner Brothers' release schedule has been set to include "Danger Signal," October 6, and "Mildred Pierce," October 20. "Three Strangers," which had been tentatively scheduled for October 6 release, will be given a later date. Faye Emerson and Zachary Scott head the cast of "Danger Signal." "Mildred Pierce" is Joan Crawford's initial starring vehicle for Warners.

# 20th-Fox to Make "B" Product for Duals Market

Twentieth Century-Fox will continue to produce and distribute "B" pictures, Tom Connors, vice-president in charge of distribution, told delegates to a regional sales meeting at the Blackstone Hotel, Chicago, last Tuesday and Wednesday.

Mr. Connors said the company would offer "B" product because 80 per cent of theatre customers wanted double features, thereby creating a market for small-budget pictures, and because "B" productions are a vital training school for new talent.

The sixth and final regional sales meeting was held in San Francisco Wednesday, following the fifth sessions at Kansas City last weekend, and the fourth in Des Moines last week.

Mr. Connors, with W. C. Gehring, central and Canadian sales manager, and Morris Caplan, branch coordinator, conducted the meetings. Herman Wobber, west coast sales manager, assisted Mr. Connors in conducting the San Francisco meeting. District managers who attended included: George M. Ballentine and Charles L. Walker; branch managers C. W. Eckhardt, of Los Angeles; Charles F. Powers, Portland; Frank Drew, Seattle; Arthur Abeles, Denver, and Clyde Blasius, Salt Lake City.

Those who attended the Kansas City meeting included: W. E. Scott, district manager; George W. Fuller, branch manager, Kansas City; G. T. Landis, branch manager, Indianapolis, and B. B. Reingold, branch manager, St. Louis.

Following the decision of Mr. Connors to increase the 20th-Fox sales divisions from three to four, it was announced that new assignments had been given to Jack Bloom, E. H. Collins and F. X. Carroll, home office executives.

Mr. Bloom will be executive assistant to Mr. Gehring; Mr. Collins will be home office executive representing Mr. Wobber and Harry G. Ballance, southern sales manager; and Mr. Carroll has been named manager of the contract department, replacing Harry Fenster, resigned. Clarence Hill, executive assistant to A. W. Smith, Jr., eastern sales manager, will remain in that post.

## Committee Will Reconsider Releasing German Films

Following protests against the withdrawal from sale of German and Austrian motion pictures, the Alien Property Custodian in Washington has informed the American Civil Liberties Union that a special committee will be formed to reconsider the withdrawal.

A letter from Francis J. McNamara, Deputy Custodian, asked the Civil Liberties Union to submit nominations for the committee which will serve in an advisory capacity only. Representative Helen C. Douglas of California, an advocate of suppression of the films, has also been asked to submit nominations.

Several weeks ago the Civil Liberties Union wrote the Alien Property Custodian protesting that more than a hundred of the films withdrawn from sale after public protests against their alleged Nazi propaganda content, were, in fact, "entertainment and musical films devoid of any propaganda whatever."

## Academy Revises Leader

The Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood has announced the adoption of the ninth revision in the standard release print leader. The principal revision specifies a change in the identification leader to include six frames on which is printed, lengthwise with the film, the reel number and the picture title.

## Soviet Documentary Arrives

"The Fall of Berlin," full-length documentary film of the capture of the German city by the Red Army, has arrived in this country and is being prepared for release early in September. The film is being released here through Artkino Pictures.



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★ THELMA TODD
★ AGNES AYERS
★ RUDOLPH VALENTINO
★ JEAN HARLOW
★ PIONEER STUNT ME
★ MARIE DRESSLER
★ TOM MIX
★ BEN TURPIN
★ RUTH ROLAND
★ CONWAY TEARLE
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★ MARIE PREVOST
★ JOE PENNER
★ CHARLES MURRAY
★ DOUGLAS FAIRBANK
★ WILL ROGERS
★ LESLIE HOWARD
★ CAROLE LOMBARD
★ JOHN BARRYMORE
★ DUSTIN FARNUM
★ CECIL B. DE MILLE
★ LOUELLA PARSONS
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**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Metro-Goldwyn-Mayer

**KEEP YOUR POWDER DRY:** Lana Turner, Laraine Day, Susan Peters—This picture did nice business two days. It has stars to pull and the title also gets them in. Everyone pleased. Lana Turner is so popular. I, among others, would like to see her more often. Laraine Day is also tops and very pretty. I hope to see more of Bill Johnson. Played Wednesday, Thursday, July 11, 12.—Alice Simmons, Strand Theatre, Jefferson, Texas.

**MEET ME IN ST. LOUIS:** Judy Garland, Margaret O'Brien—A swell picture. We did nice business with it. The customers know the good ones in advance and will be there to see them. Played Sunday, Monday, Aug. 26, 27.—R. W. Thayer, Ross Theatre, Marcellus, Mich. Small town patronage.

**MUSIC FOR MILLIONS:** Margaret O'Brien, Jose Iturbi—Wonderful music. Iturbi and Durante were swell. Otherwise there was too much baby for good taste, and too much Margaret O'Brien. She is better in smaller doses. One comment was "music for millions of suckers." Played Wednesday, Thursday, Aug. 15, 16.—Geraldine A. Beisner, Dream Theatre, Glasco, Kan.

**THIRTY SECONDS OVER TOKYO:** Van Johnson, Spencer Tracy—Nice business two days, with everyone well pleased. Van Johnson is popular with our patrons here as well as everywhere. He is tops in any picture and never fails to please. Spencer Tracy has always been a favorite, too. Phyllis Thaxter was very good in a sweet role. Played Wednesday, Thursday, June 20, 21.—Miss Alice Simmons, Strand Theatre, Jefferson, Texas.

**THIS MAN'S NAVY:** Wallace Beery, James Gleason —First class entertainment for small town points such as mine. Beery at his best exemplifying one branch of the service that very few know anything about, the blimps. Would recommend this for a good evening's entertainment. Played Friday, Aug. 24.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

**WITHOUT LOVE:** Spencer Tracy, Katharine Hepburn —The Tracy name helped save this one. Katharine Hepburn still rattles off her words so fast they fail to register. Give Keenan Wynn a medal for this part in this. It gave fairly good satisfaction, however, considering that Tracy seemed rather out of place amid the bottles and test tubes of a scientist. Played Sunday-Tuesday, July 22-24.—N. W. Huston, Liberty Theatre, Columbus, Kan.

## Paramount

**BRING ON THE GIRLS:** Veronica Lake, Sonny Tufts —A swell picture from start to finish with music, girls, laughs and beautiful Technicolor. If you are looking for entertainment that will please, this is it. Played Sunday, Monday, May 20, 21. — Miss Alice Simmons, Strand Theatre, Jefferson, Texas.

**BRING ON THE GIRLS:** Veronica Lake, Sonny Tufts —A top bracket picture with a low take at the box office. Nothing extraordinary about this feature other than it is in Technicolor. Played Wednesday, Thursday, Aug. 19, 20.—H. Goldson, Plaza Theatre, Chicago, Ill.

**COMIN' ROUND THE MOUNTAIN:** Bob Burns, Una Merkel—Doubled this with "Molly and Me." Played Friday, Saturday, Aug. 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**HERE COME THE WAVES:** Bing Crosby, Betty Hutton, Sonny Tufts—Certainly not Bing at his best, but he was still good. He is a sure draw here, and no one can equal his type of singing. Thank goodness one film of Betty Hutton was quiet. Played Sunday, Monday, Aug. 19, 20.—Geraldine A. Beisner, Dream Theatre, Glasco, Kan.

**A MEDAL FOR BENNY, A:** Dorothy Lamour, Arturo de Cordova—Back to the old sin of preponderance of dialogue that we had many years ago. There was no action, just dialogue. It flopped in spite of a good cast. It had a flowery trailer that compared it with past good pictures. It oversold it, and it did not merit it—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**NATIONAL BARN DANCE:** Jean Heather, Charles Quigley—Give us more of this kind. We did swell business with it. Why don't they make more of these pictures? They have been making too many with foreign backgrounds. Played Wednesday, Thursday, Aug. 22, 23.—R. W. Thayer, Ross Theatre, Marcellus, Mich. Small town patronage.

**NAVY WAY, THE:** Robert Lowery, Jean Parker—This was the strongest picture on a double bill, but we did poor business. Played Sunday, Monday, Aug. 26, 27. —C. F. Kreighbaum, Arc Theatre, Lafayette, Ind.

**PRACTICALLY YOURS:** Claudette Colbert, Fred MacMurray—This feature drew well. Better than average midweek business. Reaction good. Played Wednesday, Thursday, Aug. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**TRAIL OF THE LONESOME PINE:** Fred MacMurray, Sylvia Sydney—This was a playback and worth it. It did just twice the gross of the cheap little pictures that are coming out this season.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

## RKO Radio

**BELLE OF THE YUKON:** Randolph Scott, Gypsy Rose Lee—Gypsy Rose can't sing, dance, act or whistle. This is another far-fetched musical that didn't click. This is a "C" picture at the very best. Bob Burns was lost, and his comedy didn't get any laughs. Dinah Shore sings a few songs that don't mean a thing, and when she reads her lines, she is pitiful. Played Sunday, Monday, Aug. 12, 13.—Jim Haney, Milan Theatre, Milan, Ind.

**IT'S A PLEASURE:** Sonja Henie, Michael O'Shea—Everyone so pleased to see Sonja Henie return to the screen and in a picture that is great. There is beautiful Technicolor, some grand ice sequences and romance. I hope to see more of a newcomer, Bill Johnson. He was great and handsome and our feminine patrons seemed to think so. Played Wednesday, Thursday, July 4, 5.—Alice Simmons, Strand Theatre, Jefferson, Texas.

**MY PAL, WOLF:** Bill Esmond, Sharyn Moffett—This picture proved to be very good. We had a number of customers crying because of the emotion displayed in the picture. We did better than average business. Played Sunday, Monday, Aug. 19, 20.—C. F. Krieghbaum, Arc Theatre, Lafayette, Ind.

## Republic

**BRAZIL:** Virginia Bruce, Tito Guizar—Sorry to have to report that this was a very disappointing release. I had many walkouts and many adverse comments. In my district the population is composed of English speaking people; maybe it is from ignorance we cannot understand these South American languages. As entertainment for an audience such as mine "Brazil" is a washout. The first night killed business for the rest of the week. An entire weekend of business was spoiled. If you have it booked, pay the rental and leave it at the exchange. Why Republic should want to fill their features with South American music and language for an English speaking country and audience is beyond my comprehension. You will notice even this class of entertainment is worming its way into Roy Rogers Western features, which will gradually kill him, too. Enough said. Played Friday-Sunday, Aug. 17-19.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

**CHEYENNE WILD CAT:** Bill Elliott, Bobby Blake—Double billed this picture. Did a little better than average business, but Red Ryder pictures aren't liked here. Played Thursday-Saturday, Aug. 23-25.—C. F. Krieghbaum, Arc Theatre, Lafayette, Ind.

**EARL CARROLL VANITIES:** Dennis O'Keefe, Constance Moore—This is only a fair musical. Did not do any extra business and had plenty of walkouts. It is too bad that public put money into such a feature that just didn't click. I took a beating on this picture. Played Sunday, Monday, Aug. 5, 6.—Jim Haney, Milan Theatre, Milan, Ind.

**FLAME OF THE BARBARY COAST:** John Wayne, Ann Dvorak—This pleased some, but it was a disappointment at the box office. We had the worst Sunday and Monday in many months. Played Aug. 12, 13.—H. Goldson, Plaza Theatre, Chicago, Ill.

**LAKE PLACID SERENADE:** Vera Hruba Ralston, William Frawley—This picture had everything. Maybe that was the trouble with it. There was too much variety. Did below average business with this picture. Played Sunday, Monday, Aug. 26, 27.—C. F. Krieghbaum, Arc Theatre, Lafayette, Ind.

**RIDE, TENDERFOOT, RIDE:** Gene Autry—Did average business on this picture even though it was a reissue. Our patrons like these old Autry films as well as they do the new Rogers pictures. Played Tuesday, Wednesday, Aug. 21, 22.—C. F. Krieghbaum, Arc Theatre, Lafayette, Ind.

## Twentieth Century-Fox

**FIGHTING LADY, THE:** Naval documentary—Used on weekend double bill with "Sunday Dinner for a Soldier." It is the best and most interesting picture we have seen of the war. Business very good. Played Friday, Saturday, Aug. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**IRISH EYES ARE SMILING:** Monty Woolley, Dick Haymes, June Haver—This was right down my customers' alley. They really went for it. Played Sunday Monday, Aug. 5, 6.—Geraldine A. Beisner, Dream Theatre, Glasco, Kan.

**KEYS OF THE KINGDOM:** Gregory Peck, Thomas Mitchell—This one was O.K. in this good Catholic community. No raves, but no kicks, either. The sound on our print was horrible. Gregory Peck is a real draw with the bobby sox group here. Played Sunday, Monday, Aug. 12, 13.—Geraldine A. Beisner, Dream Theatre, Glasco, Kan.

**MOLLY AND ME:** Monty Woolley, Gracie Fields—The usual attendance but nothing to brag about. Played Friday, Saturday, Aug. 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**SOMETHING FOR THE BOYS:** Carmen Miranda, Michael O'Shea—Here is something for everyone to really enjoy. When it comes to musical entertainment 20th-Fox is tops. Vivian Blaine is truly something to look at for she is gorgeous. Carmen Miranda always pleases. Give us more musicals like this one. Played Sunday, Monday, Aug. 13, 14.—Alice Simmons, Strand Theatre, Jefferson, Texas.

**SUNDAY DINNER FOR A SOLDIER:** Anne Baxter, John Hodiak—A picture that is right down the alley for any man's theatre. It clicks all the way. John Hodiak and Anne Baxter are tops and the audience voted it a dandy picture. Good business the first night and better the second. Played Wednesday, Thursday, Aug. 15, 16.—Jim Haney, Milan Theatre, Milan, Ind.

**SUNDAY DINNER FOR A SOLDIER:** Anne Baxter, John Hodiak—Used on weekend double bill with "The Fighting Lady." Business very good. Played Friday, Saturday, Aug. 17, 18.—A. C. Edwards, Winema Theatre. Scotia, Cal. Small lumber town patronage.

**THUNDERHEAD:** Roddy McDowall, Preston Foster—The producer of this picture again rang the bell. They employed simple materials—a boy, a horse and the vast outdoors. It was excellent entertainment. Business capacity the first night and good the second. Played Sunday, Monday, Aug. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**TREE GROWS IN BROOKLYN, A:** Dorothy McGuire, Joan Blondell—This popular story has been made into a ringer, without benefit of big names. They praised this one. The appeal of young Ted Donaldson was something to remember. James Dunn, as the father, certainly made a great comeback. And what a cop Lloyd Nolan was! Played Sunday-Tuesday, Aug. 5-7.—N. W. Huston, Liberty Theatre, Columbus, Kan.

**WINGED VICTORY:** Edmond O'Brien, Jeanne Crain—Entertaining picture of the Army Air Force that everyone truly enjoyed. We had nice business for two days. The entire cast was perfect and deserves much praise. I would recommend this picture in the highest degree and do not believe anyone could be disappointed. Played Sunday, Monday, Aug. 19, 20.—Alice Simmons, Strand Theatre, Jefferson, Texas.

## United Artists

**DELIGHTFULLY DANGEROUS:** Ralph Bellamy, Connie Moore—Delightfully entertaining. There are some beautifully directed numbers in this picture. Our patrons seemed pleased throughout this offering. Played Tuesday-Thursday, Aug. 14-16.—H. Goldson, Plaza Theatre, Chicago, Ill.

## Universal

**HE'S MY GUY:** Dick Foran, Joan Davis—Here's an oldie that will bring them in. This is the third time

(*Continued on page* 46)



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QUIGLEY BOOKSHOP

(Continued from page 44)

we have played this, and it increases in popularity with each repeat showing. Played Tuesday-Thursday, Aug. 14-16.—H. Goldson, Plaza Theatre, Chicago, Ill.

**NAUGHTY NINETIES:** Abbott and Costello—Much better than the last two pictures they made. It seems to me they lack the talents of a good gangster to help them in their routine.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**PATRICK THE GREAT:** Donald O'Connor, Peggy Ryan—Donald O'Connor and Peggy Ryan are very well liked by the younger set. There is always a large attendance of the young folks to see these two outstanding players. Played Wednesday, Thursday, Aug. 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**SALOME, WHERE SHE DANCED:** Yvonne De Carlo, David Bruce—Although our patrons were divided on the merits of this picture, it brought in many extra customers. Played Friday, Saturday, Aug. 24, 25.—H. Goldson, Plaza Theatre, Chicago, Ill.

**SALOME, WHERE SHE DANCED:** Yvonne De Carlo, David Bruce—A good picture. But titles mean something, too, and how they think of some they give pictures, no one knows. Not average Sunday and Monday business. Played Aug. 19, 20.—R. W. Thayer, Ross Theatre, Marcellus, Mich. Small town patronage.

## Warner Bros.

**ESCAPE IN THE DESERT:** Helmut Dantine, Philip Dorn—This is similar to "Petrified Forest," if you remember that picture. It is not so good but is still a good program picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**GOD IS MY CO-PILOT:** Dennis Morgan, Raymond Massey—Played right after the peace celebration and did extraordinary business. Warners know how to put plenty of hate in these anti-Jap pictures and they insert invariably a speech from the late President Roosevelt. This picture is one which was timely and had terrific action. Massey, in his characterization og General Chennault, is great, and the public always like Dennis Morgan. Played Sunday-Tuesday, Aug. 19-21.—N. W. Huston, Liberty Theatre, Columbus, Kan.

**GOD IS MY CO-PILOT:** Dennis Morgan, Raymond Massey—This was a very outstanding picture. It was well liked by the audience. Good attendance at both showings. Played Monday, Tuesday, Aug. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**HOLLYWOOD CANTEEN:** Warner Star Revue—A grand cast in a picture that will please any audience. It has romance, music, comedy and everything. Don't be afraid to boost it as it really deserves it. Played Wednes-Thursday, May 23, 24.—Miss Alice Simmons, Strand Theatre, Jefferson, Texas.

**LAST RIDE, THE:** Richard Travis, Eleanor Parker—A good little program picture with plenty of action, and I wish to say a good word for Harry Lewis. He has not made enough pictures yet to be known, but I hope to see more of him in some good roles as he is handsome and could become quite popular if given a chance. Played Friday, Saturday, May 25, 26.—Alice Simmons, Strand Theatre, Jefferson, Texas.

**PILLOW TO POST:** Ida Lupino, Sydney Greenstreet—This one started out like a buzz bomb and then fizzed. I don't see why the director did not keep the tempo as swift as he did in the beginning. Certainly Miss Lupino is a finished actress. It sagged in the last part and the audience sensed it and many walked out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**VERY THOUGHT OF YOU, THE:** Dennis Morgan, Faye Emerson—A very sweet love story of a soldier who meets his girl on a bus and their romance begins. Dane Clark, as his buddy, supplies plenty of comedy. We had nice two-day business and everyone was pleased. Played Wednesday, Thursday, May 30, 31.—Alice Simmons, Strand Theatre, Jefferson, Texas.

## Short Features

### Official WAC Films

**TO THE SHORES OF IWO JIMA:** One of the very finest shorts to come out of this war. The color is excellent and it gave the civilians a real glimpse of the war.—Geraldine A. Beisner, Dream Theatre, Glasco, Kan.

**WATCHTOWER OVER TOMORROW:** This is listed as a WAC film. OWI is evidently ashamed of its progeny. One reason, other than relief that the war is over, we will not feel obligated to play such as the above. And for that we are doubly thankful.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

### Warner-Vitaphone

**CIRCUS BAND:** Melody Master Bands—Very interesting single reel introducing wild animals and clowns. There is clever trapeze entertainment and a peppy band. Play this one.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

## Cincinnati Theatre Robbed

The Forest theatre, in suburban Cincinnati, was robbed last week of $1,000 by two youthful armed bandits who held up Harry Shear, manager.

# Short Product in First Run Houses

### *NEW YORK—Week of September 3*

***ASTOR: Dog Watch*** ..... ***RKO***
Feature: Wonder Man ..... RKO
***CAPITOL: Mouse in Manhattan*** ..... ***MGM***
***Tee Tricks*** ..... ***RKO***
Feature: Anchors Aweigh ..... MGM
***CRITERION: Here Come the Yanks*** ..... ***WAC***
***Tee for Two*** ..... ***MGM***
Feature: Strange Affair of Uncle Harry ..... Universal
***GLOBE: Speakin' of the Weather*** ..... ***Vitaphone***
***Overseas Roundup*** ..... ***Vitaphone***
Feature: The Southerner ..... United Artists
***HOLLYWOOD: Here Come the Yanks*** ..... ***WAC***
***Orders from Tokyo*** ..... ***Vitaphone***
***Hare Conditioned*** ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.
***MUSIC HALL: Donald's Crime*** ..... ***RKO***
Feature: Over 21 ..... Columbia
***PARAMOUNT: Here Come the Yanks*** ..... ***WAC***
***Popular Science No. 6*** ..... ***Paramount***
Feature: Incendiary Blonde ..... Paramount
***RIALTO: African Diary*** ..... ***RKO***
***Popular Science No. 4*** ..... ***Paramount***
Feature: This Gun for Hire ..... Paramount
***RIVOLI: Jasper and the Bean Stalk*** ..... ***Paramount***
***From A to Zoo*** ..... ***Paramount***
Feature: Love Letters ..... Paramount
***ROXY: The Watch Dog*** ..... ***20th Cent.-Fox***
***Song of Sunshine*** ..... ***20th Cent.-Fox***
***Here Come the Yanks*** ..... ***WAC***
Feature: State Fair ..... 20th Cent.-Fox
***STRAND: Wagon Heels*** ..... ***Vitaphone***
***Miracle Makers*** ..... ***Vitaphone***
***Orders from Tokyo*** ..... ***Vitaphone***
Feature: Pride of the Marines ..... Warner Bros.

### *CHICAGO—Week of September 3*

***APOLLO: Where's the Meat? (March of Time)*** ***20th Cent.-Fox***
Feature: Pillow to Post ..... Warner Bros.
***ORIENTAL: White Rhapsody*** ..... ***Paramount***
***I'm a Big Shot Now*** ..... ***Vitaphone***
***Here Come the Yanks*** ..... ***RKO***
Feature: Escape in the Desert ..... Warner Bros.
***ROOSEVELT: Hare Conditioned*** ..... ***Vitaphone***
Feature: Christmas in Connecticut ..... Vitaphone
***STATE LAKE: Tee for Two*** ..... ***MGM***
Feature: The Valley of Decision ..... MGM
***UNITED ARTISTS: Chips and Putts*** ..... ***Columbia***
Feature: Thrill of a Romance ..... MGM
***WOODS: Screen Snapshots, No. 9*** ..... ***Columbia***
Feature: Wonder Man ..... RKO

## Paramount Producing Film For War Loan Drives

Paramount is producing a two-reel film in Hollywood for the U. S. eighth and the Canadian ninth Victory Loans, the War Activities Committee has reported. Bette Davis is the latest to be added to the picture, "Hollywood Bond Caravan." Louis Harris is producing, with Tom Bailey coordinator between the industry and the War Finance Groups. The script was written by Melville Shavelson, of the Hollywood Writers Mobilization; William Russell is directing and Bernard Luber supervising. Further plans for the industry's participation in the Victory Loan campaign were to be made this week in Hollywood under the direction of Theodore Gamble, director of the Treasury's War Finance Committee, and S. H. Fabian, chairman of the theatres division of the WAC.

# *Keynes Asks U. S. Credit Freezing*

John Maynard Keynes, prominent British economist, has advocated the refreezing of American monetary film credits in Great Britain, it was reported from London last week. This action was suggested by Mr. Keynes, it was stated, as retaliation for the ending of lend-lease aid from the United States.

Peter Burnup, MOTION PICTURE HERALD's London editor, reported that there were forces in England which were urging that Britain's motion picture industry be used as a weapon in impending Anglo-American trade discussions. It is estimated that U. S. film companies earn $88,000,000 yearly in England, according to Mr. Burnup.

Although there have been any number of rumors that American playing time might be cut in England as the result of the end of lend-lease, these rumors have never been given any official status.

## Eugene Zukor Back

Lieutenant Commander Eugene Zukor, who left his post at the Paramount studio to enlist in the Navy shortly after Pearl Harbor, has been released from active duty and has returned to his home in Hollywood to resume his duties with Paramount as a producer. Lieut. Commander Zukor, who is the son of Adolph Zukor, chairman of the board of Paramount, has been in charge of film distribution for the Navy.

# *$10,517,000 Tax Total of 21 States*

A total of $10,517,000 in admission taxes was collected for the fiscal year ended June 30 from 21 of the 28 states having theatre levies, the U. S. Census Bureau reported this week.

Those states contributing the largest collections were: Ohio, $2,554,000; Washington, $2,099,000; Kentucky, $1,243,000; New York, $1,084,000. Rhode Island, among the lightest contributors, paid $10,000.

The Bureau's report showed only the returns available from the states imposing taxes directly upon admission. In other states, indirect amusement taxes and other levies achieve similar results.

In addition to the direct taxes, the report showed, all states had theatre license taxes, 32 states taxes on individual income and 33 on corporation income and property.

The Bureau believes that the end of the war will bring about a reduction in state tax revenues.

## Paramount Spending Million To Promote Four Pictures

More than a million dollars will be spent by Paramount in advertising and promotion campaigns for "Incendiary Blonde," "Love Letters," "You Came Along" and "The Lost Weekend." The national magazine advertising, it was reported, would average 75,000,000 readers for each picture. Extensive radio and newspaper cooperative advertising also has been included in the campaigns. A specialized campaign has been prepared for "The Lost Weekend," to appear in at least seven national magazines.

## Wesley Ruggles Begins English Production

Wesley Ruggles, the American director-producer now in England, was to begin his first English production, "London Town," Friday, September 7. The picture is a Technicolor musical. Mr. Ruggles is working at Sound City, Shepperton, which has not been operating as a studio since the war began, as it was used by the Air Ministry. Although the studio has been badly damaged by bombing, Mr. Ruggles reports, stage space has been cleared and made available. Sid Field, a comedian, will be featured in "London Town."

# Fine-Line Color Television Tests By CBS Soon

Plans to demonstrate high-frequency television in color, announcements by schools and colleges of intention to employ the medium, and a project designed to provide additional studio space featured the week's television news as the shedding of wartime controls permitted a clearer look into the future.

Demonstration of a new high-definition television in full color before the end of the year was promised in New York by Dr. Peter C. Goldmark, director of engineering research and development for the Columbia Broadcasting System. Speaking on the CBS symphony network program, Dr. Goldmark reiterated the radio network's position in favor of high-definition transmission as opposed to the pre-war quality. He said that wartime improvements in electronics had made earlier realization of the goal practicable.

Dr. Goldmark pointed out that before the war CBS experimented with color television from its transmitter atop the Chrysler building, getting reception from locations within 30 miles. With permission granted, he said installation of a new transmitter in the building was scheduled for this year. He said that additional CBS applications for licenses to operate ultra-high frequency color stations in several other cities, including Chicago and Los Angeles, had been filed. He predicted that field tests of new color receiving sets could begin before the end of the year.

### *Columbia University Plans FM*

Columbia University in New York has filed with the Federal Communications Commission an application for a non-commercial FM station in that city, the first to be received from a major educational institution, with indications it would include television facilities later.

Experimental programs will be broadcast for the Chicago public school system as a part of its educational program, George Jennings, director of the Radio Council of the Chicago Board of Education, announced. To start September 17, the programs will be broadcast in cooperation with WBKB, the Balaban & Katz transmitter. Mr. Jennings has arranged a weekly series of 13 telecasts, to be picked up by receivers installed in two schools. Educators will appear weekly, lecturing and illustrating subjects in their special fields.

In the Chicago experiment, screens 18 x 22 inches, developed by the Rauland Corporation, will be used for the first time. Standard 9 x 12 sets also will be employed.

### *Television for Wanamaker*

A deal has been arranged by the Allen B. DuMont Television Laboratories with Charles R. Shipley, president of the John Wanamaker department stores, whereby the New York store will house one large and two small television studios. These studios, to be operated in conjunction with WABD, DuMont's New York station, are expected to be ready by the end of the year. They will provide full facilities for the production of live television shows, and will be arranged to permit the store's customers to view the telecasts.

A new plant designed to feature the world's longest radio production lines, has been started by the Philco Corporation in Philadelphia. The new structure, to contain 300,000 square feet of floor space and to cost $1,000,000, will provide eight parallel conveyer lines for high-speed manufacture of receiving sets.

The Farnsworth Television and Radio Corporation announced a net profit for the three months ended July 31 of $251,901, compared with $276,654 for the same period last year.

Improvements on a television receiver and film developing device for future use in theatres will be undertaken by Paramount, according to Paul Raibourn, executive in charge of television. The company had been working on the equipment for several years, and hoped to bring it out for demonstration early next year, Mr. Raibourn said.

## Paramount and 20th-Fox Ask For Television Stations

Paramount and 20th Century-Fox, through subsidiary companies, have filed applications with the Federal Communications Commission for commercial television stations in Boston and Hollywood, respectively. The Paramount application was from New England Theatres, Inc., of Boston, and requested operation on channel No. 4, while the 20th Century-Fox request, filed by Fox West Coast Theatres, seeks operation in Hollywood on channel No. 5 or any other channel between 40 and 100 mc.

## Screen Guild Officials To Meet in New York

A general meeting of stock and franchise holders of Screen Guild Productions has been called by John J. Jones, president, for September 20-22 in New York. The meeting has been called to select a general sales manager, to pass on plans for new productions and to set sales plans on 12 productions already scheduled for 1945-46. Officials expected to attend the meeting include Robert L. Lippert, John W. Mangham and Arthur Lockwood, vice-presidents; M. S. Schulter, treasurer; John L. Franconi, secretary; Jack Engel, J. F. White, Jr., and Bert Stearn, directors, and Mr. Jones.

## Legion of Decency Reviews Four New Pictures

The Legion of Decency reviewed four new feature films this week, approving all. In Class A-1, unobjectionable for general patronage, were "Fighting Bill Carson" and "Follow That Woman." In Class A-II, unobjectionable for adults, were "Love, Honor and Goodbye" and "San Antonio."

## Variety Club Tournament Held

The Philadelphia Variety Club will stage its first golf tournament since 1941, September 24, at the Whitemarsh Country Club. Harry N. Ball is chairman of the tournament committee. A dinner dance will be held at the country club in the evening.

# New Color Film Studied by Army And Industry

A new color film, somewhat similar to the Ansco process, developed by the Nazis during the war and captured by the Americans, is being studied by U. S. Army Signal Corps (film) engineers and technical experts, it was learned in New York this week.

Although opinions on the color vary among those who have seen it at the Signal Corps Photographic Center, Astoria, L. I., several industry executives have described the process as "excellent."

According to a Signal Corps officers, the colors are photographed on a single negative. The secret of the process lies in the raw stock base. The Army reportedly has the necessary chemicals required for the processing, although the laboratory in which the film originally was processed by the Germans is in Prague, now under Soviet control.

It is understood that in the processing of the color film, fewer chemical baths are required, compared to the Ansco method.

The Germans used a black-and-white camera to make the film, which was produced by Ufa in 1942, and is 10 reels long. The film was a musical, but varied photographic effects, including a ballet, extravaganza dance numbers, outdoor locale scenes and others, were employed by the Germans for the purpose of determining the effectiveness of the process.

Meanwhile, it was learned in Washington over the weekend that Nazi developments in the fields of photography and radio which may be ahead of research in this country, would be made available to the motion picture and broadcasting industries.

John Snyder, Mobilization Director, made known that the Department of Commerce has been named to handle publication of scientific knowledge gleaned in Europe by some 200 U. S. investigators who have been working there since before V-E Day.




# PICTURE GROSSES

***A statistical compilation and comparison of Box-Office Performance in first-run theatres***

**Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.**

**Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1945.**

**SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.**

**INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.**

## A THOUSAND AND ONE NIGHTS (Col.)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $696,500 |
| Comparative Average Gross | 610,100 |
| Over-all Performance | 114.1% |

BALTIMORE—Hippodrome, 1st week . . . . . 106.5%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week . . . . . 90.1%
BOSTON—Orpheum . . . . . 103.3%
(DB) Boston Blackie's Rendezvous (Col.)
BOSTON—State . . . . . 99.3%
(DB) Boston Blackie's Rendezvous (Col.)
BUFFALO—Lafayette, 1st week . . . . . 118.8%
(DB) I Love a Mystery (Col.)
BUFFALO—Lafayette, 2nd week . . . . . 93.1%
(DB) I Love a Mystery (Col.)
CINCINNATI—RKO Palace . . . . . 135.7%
CINCINNATI—RKO Shubert, MO 1st week . . 180.8%
CINCINNATI—RKO Shubert, MO 2nd week . . 89.3%
CLEVELAND—Warner's Hippodrome . . . . . 136.8%
CLEVELAND—Allen, MO 1st week . . . . . 113.0%
CLEVELAND—Warner's Lake, MO 2nd week . 106.0%
DENVER—Denver . . . . . 136.9%
(DB) The Adventures of Rusty (Col.)
DENVER—Esquire . . . . . 138.4%
(DB) The Adventures of Rusty (Col.)
DENVER—Webber . . . . . 161.2%
(DB) The Adventures of Rusty (Col.)
KANSAS CITY—Midland . . . . . 111.1%
(DB) Boston Blackie's Rendezvous (Col.)
LOS ANGELES—Hillstreet, 1st week . . . . . 151.2%
(DB) Blonde from Brooklyn (Col.)
LOS ANGELES—Hillstreet, 2nd week . . . . . 97.4%
(DB) Blonde from Brooklyn (Col.)
LOS ANGELES—Pantages, 1st week . . . . . 158.7%
(DB) Blonde from Brooklyn (Col.)
LOS ANGELES—Pantages, 2nd week . . . . . 98.8%
(DB) Blonde from Brooklyn (Col.)
NEW YORK—Criterion, 1st week . . . . . 123.5%
NEW YORK—Criterion, 2nd week . . . . . 100.3%
NEW YORK—Criterion, 3rd week . . . . . 92.6%
NEW YORK—Criterion, 4th week . . . . . 85.7%
NEW YORK—Criterion, 5th week . . . . . 70.0%
OMAHA—RKO Brandeis . . . . . 144.2%
(DB) The Scarlet Clue (Mono.)
PHILADELPHIA—Stanley, 1st week . . . . . 126.6%
PHILADELPHIA—Stanley, 2nd week . . . . . 95.0%
PITTSBURGH—Harris, 1st week . . . . . 144.1%
PITTSBURGH—Harris, 2nd week . . . . . 99.0%
PITTSBURGH—Senator, MO 1st week . . . . . 171.4%
PROVIDENCE—Albee, 1st week . . . . . 122.2%
(DB) Three's a Crowd (Rep.)
PROVIDENCE—Albee, 2nd week . . . . . 93.5%
(DB) Three's a Crowd (Rep.)
SAN FRANCISCO—Orpheum, 1st week . . . . 167.7%
(DB) Power of the Whistler (Col.)
SAN FRANCISCO—Orpheum, 2nd week . . . . 124.2%
(DB) Power of the Whistler (Col.)
SAN FRANCISCO—Orpheum, 3rd week . . . . 83.8%
(DB) Power of the Whistler (Col.)
SEATTLE—Liberty, 1st week . . . . . 192.3%
(DB) Escape in the Fog (Col.)
SEATTLE—Liberty, 2nd week . . . . . 108.6%
(DB) Escape in the Fog (Col.)
ST. LOUIS—Ambassador . . . . . 114.1%
(DB) Ten Cents a Dance (Col.)

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## THOSE ENDEARING YOUNG CHARMS (RKO)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $640,400 |
| Comparative Average Gross | 601,100 |
| Over-all Performance | 106.5% |

BALTIMORE—Hippodrome . . . . . 101.0%
BUFFALO—20th Century, 1st week . . . . . 110.5%
BUFFALO—20th Century, 2nd week . . . . . 80.0%
CHICAGO—Palace, 1st week . . . . . 115.7%
(DB) Betrayal from the East (RKO)
CHICAGO—Palace, 2nd week . . . . . 115.7%
CINCINNATI—RKO Albee . . . . . 152.6%
CINCINNATI—RKO Shubert, MO 1st week . . . 159.5%
CLEVELAND—Warner's Hippodrome . . . . . 110.8%
CLEVELAND—Allen, MO 1st week . . . . . 77.2%
CLEVELAND—Warner's Lake, MO 2nd week . 81.8%
KANSAS CITY—Orpheum, 1st week . . . . . 119.2%
(DB) Betrayal from the East (RKO)
KANSAS CITY—Orpheum, 2nd week . . . . . 70.0%
(DB) Betrayal from the East (RKO)
LOS ANGELES—Hillstreet, 1st week . . . . . 124.3%
(DB) The Woman in Green (Univ.)
LOS ANGELES—Hillstreet, 2nd week . . . . . 92.5%
(DB) The Woman in Green (Univ.)
LOS ANGELES—Hillstreet, 3rd week . . . . . 70.0%
(DB) The Woman in Green (Univ.)
LOS ANGELES—Pantages, 1st week . . . . . 135.3%
(DB) The Woman in Green (Univ.)
LOS ANGELES—Pantages, 2nd week . . . . . 100.6%
(DB) The Woman in Green (Univ.)
LOS ANGELES—Pantages, 3rd week . . . . . 60.0%
(DB) The Woman in Green (Univ.)
MINNEAPOLIS—State, 1st week . . . . . 125.0%
MINNEAPOLIS—State, 2nd week . . . . . 70.0%
NEW YORK—Palace, 1st week . . . . . 125.0%
NEW YORK—Palace, 2nd week . . . . . 105.0%
NEW YORK—Palace, 3rd week . . . . . 95.0%
NEW YORK—Palace, 4th week . . . . . 80.0%
OMAHA—Brandeis, 1st week . . . . . 110.5%
(DB) Betrayal from the East (RKO)
OMAHA—Brandeis, 2nd week . . . . . 84.9%
(DB) Betrayal from the East (RKO)
PHILADELPHIA—Boyd, 1st week . . . . . 148.5%
PHILADELPHIA—Boyd, 2nd week . . . . . 78.2%
PROVIDENCE—Albee, 1st week . . . . . 123.2%
(DB) Betrayal from the East (RKO)
PROVIDENCE—Albee, 2nd week . . . . . 109.5%
(DB) Betrayal from the East (RKO)
SAN FRANCISCO—Golden Gate, 1st week . . . 130.6%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . . . 96.2%
(SA) Vaudeville
SEATTLE—Fifth Avenue . . . . . 137.1%
(DB) Penthouse Rhythm (Univ.)
ST. LOUIS—Ambassador, 1st week . . . . . 106.6%
(DB) Hollywood and Vine (PRC)
ST. LOUIS—Ambassador, 2nd week . . . . . 97.5%
(DB) Hollywood and Vine (PRC)
WASHINGTON—Earle, 1st week . . . . . 135.4%
(SA) Vaudeville
WASHINGTON—Earle, 2nd week . . . . . 86.7%
(SA) Vaudeville

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## DON JUAN QUILLIGAN (20th-Fox)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $219,000 |
| Comparative Average Gross | 221,000 |
| Over-all Performance | 99.0% |

CINCINNATI—RKO Grand . . . . . 70.0%
(DB) The Bullfighters (20th-Fox)
CLEVELAND—RKO Palace . . . . . 122.9%
(SA) Raymond Scott's Orchestra
LOS ANGELES—Fox-Wilshire, 1st week . . . . 116.4%
(DB) The Call of the Wild (20th-Fox)
LOS ANGELES—Fox-Wilshire, 2nd week . . . . 69.0%
(DB) The Call of the Wild (20th-Fox)
LOS ANGELES—Guild, 1st week . . . . . 118.7%
(DB) The Call of the Wild (20th-Fox)
LOS ANGELES—Guild, 2nd week . . . . . 70.0%
(DB) The Call of the Wild (20th-Fox)
LOS ANGELES—United Artists, 1st week . . . 106.3%
(DB) The Call of the Wild (20th-Fox)
LOS ANGELES—United Artists, 2nd week . . . 78.0%
(DB) The Call of the Wild (20th-Fox)
MINNEAPOLIS—Orpheum . . . . . 146.5%
(SA) Louis Prima's Orchestra
MONTREAL—Capitol . . . . . 121.0%
(DB) Molly and Me (20th-Fox)
NEW YORK—Victoria, 1st week . . . . . 120.8%
NEW YORK—Victoria, 2nd week . . . . . 80.0%
NEW YORK—Victoria, 3rd week . . . . . 70.0%
SAN FRANCISCO—State . . . . . 90.9%
(DB) Bells of Rosarita (Rep.)
WASHINGTON—Capitol . . . . . 94.3%

# *Local Committee Continues Work After WAC End*

Continuation of the benefits of cooperative activity in industry and community affairs that reached a new high during the war was the primary purpose in the formation of the Public Activities Committee of the Southeastern Theatre Owners Association, according to Nat Williams, Thomasville, Ga., president of that organization.

It will provide a group of men empowered by their fellow theatre owners to examine and approve or reject Government and other informational pictures following the liquidation of the War Activities Committee at the end of the year. The members of the Association, desiring to support worthy product which would ease or speed the transition into peacetime operation, wanted to avoid confusion they felt would follow an individual approach, Mr. Williams indicated.

In other words, the program committee of the Public Activities Committee will view pictures that are offered for theatre showings and will advise Association members whether in the committee's opinion the subjects are suitable for such exhibition. The members will be pledged to support the committee decisions.

Another committee of the Public Activities group will study requests for exhibitor participation in various drives, benefits and campaigns for funds. All theatre owners are subjected to pressure from a number of charitable, and some not so charitable, organizations and movements. It is to weed out the deserving from the promotions and rackets that the SETOA members will turn to the committee. Proposals receiving the approval of the committee are to be supported by the Association members.

"With the exhibitors automatically playing the committee screen selections and supporting activities approved by the group, we hope to serve worthy causes effectively and intelligently and to protect our screens from rackets and promotions, regardless of their origin," Mr. Williams said.

The exhibitor leader said his Association had no plans to seek adoption of the Southeastern approach nationally, but had no objection to cooperating with any national group "provided we have fair representation on their boards." He added that other Southern and Western groups probably would join the movement.

Following the organization meeting recently, the committees are now functioning. No other meetings are scheduled for the near future.

# *Goldman and Ellis Add to Holdings*

William Goldman and A. M. Ellis, who head two of the largest independent theatre operations in Philadelphia, have announced additions to their theatre holdings this week.

The Goldman circuit has acquired the Grange theatre, an important neighborhood house operated by the Warner theatre circuit in the Broad and Olney section of Philadelphia. This theatre will be remolded and the policy of the house will be changed, providing for key run showing. Additionally, it was learned that the Goldman interests would build a $200,000 house in the Chelsea section of Atlantic City.

One of the largest theatre deals in Philadelphia was completed when Mr. Ellis and his son, Martin B. Ellis, acquired the Grand and Jackson, key run houses in South Philadelphia, in addition to the closed Dewey in that neighborhood. The Ellis interests already operate 16 houses in the Philadelphia-New Jersey area.

The Goldman theatres in the central city district include Keith's, Karlton, Erlanger, News and a 2,000-seat house which is under construction. They also operate theatres in eastern Pennsylvania.

Financial details were not disclosed concerning any of the deals.

MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

## Back to the Wars

It appears certain that, with restrictions removed on the use of gasoline, suburbanites and people living in outlying districts will be paying more frequent visits to nearby cities.

Theatres in the smaller communities are going to feel a pinch on patronage, since some of the travelers are bound to be attracted to the earlier run pictures on exhibition in the city.

As with their colleagues in the larger cities, a percentage of small town exhibitors, encouraged by increased patronage during these many months of gas rationing, have relaxed or abandoned their previous efforts at promotion designed to keep the neighbors at home for their entertainment.

It should be interesting to note the renewed vigor with which these theatremen begin to reemploy the old tactics and engage in new devices to retain local patronage as the public again takes to the road.

We relish the thought of sitting back in our place of vantage and watching as the old feud is revived. Also, as the strategy is planned and put into action we should appreciate hearing from our members in the hinterland, standing ready as usual to offer encouragement and to pass the results of each skirmish and the big battles on to our readers and to the Committee of Judges who appraise the Quigley Showmanship Awards entries.

△ △ △

## Mr. Hickey Makes A Point

In Chicago, this week, Bob Hickey, Midwest field supervisor for RKO Radio Pictures, announced that advertising budgets have been raised in that area to permit larger newspaper display advertisements for holdover engagements of the company's product.

"Recent experiences," said he, "have indicated that budgets must be increased to keep an engagement alive rather than permit the picture to run on its own merits."

Mr. Hickey's initiative will be applauded by many theatremen who have long been of the opinion that sustained selling rather than just an advance campaign is necessary for pictures of special merit.

Here, in the world's greatest metropolis with an estimated daily transient population of half a million potential theatre patrons, there is no effort made to attract this patronage after a film opens. Usually, after a picture has been reviewed by the critics, newspaper advertising shrinks to standard one-inch directory ads.

Granted, too, that business has been excellent in almost every Broadway theatre, few can boast that they have reached capacity until someone demonstrates that advertising can fill all those vacant seats during the supper show.

Maybe, with an enormous floating population and the difficulties generally encountered trying to find a restaurant where one can dine without the usual long delay, an advertising campaign could educate a portion of the public to interchange its theatre and dinner schedule to attend both at an hour when they are likely to encounter the least inconvenience.

And then again, a sustained campaign in any big city would enable special effort to be systematically directed at nationalistic groups, music lovers, the bobby soxers, sports fans, action and mystery devotees, or any other enthusiasts who might not be normally attracted through the regular advertising approach.

There are undoubtedly other showmen who subscribe to Mr. Hickey's idea, despite those who may point out the overworked theory of a saturation point beyond which it does not pay to advertise.

From this corner we would prefer to stick with showmen like Mr. Hickey. We think he's got something there.

△ △ △

## Accessory Innovation

PRC recently announced that in all forthcoming pictures filmed in color the eight by ten stills distributed to theatres will be in full color gloss. Black and white stills will be available only through the company's home office and issued only for newspaper reproduction.

There is no doubt that pictures produced in color offer greater attraction for the average theatregoer than those filmed on regular stock.

By failing to stress color value of a production, much of its selling value is dissipated. The innovation as a general practice by PRC is a policy which might be deserving of the consideration of other distributors.

—CHESTER FRIEDMAN

# DISPLAYS WITH EYE-APPEAL




Display created by Roy Miller, manager of the Lincoln, St. Catharine's, Ontario, to promote "Enchanted Cottage". Miniature house was exhibited in store windows as advance ballyhoo.




H. S. Mortin's coming attraction board at the State, Syracuse, had animation of Leo's arm and individual flashes illuminating the drum heads.




One of 350 windows promoted by manager Charles Russell to promote "Story of G.I. Joe" at the Plaza, El Paso.




At left, Loew theatres, organizing Van Johnson fan clubs, are besieged with enthusiastic fans. At manager Jerry De Rosa's Paradise theatre in the Bronx, N. Y., even the boys are getting in line to enroll. Members receive identification cards and autographed photographs of Van.




Shadow box and special door panels for "The Corn Is Green" at the United Artists were created by Alice Gorham, who is the publicity director for United Detroit Theatres.



In Scarborough, England, manager Harry Murray of the Odeon theatre promoted the above window for "Frenchman's Creek", featuring hat styles of that era. Right, another fine window which Harry landed on "Something for the Boys" utilizes stills, accessories, prominent theatre credits.



# *The Selling Approach*
## ON NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]*

**THE HIDDEN EYE (Metro-Goldwyn-Mayer):** For one thing, the distributor has provided a set of advertising mats which are sure to create plenty of interest in this production. They are forceful and exciting and should command attention, plus the additional virtue of providing an abundance of the smaller sized mats.

Innumerable exploitation stunts are suggested through the presence of Friday, the Seeing Eye dog, with pet shops, distributors of dog food, etc. If there is a Seeing Eye dog available locally, use him to increase interest in your attraction, on the streets, visiting newspaper offices, etc.

Build up an advance teaser campaign, with copy: "Watch your step. 'The Hidden Eye' sees all, knows all"; "Beware of the 'Hidden Eye'. It gets its man"; "Crime doesn't pay. The 'Hidden Eye' is watching you". You might place a number of arrow indicators around town and on highways with similar copy, and sidewalk stencils would also be appropriate.

A neat window promotion would be a display of a bag or basket of potatoes, offering guest tickets to those guessing closest to the total number of "eyes".

The character, Duncan Maclain, featured in the picture, was created by the popular mystery fiction writer, A. R. Kendrick. Contact the head librarian and suggest a mystery fiction week be featured during the showing of the picture. Mystery fiction and classic crime stories might be included in a special display at library branches. Follow the same angle with book stores and lending libraries.

There are a variety of excellent fashion and beauty stills of Frances Rafferty, who is featured in the picture, which can be used to advantage in arranging window displays and co-operative tieups with department stores and beauty salons.

**STATE FAIR (20th Century-Fox):** An excellent title, a popular cast and a musical background indicate that an all-out selling campaign would pay extra dividends at the box office. The title suggests innumerable contests particularly popular in small towns. 4-H clubs would also undoubtedly go along, as well as newspapers, in helping to promote novelties such as a pie-baking contest, best preserves, Victory Garden produce, etc. Get your Mayor and leading members of women's groups and food authorities to act as judges. A light touch could be added by offering a War Bond prize to the winner of a greased pig contest to be held at the local park on opening day.

Cash in on special exploitation from the hit tunes published by Williamson Music Company, 1270 Sixth Avenue, New York. The list of songs includes "That's For Me", "Might As Well Be Spring", "It's A Grand Night For Singing", "Our State Fair", "All I Owe Iowa" and "Isn't It Kind Of Fun?".

The book, "State Fair", has recently been published by Grosset & Dunlap as a special motion picture edition. The company is beginning a national advertising promotion campaign that will help to sell the picture. Contact your local book shops and arrange displays, notify book clubs, literary societies and women's groups, and you might use a giant book for an effective street ballyhoo.




*This truck, bannered with special still display, toured the streets of Norfolk, Va., heralding the opening of "The Southerner" at the State theatre.*

### Burke Promotes Co-op Ad

Returning from a three-year jaunt in the service, Bill Burke at the Broadway theater, Timmins, Ontario, reports of a cooperative ad page which he promoted for "Endearing Young Charms" in the *Daily Press*. The cooperating merchant featured cuts of the stars in the picture throughout the ads and in addition, Bill got in a brief synopsis of the picture.

### Shannon's Contest Sells "World"

A contest based on "What would you do with Emil Bruckner" was arranged by Chuck Shannon at the Columbia, Sharon, Pa., for "Tomorrow the World." Cash prizes awarded to the winners, were promoted from the Junior Chamber of Commerce. One week in advance of playdates, Chuck also distributed 1,000 comic books on the picture.

### Kearney Promotes Florist's Window

As part of his campaign on "Wilson" at the Eckel theatre, Syracuse, Ed J. Kearney promoted the William Lynch Florist for a window display which included a color enlargement of Geraldine Fitzgerald featuring the "Wilson" orchid. Special blowups and cutouts were used in the lobby a week ahead and mats were landed in both newspapers.

### Brown Awards Bonds to Twins For "Twice Blessed"

The highlight of Bill Brown's campaign in advance of "Twice Blessed" at Loew's Poli-Bijou in New Haven was an arrangement which he effected with the New Haven, St. Raphael and Grace Hospitals for presenting a $25 War Bond to the first pair of twins born during the run of the picture. A story was planted in the *Journal-Courier* on the opening day of the show.

For his street ballyhoo, Bill dressed a couple with signs on their backs and had them parade the streets pushing a baby carriage. Signs on their backs bore the picture title. Another tieup was effected with the Baby Diaper Service Co., which placed tags on 2,500 packages going into homes. Gratis tieups were had with Stations WNHC and WELI. Announcements were made through both stations that twins would be admitted free to see the picture.




"Is it NORTH or SOUTH Carolina?"

Railway Expressmen are watchful, for they know that sureness in delivery of shipments depends on accuracy of address. One slip in the latter can hold up a vital production program or disappoint a waiting friend. The safest way is to be supersure, especially regarding street numbers and the abbreviations of states. A minute or two spent in checking them may save days in delivery. When in doubt on any shipping problem, consult your local Railway Express agent. He is a good man to know.

BUY MORE WAR BONDS
RAILWAY EXPRESS AGENCY
NATION-WIDE AIR-RAIL SERVICE

# Exploiting the New Pictures

**How the recent pictures are being sold at the first run and pre-release date showings**

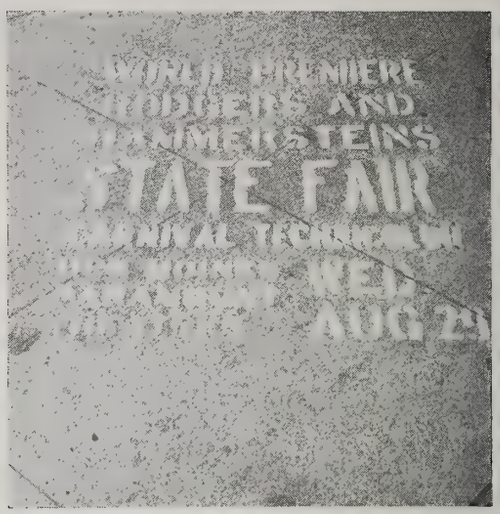
## STATE FAIR

The cooperation of Governor Robert D. Blue, of Iowa, and local civic and organization officials, plus the appearance of several Hollywood movie stars gave added impetus to the smart exploitation campaign which distinguished the simultaneous world premiere of "State Fair" at the Des Moines and Paramount theatres, in Des Moines.

The campaign got under way two weeks in advance when Mayor John MacVicar and the city council of Des Moines posed in front of the City Hall wearing "State Fair" farmer hats. From that point on all business men in the city wore these same hats.

Street stencils announcing the premiere were affixed to every intersection in the downtown area. Sixty 24-sheets were posted on all main arteries leading into the city. A saturation campaign was used over the air-waves and station WHO featured special 15-minute programs plugging the music and the picture.




*Above, left, one of several full window displays devoted to the "State Fair" Des Moines premiere by Younker's department store; right, sidewalk stencils which blanketed the city.*

### *Heralds Bomb Nearby Cities*

Six nearby cities were bombed with heralds by planes attached to the Civil Air Patrol. The heralds were colorful and carried copy announcing the special program of events scheduled in conjunction with the opening.

One of the highlights of the campaign was a "Miss State Fair" contest sponsored by the Des Moines *Register* and *Tribune*. Ninety mayors from as many cities in the state acted as the judges, selecting regional winners, who competed for the title and a prize of either a $500 war bond or a trip to Hollywood. Five additional runners up each received a $100 war bond. The girl selected as "Miss State Fair" was crowned on the theatre stage on opening night by Dick Haymes, one of the stars of the picture.




*A midway complete with many familiar rides creates atmosphere on Des Moines thoroughfare in conjunction with "State Fair" opening.*

Another outstanding piece of promotion was the conversion of the city's main streets into a State Fair complete with a midway, carnival, merry-go-rounds and other familiar rides which played host to the city's juveniles.

Four hundred newspapers throughout the state carried stories of the premiere tied in with the simultaneous opening of the picture in 65 other cities the day following the Des Moines opening. All local newspapers carried co-operative merchant display advertising and for almost three weeks in advance the local merchants carried a "State Fair" shield in their regular display ads. No less than 138 store windows were devoted to the picture's promotion and 10,000 State Fair buttons were distributed and worn by folks about town. The city was decorated with shields, bunting, pennants, flags, etc. Among the stars who attended the opening were George Jessel, Carole Landis, James Dunn, Dick Haymes and Peggy Ann Garner.

### *Broadcast from Theatre Lobby*

A street broadcast in front of the Des Moines theatre heralded the arrival of the stars, who were introduced to the assembled crowd by Governor Blue. A special luncheon was held by the Chamber of Commerce and the Kiwanis for the principals, at which time Mayor MacVickar presented "Blue Boy Junior," son of the champion boar, to Miss Landis.

The movie stars garnered additional publicity by appearing at the Veteran's Hospital, with the exception of Peggy Ann Garner, who entertained children polio victims at the Sister Kenny Cottage.

A mammoth parade was arranged just prior to the picture's opening which started at the state capitol grounds and had its culmination in front of the theatres. Included in the parade were floats presented by many of the local merchants, WACs from nearby Fort Oglethorpe, American Legion Auxiliaries, the Iowa State Guardsmen, Miss State Fair contestants, and many patriotic and service organizations.

Younkers Bros., the city's leading department store, presented a special WAC fashion show at the store's tearoom during the afternoon, with Carol Landis as guest of honor.

The campaign was handled under the direction of Rodney Bush, director of exploitation for 20th Century-Fox, assisted by Walter Hoffman and Sy Friedman. Earl Wingart handled newspaper coverage and did a creditable job. G. Ralph Branton, general manager of Tri-State Theatres; Art Stolte, district manager, and Ruff Fraser, advertising manager, gave added assistance.

## THE SOUTHERNER

Extensive radio and newspaper coverage was attendant on the dual premiere of "The Southerner" for the picture's opening at the Old South and Tremont theatres in Boston.

Don Martin, manager for the two theatres, and Phil Engel, publicity representative for United Artists Corp., arranged a tieup with Hood's Milk and Dairy Co., whereby that firm delivered door hangers attached to each bottle of milk reading: "Drink to the health of 'The Southerner.'" Theatre credits were included as well as playdates.

In advance of the opening the picture was screened for film critics, radio commentators and merchants which resulted in an abundance of publicity breaks.

Five hundred window cards and the same number of two-sheets were posted in windows, subways and other transportation media in the city.

A tieup with radio station WORL resulted in a broadcast from the theatre lobby on opening day with patrons queried on why they wanted to see the picture. A fifteen-minute gratis plug resulted. Spot announcements were used over all key networks one week in advance.

The Jordan and Marsh store devoted window space to a special display featuring Betty Field, star of the vehicle with suitable theatre credit. Additional displays of stills and accessories were planted in other prominent windows about town.

# SHOWMEN TIEUPS BOUNTIFUL FOR "THOUSAND NIGHTS"

An outstanding number of window displays, planned well in advance of the opening highlighted the campaign on "A Thousand and One Nights" staged by Izzy Rappaport and publicity manager Ted Routson of the Hippodrome, Baltimore.

Fourteen window displays, thirty-nine counter displays, and stills from the film for the three USO clubs, helped blanket Baltimore before and during the run of the film.

The Hub Store headed the window parade, with six full windows, adapted from the Bonwit-Teller windows in New York. The windows were general in appeal (furs, dresses, coats, etc.), but they all carried a general 1001 oriental theme. Other outstanding windows included the only Ann Lewis shop in the city, where two full windows were obtained. One featured Adele Jergens in a lingerie display, and the other Evelyn Keyes in a fur display.

### *Garner's Newspaper Co-op Merchant Advertising*

An attractive layout, with 40x60's of the stars as background was obtained, and full credit to the playdate was prominently displayed. In addition, both windows used streamers heralding the personal appearance of Miss Keyes, and the store itself participated in a cooperative advertising campaign.

A unique display was set in the Radio and Record Bar Shop, using record albums of the Scheherazade Suite as a basis. The full employment of cut-out mosques and cloud effects greatly enhanced the window, and a general supply of stills from the picture and window cards promised increased business at the boxoffice.

Aided by a personal appearance of Evelyn Keyes, Jerry Wollaston, of the State, Harrisburg, put on a bang-up campaign for the opening of "A Thousand and One Nights" at his theatre.

Miss Keyes arrived in the city in time for the opening, and after being welcomed by Mayor Milliken, was guest of honor at an Exchange Club luncheon. This was followed by visits to service hospitals, the Indiantown Gap Airport, and a dinner with returned marines.

### *Harrisburg Merchants Cooperate With Display Ads*

Free ads were given by Model Cleaners, Ensmingers Photo Studio and Gold Tome Photo Co.; the Gold Tome Co. arranged a display in the lobby of its building. Cooperative ads were set up by the local Lux outlet and several other establishments in the city. Interviews with Miss Keyes, stills from the production, and a special "A Thousand and One Nights" quiz contest ran variously in the *Telegraph Evening News and Patriot.*

Displays were plentiful, with the Helene Curtis display appearing in Pomeroy's Store. This shop, in addition, participated in the cooperative advertising campaign. Other windows included Woolworth's, where a full window of 11x14's and 8x10's were set; Schleisner's, which tied-in with the 1001 perfume, using a complete set of 11x14's and one 40x60; and several attractive displays in the music shops of the city. In addition, the local Royal Crown Cola dealer arranged to have all of the distributing trucks for the area use banners of




*Using the Scheherazade Suite as a background, Ted Routson at the Hippodrome, Baltimore, set this effective window display in a record shop in advance of "Thousand and One Nights".*

Jergens and Keyes, with full credit to the playdate.

Two advance plugs over the radio, and a number of window and library displays highlighted the campaign on "A Thousand and One Nights" put on by Don Cooper, at the Strand, Portland, Maine.

WGAN broadcast its popular Nissen Talent Show from the stage of the theatre opening night. In addition, the picture received liberal attention on the Helene Curtis programs on WCSH, with full credit.

Window displays ranged from beauty salons to pipe stores, with the Du Barry Salon, and other shops using a Helene Curtis display. In addition, 300 of the Helene Curtis display cards were distributed to dealers. Other windows included Woolworths, which used the 1001 Toilet Articles display; Harry's Pipe Store, which used the Phil Silvers card, and windows in Kemballs and Cressy and Allen, which featured Scheherazade music albums. There were Evelyn Keyes Max Factor counter displays in some of the city's leading shops, including Porteous, and Mitchell and Braum Department Store.

Cooper set 300 bus cards to run starting the day before the film opened, and three eye-catching card displays on Arabian Nights Books, with full credit to theatre and playdate, were set in the Portland Public Library.

### *Bovin Scores Radio Plugs In Kansas City*

Starting a week in advance, Russell Bovin of the Midland, Kansas City, opened "A Thousand and One Nights" with a bang. Daily for the week preceding the opening, the Man-In-The-Street program gave a number of plugs to the theatre and playdate. In addition, interviews were slanted along the "if you had Aladdin's lamp, what would you wish for?" idea.

Opening day, Bovin set 500-line Lux ad to run in the *Kansas City Star,* and arranged to have 200 tear sheets of the ad distributed by Lux to stores throughout the city, where they were prominently displayed.

Sixteen full windows, with credits were set before the opening and scheduled to remain for the run. Jones's and Peck's Department Stores headed the list, each with six windows. Jones' used one on the cosmetics tiein, on sportswear, housedresses, jewelry, ready-to-wear and on the beauty salon. In addition, 15 counters within the store were devoted to the film, and mats of the Helene Curtis tie-in ran in the *Kansas City Star.* Peck's Store devoted its six windows to colored fabrics, cosmetics, perfumes and jewelry, all tied-in with the picture.

Other windows throughout the city which were devoted to the picture included Harzfeld's Department Store, with two windows, one of Perfect Negligee, featuring Adele Jergens, and one of Mary Chess 1001 perfume featuring Miss Keyes.

### *Newspaper Contest Highlights Norfolk Campaign*

A contest that broke two of Norfolk, Va., leading papers, highlighted the campaign put on by publicity manager Fowler for the opening of "A Thousand and One Nights" at the Newport and Colley theatres.

Fowler capitalized on the waste paper salvage drive; 25 pairs of tickets were offered to persons who brought the largest bundles of papers to the depot. Space was devoted to the promotion by the Norfolk *Virginian-Pilot* and the Norfolk *Ledger-Dispatch*"; both printed advance notices and each carried a follow-up story. In all cases, not only the theatre, but the name of the picture playing as well, received full credit.

Working with the Gene Cook Dry Cleaning establishment, Fowler promoted a free ad, copy of which read "even the magic of Aladdin's Lamp couldn't give you better dry cleaning than Gene Cook." There was a box insert in the ad which urged readers to see "Columbia's Technicolor extravaganza, 'A Thousand and One Nights'" and included theatre and playdate.

## "Great John L." Invited to Attend Opening by Rose

Some neat publicity together with two-column art work was promoted by Harry A. Rose at the Majestic, Bridgeport, for "The Great John L," recently in the *Bridgeport Sunday Post* when he invited anyone bearing the name "John L. Sullivan" to be his guest at the opening. Streamer and mat were also promoted on the top of the local "Sporting News," a daily sheet put out for sports fans.



# SHOWMEN PERSONALS

## Theatre Man Completed Thirty-Three Missions for AAF

S/Sgt. George W. Goodrow, manager and chief projectionist at the AAF Theatre No. Two, Westover Field, Mass., was born in Worcester, October 9, 1918.

George started his career as an usher and cleaner at the Phillips theatre in Springfield and then went to the Webster in Hartford as chief usher until he was promoted to student manager. Before entering the armed forces Goodrow had taken up projection and throughout his army career has been among those fortunate enough to carry on in their own field although working for Uncle Sam.

Goodrow has managed army theatres in Baton Rouge, La., and in Rushden, England, as well as completing thirty-three combat missions as a radio man on a B-17 which earned him the Air Medal and D.F.C. After the war George hopes to return to Hartford and manage the Webster again.

## Rose to Managerial Post

James J. Fenoglio, manager of the Bond theatre, Greenville, Illinois, was born on October 31, 1914. "Jimmy" started as doorman at the Capitol theatre in Litchfield, Ill., and worked up to the manager's job in eighteen months. He has been in the business ten years and has worked for the Frisina Amusement Corporation during his entire career. He also managed the Capital in Bridgeport, Ill., before coming to his present post and has won several prizes for unusual exploitation including the M-G-M Honor Roll button on more than one occasion.

## Press Aids Stranger At State

Mike Stranger's promotion on "Practically Yours" at Loew's State theatre, White Plains, received a nice boost from the local press with three column scene mats and stories topped off by copy reading: "Yes, the Big Ones Come to Loew's."

Window displays were promoted in three music shops plugging the picture's hit song, "I Knew It Would Be This Way"; drug store fountains tied up with copy and cards, and 24 sheet and 6 sheet fence displays added impetus to a successful campaign.



*William Morton, C.Sp.(PR), has been appointed Coast Guard Public Information Officer for the First Naval District, Boston, Mass. Prior to entering the Coast Guard, Bill was publicity manager for the RKO Albee theatre in Providence where his exploits were well known to readers of the Round Table.*

**In New Posts:** Jack Hamaker, recently back from the army, promoted from Blue Mouse theatre to Paramount, both in Seattle. Chris Casper, Blue Mouse, Seattle. Warren Brown, promoted from assistant manager at the Victory, Holyoke, to manager of the Paramount, Springfield, Mass. Louis Schaefer, Victory, Holyoke, and is replaced by Jerauld Germaine at the Palace, Pittsfield, Mass. John Perakos, honorably discharged from the Army Air Corps, takes over management of his father's Palace, New Britain, Conn.

Victor Chatfield, Warners' Wynne theatre; Sam Kirsh, the Avon, and Warren Thomas, the Frankford, all in Philadelphia. James T. Barnette, Ritz, Sanford, Fla., and R. T. Mullins, Edison, Ft. Myers, Fla. Jack Springer, Orpheum, Terre Haute.

Walter Ahrens, RKO Orpheum and Paramount, Cincinnati, O. Jesse Bizzell, Jr., from the Navy to resume operation of his Rex theatre, Dongola, Ill. Frank Holliday, the Apollo, Peoria, Ill., replacing James B. McDermott who has retired.

Eric Brendler, Woodlawn, San Antonio, and Sylvan Berry, the Laurel, also in San Antonio. James H. Nash, former United Artists salesman, resigned to manage his Gerard theatre, West View, Pa. D. M. Dillenbeck, formerly at the Rialto, Bushnell, Ill., goes to the Willoughby, Willoughby, O.

**Assistant Managers:** Dennis Hust, State, Anderson, Ind. Alvin Kruger, the Woodlawn, San Antonio. Joseph G. Keefe, Empire, Fall River, Mass.

**Junior Showmen:** It was a girl for the Chuck Shannons on August 25th. The father is the manager of Warners' Columbia theatre, in Sharon, Pa.

**Happy Birthday:** Fred Naify, Herman B. Abrams, John B. Tucker, Nort Rosevold, Maurice M. Meek, Harry Safton, Rockwood D. Bailey, James A. Kakley, Clarence A. Turbin, Joseph M. Rubenfeld, William J. Burke.

Jack L. Johnson, Herbert Hairrell, Robert G. Patterson, H. R. Hellerich, Bert Gildersleeve, Ralph C. Ressler, Art Weber, Herbert C. Lewis, Sidney Selig, Pete Egan, Frank D. Solomon, Sam Rothstein.

Morris Simms, Harold Heller, Sam Schiwetz, Earle C. Potter, Albert E. Crowder, Robert J. Rydeen, J. Alan Peters, Ben W. Blackmon, Frank Boucher, William C. Miller, Robert Duberstein, J. Sidney Grill, Clifford Mowry.

Herbert Grafe, Budd Guttman, Perry Reavis, Clifford H. Reid, Leonard C. Herbert, Harold Turner, Mike Guttman, Wesley R. Griffith, Vincent F. O'Leary, Paul J. Montavon.

## Three-War Contest Landed by Horwitz for "Anchors Aweigh"

When Sam Horwitz was recently pinch-hitting for vacationing Lou Cohen at the Poli, Hartford, in connection with the date on "Anchors Aweigh" put on a Frank Sinatra Singing Contest through the cooperation of the *Hartford Times* and "The Paddock" local dance spot. Winners were judged by audience applause direct from the stage of the theatre. Preliminaries were held for a week. The grand winner received a $50 War Bond plus a two weeks' engagement at $100 a week at the Paddock.

## Texas Manager Started as Operator

Johnny Taylor, manager of the Rialto and Rex theatres, in Sinton, Texas, was born in Crosbyton, Texas, on January 4, 1921. Johnny started his career as an operator in 1938, at the Rex and Rialto theatres in Aransas Pass, Texas. He has been associated from the beginning with the Hall circuit.

## *Bataan Heroes Assist McCoy on "Bataan" Data*

The highlight of P. E. McCoy's campaign on "Back to Bataan" at the Miller theatre in Augusta, Ga., was his promotion of personal appearances on the theatre stage of former prisoners in the Philippines and survivors of the infamous "March of Death." The boys related brief accounts of their experiences and boosted the picture as a true picturization of what they had gone through.

A special dinner was arranged by the Merchants' Association, honoring the "Heroes of Bataan," and the boys appeared on a quarter-hour broadcast arranged by Station WDRW, of which a transcription was made and used during the engagement of the film on the Jacyee's Tin Drive program. The local newspapers carried several interesting stories, giving the picture considerable mention and carried photos of the veterans' stage appearances.

Fifteen prominent store windows were promoted by the Red Cross tying in their Recruiting Drive for Nurses and the Public Relations Officer at Camp Gordon's IRTC set up a display of guns and equipment in the theatre lobby several days in advance of the opening and during the engagement of the film.

WATCH FOR
THE ANNOUNCEMENT OF AMERICA'S PIONEER
MAKER OF OUTSTANDING CORN POPPING MACHINES
CRETORS
Established 1885

# The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

*One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.*

•

*A War Showmanship Certificate is awarded annually to the theatreman whose activities and promotions of a patriotic nature are considered by the judges to have made the greatest material contribution in the prosecution of the war.*

•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

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## Features Barber Shop Quartette

In conjunction with the showing of "Nob Hill" at Loew's Poli theatre, Bridgeport, Conn., Matt Saunders promoted a Gay Nineties Barber Shop Quartette contest. Through a local merchant, Matt also promoted a band.


# Do *you* know

*What types of pictures women like best?*

*Which male and female stars they prefer — in order of preference?*

*Which pictures they choose for their children?*

*What late picture they voted "best?"*

*What they really think about the double bill?*

*How often they attend motion pictures?*

*What percentage want revivals of favorite films — and which films?*

*How many can identify the producer's name with the picture — and which producers get the highest identification?*

**SEND FOR THIS IMPORTANT NEW GUIDE ON WHAT WOMEN WANT IN PICTURES**

***It's free***

**Many vital questions such as the above, are answered in a study just published by Woman's Home Companion — "Motion Picture Preferences."**

**This is not just a neighborhood survey, not just a city survey, but one conducted on a *nation-wide* basis. The 2000 women who were queried are a typical cross-section of the Companion's 3,500,000 readers, and of feminine movie audiences everywhere. They are a panel of women which the Companion has maintained for reader research for more than ten years, to keep us informed on women's preferences on important matters.**

**The number of copies of "Motion Picture Preferences" is limited — write for yours today while the supply lasts. There's no charge — but please use your business stationery. *Write to:***

WOMAN'S HOME COMPANION

***Research Department***

**250 PARK AVENUE** **NEW YORK 17, N. Y.**

# CLASSIFIED ADVERTISING

**Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)**

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PROJECTIONIST WITH FIFTEEN YEARS' EXperience. Non-union. Will furnish references. Will go any place. State salary. BOX 1898, MOTION PICTURE HERALD.

PROJECTIONIST AVAILABLE. 8 YEARS' EXPERIence; operation, maintenance Simplex, Motiograph equipment. Age 34, married. Will go anywhere. Prefer small town theatre in West or Southwest. A. OAKLEY, 37 Ewing St., Trenton, N. J.

PROJECTIONIST FOR 25 YEARS DESIRES CHANGE. Prefer independent theatre. Permanent. Where A1 service expected. Employed by large chain. Write details, salary, etc. BOX 1899, MOTION PICTURE HERALD.

## STUDIO EQUIPMENT

MOVIOLAS, $195; NEUMADE ELECTRIC FILM Conditioner, $195; RCA modernized Recorder, $1,650; Artreeves type Galvanometer Recorder, synchronous motor; 1000' magazine; amplifier; power supply; microphone; cables; etc. $1,250. Quartz slits, $39.50; Background Projection Outfit worth $10,000, now $4,990. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

## SERVICES

FIRE EXTINGUISHERS AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

HYPNOTOLOGIST DEFINITELY REMOVE NAIL biting habit—Stage Fright—Improve memorizing. BOX 1901, MOTION PICTURE HERALD.

## TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

## USED EQUIPMENT

NEW CHAIRS A LONG WAY OFF—MEANWHILE buy these 202 Heywood-Wakefield panel-back, padded cushion chairs, $4.95; 219 Irwin Veneer backs, padded seats, $4.95; 200 American Veneer backs, reupholstered box spring cushions, $5.95; 520 American ¾-in. veneer backs, 5-ply seats, $5.75; 275 American heavy panel-backs, box spring cushions, $6.50; 800 beautiful American metal lined fully reupholstered backs, reupholstered box spring cushions, rebuilt, $8.95. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

588 IRWIN CHAIRS. TEN YEARS OLD BUT USED only about five years. Backs and seats full upholstered imitation leather. Every back and seat guaranteed in perfect condition. Will not split lot—one sale only for cash. $10 each F.O.B. Theatre. Box 1900, MOTION PICTURE HERALD.

GET IN ON THE GROUND FLOOR. COMPLETE Booth Outfits—rebuilt projectors, lamphouses, lens, new soundheads, motors, amplifier, new speakers, soundscreen. Guaranteed one year, Powers, $1,050; Simplex, $1,500, why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

TWO POWERS MACHINES WITH STANDS AND lamphouses. Good condition, nickel heads, one extra head. First reasonable offer gets the lot. M. C. BULLUCK, Virginia Beach, Va.

## SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

## BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

## POPCORN

HYBRID YELLOW VARIETY FOR BEST POPPING volume. Yearly supply guaranteed. Immediate delivery. LOUIS D. HARRIS, Greenville, Ohio.

FINEST QUALITY PROCESSED POPCORN. Boxes, salt, seasoning. CORN POPPERS SUPPLY, 1722 Berkshire Rd., Columbus, Ohio.

EXCELLENT POPCORN $11.10 PER 100 LBS. FOR immediate delivery. Also popcorn salt and seasoning (points for seasoning), all size bags and 10c size cartons $6.50 Per M. Immediate delivery. POPPERS BOY PRODUCTS CO., 60 E. 13th St., Chicago.

## HELP WANTED

WANTED—THEATRE MANAGER FOR SMALL town in Adirondack Mountains, New York State. Year 'round job. BOX 1895, MOTION PICTURE HERALD.

## NEW EQUIPMENT

GRIME DOES NOT PAY—SOUNDSCREENS AT PREwar prices—Crystal Beaded, square foot, 44½c; famous Flextone plastic coated, guaranteed washable, 30½c; Rayon Plush 39" drapery material, 35 yard rolls, red, pink or blue, $2.45 yrd.; latest 30W Amplifiers, $125.; latest Soundheads, single sprocket, $91.25; Gyro-stabilizer, $282.50; giant Air Circulators, $75. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

GLAMORIZE AND DIAMONDIZE YOUR SAND urns. Crystalline mineral sand for your urns. A Feldspar product with silver flake appearance, producing a glittering and dazzling effect under artificial or natural light, affording the same practical and protective results as ordinary sand but with attractive distinction. Send for 100-pound sample bag—only $2.75 F.O.B. Remittance should accompany order for initial shipment. ORNAMENTAL SAND ENTERPRISES, P. O. Box 100, Erwin, Tenn. Reference, Erwin National Bank.

1,200 YARDS, NEW ALL-VIRGIN WOOL MOHAIR nap carpet, on finest rubber base, with cord reinforcement, built for unusual hard wear to government specification, plain green only $3.90 for 27" wide yardage. Sold only in lots of 100 yard unbroken rolls. AUDIEN, 2025 Jackson, Dallas, Tex.

## THEATRES

WANTED THEATRE IN TOWN 2,500 to 5,000 POPulation. California or Middle West. HAROLD L. BURRIGHT, 2261 Diamond St., San Diego, Calif.

DESIRE TO BUY OR LEASE THEATRE IN A Northeastern state. Give details. BOX 632, Hingham, Mass.

## VENTILATING EQUIPMENT

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## Buys Rights to 13 Films

Imperial Pictures, an independent exchange in Cleveland headed by Max M. Jacobs, has purchased northern Ohio distribution rights to three Selznick International pictures, "Garden of Allah," "Prisoner of Zenda" and "Tom Sawyer"; four RKO Radio pictures, "Swiss Family Robinson," "Tom Brown's School Days," "Little Men" and "Beyond Tomorrow," and six Renfrew reissues.

# *Frank Craven, 70, Dies in Hollywood*

Frank Craven, 70, widely-known stage and screen writer and actor, died Saturday, September 1, at Beverly Hills, Cal.

Best known for his portrayal of the narrator in Thornton Wilder's "Our Town," a role which he performed both on the stage and screen, Mr. Wilder began his acting career while a child, appearing with his mother and father, members of the Boston Theatre Company.

He made his first New York appearance in 1908, opposite Ogla Nethersole in "The Writing on the Wall." About this time his long association with John Golden, the producer, began. After writing "Too Many Cooks" and "This Way Out," Mr. Craven wrote "The First Year" in 1920, produced by Mr. Golden. This play was named one of the best of the season.

He went to Hollywood in 1929 where he eventually acted, directed and wrote. He wrote the story and screenplay and directed and acted in "That's Gratitude" in 1934, in addition to working on many other productions in various capacities during that year alone.

His later pictures were "In This Our Life," "Through Different Eyes," "Girl Trouble," "Keeper of the Flame," "The Human Comedy" and "Harrigan's Kid."

## James Fitzgerald, MPPDA Counsel in Washington

James B. Fitzgerald, 53, for many years counsel for the MPPDA in Washington, D. C., died Thursday, August 29, at his home in Washington, He was a past national vice-commander of the American Legion. Services were held September 1 at the Blessed Sacrament Church, Chevy Chase, with burial in Arlington National Cemetery with military honors. He is survived by his widow and a son.

## James Cummings, Booker For Universal

James Cummings, 51, Long Island-Brooklyn booker at Universal's New York exchange, died Thursday, August 30, of a heart attack while vacationing in Atlantic City. Mr. Cummings had been in the employ of Universal since 1915. Services were held September 4 with burial in Calvary Cemetery, Queens, New York. He is survived by his widow and two children.

## A. Dorian Otvos

A. Dorian Otvos, screen writer for Columbia and Universal studios, died in Los Angeles last week after a brief illness. Born in Hungary, he came to the United States in 1921 and wrote music and sketches for a number of Broadway shows. He is survived by his widow and a son.

## Paramount Pictures Back in Chicago Warner Theatres

After a three-month ban, Warner theatres in Chicago have resumed the showing of Paramount pictures, it was announced this week by Allen Usher, Paramount district manager. The pictures, beginning with the September releases, will be shown in Warner's subsequent run houses. Past differences, which centered on clearance and price, have been settled between Mr. Usher and James Coston, Warner zone managers.

## GPE Declares Dividend

Directors of General Precision Equipment Corporation last week declared a dividend of 25 cents per share on the company's capital stock, payable September 15 to stockholders of record September 7.

## Jenkins Flies to Tokyo

Major Daniel Jenkins, son of Felix Jenkins, secretary of Twentieth Century-Fox, was among the first American troops to fly into Tokyo last week with the Army's advance echelon. He is one of four brothers in service.

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*
*TABLOID REVIEWS*
*SHORT SUBJECTS*
*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Pardon My Past

***Columbia-Mutual*—Comedy of Identities**

Enter Fred MacMurray in the record as one of the few stars whose first film produced independently of studio control excels most of the many turned out on straight payroll. This is the first picture from Mutual Productions, formed by MacMurray and Leslie Fenton, who produced and directed it, and it's as full of good natured humor as it is of MacMurray, who plays two parts better than he's had a chance to play one in the last few comedies assigned him. It's to be noted, too, that he's free this time of script obligation to send his feminine cast associates reeling under the impact of sheer masculine charm.

The script by Earl Pelton and Karl Kamb, from an original story by Patterson McNutt and Harlan Ware, a pair of writers who know their medium, casts MacMurray and William Demarest as discharged veterans who determine to establish a mink farm with their savings. A bookmaker who dabbles in first editions and keeps a killer alongside mistakes MacMurray for a wealthy playboy who owes him $12,000 and proceeds by direct methods to attempt its collection. Others, including the members of the playboy's family, make the same error of identification, with results that pile up amusing situations, not unaccompanied by important sober moments, which generate consistently mounting laughter as the film proceeds.

Demarest as the second veteran and Akim Tamiroff as the literary bookmaker are standouts in support, with Harry Davenport adding a sparkling character job.

*Previewed at the picketed Pantages theatre, Hollywood, to an audience attracted by "Over 21" which enjoyed the previewed production thoroughly. Reviewer's Rating: Excellent.*—WILLIAM R. WEAVER.

Release date not set. Running time, 87 min. PCA No. 11040. General audience classification.
Eddie York (Francis Pemberton).....Fred MacMurray
Chuck .....William Demarest
Marguerite Chapman, Akim Tamiroff, Rita Johnson, Harry Davenport, Douglass Dumbrille, Karolyn Grimes, Dewey Robinson.

## Kiss and Tell

***Columbia*—Comedy for Adults**

This is one of the most entertaining comedies to come out of the war. For those who've had an overdose of death, disease and disaster—and who has not—George Abbot's production provides an antidote. Anyone who is not amused by the film is in a bad way indeed, and had better run, not walk, to the nearest psychiatrist.

It is satisfying to be able to report that Shirley Temple, at 16, still possesses all the charm that made her the nation's favorite at six. She is now, as then, an actress of great natural ability. Richard Wallace's skilled direction, moreover, permits the audience to read the young lady's thoughts at those critical moments when inspiration descends upon her, to the ultimate consternation of her family and to the delight of the spectator.

F. Hugh Herbert's film version of his stage success has the same quality which made Booth Tarkington's novels of adolescence so popular. It has the same background, too, a typical American small town. Herbert's humor, however, is more robust, and certainly the central situation—that of a 15-year-old girl who leads her family to believe that she is pregnant—borders on the risque, but it is handled so deftly, and the characters involved are so wholesome, that there is nothing in it to displease an adult audience.

A misunderstanding between neighbors sets the plot in motion. The daughters of the two families are devoted friends, though one of them is nearly 18, the other still in high school. When the elder of the two secretly marries her friend's brother, a soldier on a 72-hour furlough, and later discovers that she is pregnant, the younger girl—Shirley Temple—tries to protect her friend and keep her brother's secret by confessing falsely that it was her own condition which necessitated those visits to an obstetrician which aroused the neighbors' suspicions. Her family, shocked and ashamed, insist that she name the young man in the case, and she lays the blame upon her 'teen-age admirer, a role played to perfection by Jerome Courtland. Only the truth, revealed at the last moment, restores understanding.

Among those whose intelligent performances help to make the film thoroughly enjoyable are Katherine Alexander, as Shirley's mother, Walter Abel as her choleric father, and 11-year-old Darryl Hickman.

Sol Siegel was the producer.

*Previewed at the Pantages Theatre, Hollywood, where the audience laughed loudly and almost incessantly. Reviewer's Rating: Excellent.*—THALIA BELL.

Release date, Sept., 1945. Running time, 90 min. PCA No. 10868. Adult audience classification.
Corliss Archer.....Shirley Temple
Dexter Franklyn.....Jerome Courtland
Walter Abel, Katharine Alexander, Robert Benchley, Porter Hall, Edna Holland, Virginia Welles, Tom Tully, Mary Phillips, Darryl Hickman, Scott McKay, Scott Elliott, Kathryn Card.

## Apology for Murder

***PRC*—Murder for Profit**

Producer Sigmund Neufeld and Director Sam Newfield have ventured out of their usual field to undertake a melodrama in the style of Paramount's "Double Indemnity," which this picture closely resembles in plot, characterization and technique.

Ann Savage, in this case, is the mercenary young woman who enlists the aid of her lover to kill her husband in order to obtain his money. Hugh Beaumont is her partner-in-crime, a weak-willed newspaper reporter addicted to the use of alcohol. Together they concoct what they intend to be a perfect crime, but bungle the performance so badly that an innocent man becomes convicted of the murder.

Charles D. Brown, in a role similar to that played by Edward G. Robinson in "Double Indemnity," portrays the newspaper editor whose skilled detection finally breaks the case, though he is unaware of the identity of the killer. The climax is reached when Hugh Beaumont finally kills his partner-in-crime, after she has shot him with the same thought in mind. Bleeding copiously, he drags himself to his office, where he types out his confession, and dies.

Fred Myton is credited with the screenplay and the original story.

*Seen in a Hollywood projection room. Reviewer's Rating: Average.*—T. B.

Release date, Sept. 27, 1945. Running time, 66 min. PCA No. 10788. Adult audience classification.
Toni Kirkland.....Ann Savage
Kenny Blake.....Hugh Beaumont
Ward McKee.....Charles D. Brown
Russell Hicks, Pierre Watkins, Bud Buster, Norman Willis, Eva Novak, Archie Hall, Elizabeth Valentine, Henry Hall, Wheaton Chambers, George Sherwood.

## Gangs of the Waterfront

***PRC (1944-45)*—Rackets Drama**

This is another story on rackets and gangsters and the local police force's attempts to eradicate them. The picture has been made with an eye on neighborhood houses patronized by action fans. Those who are not too particular about logical story developments and are willing to overlook obvious plot construction faults should enjoy it.

The rackets this time are centered about New York's waterfront, dominated by Robert Armstrong whose taxidermist, by a strange coincidence, looks exactly like him. When the gangster winds up in a hospital following an auto accident, the taxidermist, seeking revenge, because that gang was responsible for his brother's death poses as the chief hoodlum to get all the evidence needed for one grand conviction. He fools all but the gangster's sweetheart, Marian Martin, but she acts too late to do much good. Armstrong is all right in the dual role, and Stephanie Bachelor is attractive as the taxidermist's romantic interest.

George Blair, associate producer and director, contributes a routine job. Sam Fuller penned the original story, prepared for the screen by Albert Beich.

*Seen at the La Salle theatre, Chicago, where a predominantly male audience watched it with interest. Reviewer's Rating: Fair.*—SAM HONIGBERG.

Release date, July 3, 1945. Running time, 56 minutes. PCA 10669. General audience classification.
Dutch Malone and Peter Winkly.....Robert Armstrong
Jane Rodgers.....Stephanie Bachelor
Martin Kosleck, Marian Martin, William Forrest, Wilton Graff, Eddie Hall.

## Come Out Fighting

***Monogram (1944-45)*—Puns and Punches**

As the title promises, Leo Gorcey and the East Side Kids are given ample opportunity to exhibit their commotion-rousing antics. The film, a routine specimen in the Monogram series, bounces along in slapstick fashion, garnering most of its laughs from Mr. Gorcey's laceration of the King's English.

Earle Snell's screenplay has the gang training for an inter-borough boxing tournament when they discover that the naive son of a police commissioner is about to become embroiled in the machinations of rivaling gamblers. Never ones to look the other way when civic duty calls, the kids plunge forthright to the rescue.

Among the supporting players who help make the film entertaining are Johnny Duncan, the commissioner's son, who redeems himself by winning the boxing bout for the club, and June Carlson,

who holds up the slight feminine angle.

William Beaudine's direction keeps the pace brisk; Sam Katzman and Jack Dietz produced.

*Seen at the New York theatre on Broadway, where an afternoon audience expressed modest enjoyment. Reviewer's Rating: Fair.* — MANDEL HERBSTMAN.

Release date, November 1, 1945. Running time, 62 min. PCA No. 10773. General audience classification.

Muggs ..... Leo Gorcey
Glimpy ..... Huntz Hall
Billy Benedict, Gabriel Dell, June Carlson, Amelita Ward, Addison Richards, Johnny Duncan, George Meeker, Fred Kelsy, Douglas Wood, Milton Kibbee.

## First Yank Into Tokyo

***RKO Radio*—Atomic Exploitation**

By re-shooting a couple of sequences, so expertly as to leave no hint of revision, RKO Radio has transformed this war melodrama into the hottest thing on film, in the exploitation sense—the first entertainment picture to feature the Atomic Bomb. Tha's the way to bill it—and billing's what it's for—and it can be billed with confidence that the story deals directly, if fictionally, with the daring and doing that resulted in the development and use of the war-ending weapon.

Tom Neal and Barbara Hale are the best names in the picture, which had been headed for modest yield before atomizing became a major factor in world thinking. They and the others perform nicely a melodramatic tale about an American soldier who is smuggled into Japan and poses as a Japanese in order to establish contact with an imprisoned American soldier-scientist who holds in his memory an essential part of a secret-weapon formula.

In the revision, this secret weapon has become the Atomic Bomb.

The story, an original by J. Robert Bren and Gladys Atwater, put into script form and produced by Bren, might have seemed over-imaginative before the discovery of the Atomic Bomb came along but doesn't by any means seem so now.

Director Gordon Douglas contributed much to the impact of the picture by extracting maximum acting values from a cast made up of secondary players.

*Previewed at studio. Reviewer's Rating: Commercial, good.*—WILLIAM R. WEAVER.

Release Date Not Set. Running time, 82 minutes. PCA certificate number 10749. General Audience Classification.

Tom Neal ..... Major Ross
Barbara Hale ..... Abbey Drake
Mark Cramer ..... Lewis Jardine
Michael St. Angel, Richard Loo, Keye Luke, Clarence Lung, Leonard Strong, Paul Fung, Key Chang, Benson Fong.

*(Reprinted from last week's* HERALD.)

## Isle of the Dead

***RKO Radio*—Mystery and Drama**

Boris Karloff stars in this exciting mystery-drama. The setting is a small burial island off the coast of Greece. The atmosphere is created to some extent by the photography which is dark and at times one can perceive only shadows of the characters. The screenplay, which is the result of the combined efforts of Ardel Wray and Josef Mischel, is eerie and strange.

Karloff as a Greek general in the Balkan War visits the island where his wife was buried 15 years before, accompanied by an American newspaperman, played by Marc Cramer. On arrival at the island they find the coffins empty and set out in search of the violators. They become guests of an archaeologist whose household is dominated by superstition. Evidence of a plague occur and the general assumes authority in an attempt to keep the disease from his soldiers. All those on the island are forced to remain.

The general believes that Thea, portrayed by Ellen Drew, is a vampire whose soul is evil and endeavors to kill her for the good of the rest of the group. After hair-raising incidents of a woman being entombed alive and then plunging to her death from a cliff, and several gruesome murders, the newspaperman and Thea, freed from the plague, leave the island of horrors.

Some of these incidents may frighten the children, but it is a mystery-drama that is well done and should more than satisfy film-goers interested in this type of entertainment. Val Lewton produced and Mark Robson directed.

*Seen in the home office projection room. Reviewer's Rating: Good.—M. R. Y.*

Release date, Block 2. Running time, 72 min. PCA No. 10319. Adult audience classification.

General ..... Boris Karoff
Thea ..... Ellen Drew
Oliver ..... Marc Cramer
Katherine Emery, Halene Thimig, Alan Napier, Jason Robards, Ernst Dorian, Skelton Knaggs, Sherry Hall.

*(Reprinted from last week's* HERALD.)

# SHORT SUBJECTS

## Palestine Question (20th-Fox)

*March of Time*

On the Palestine question, long a seething one, March of Time editors have thrown a searching light. In smooth, swift fashion, the film story of the crisis unfolds comprehensively, from the period of 1917, when Lord Allenby conquered the Holy Land, to the present day in which a Free Palestine is part of the new British Labor Party's platform. Presented graphically and reliably are the Zionist demands for the establishment of an independent Jewish state, and the strident opposition of the Arabs.

In vivid photography, Jewish accomplishments in Palestine are revealed, from the restoration of arid desert wastes to fertility, to the cultural progress and medical and scientific achievements.

As timely as a late news bulletin and enhanced by crisp, informative narration, the subject seems assured of widespread interest.

*Release date, September 7, 1945* — *16½ minutes*

## SECRET AGENT X-9 (Univ.)

*Chapter Play*

A brisk and exciting serial based upon the newspaper cartoon strip of the same name has been turned out by Universal. There are thirteen chapters, all but the last of which, needless to say, culminate with Lloyd Bridges, in the title role, confronted with almost certain death at the hands of the Japanese whose own secret agents he has been pitted against by the United States Government. Each of those twelve will afford the youngsters attractive entertainment and serve to bring them back the following week for more of Bridges' adventures. Direction by Ray Taylor and Lewis D. Collins shows up with a strong note of realism attached to the proceedings, convincingly acted out by a good cast including also Keye Luke, Jan Wiley, Victoria Horne, Samuel S. Hinds, Cy Kendall, Jack Overman and others.

The screen play written by Joseph O'Donnell and Patricia Harper, from an original story by the former, has for its main setting a tiny privately-owned, Japanese dominated island off the coast of China. Morgan B. Cox produced. Each of the thirteen chapters will run 20 minutes.

## YOU HIT THE SPOT (Par.)

*Musical Parade* (FF4-6)

Johnny Coy, a night-club dancing star, and Noel Neill and Ann Doran, songstresses, are a hit at the Olympian Club. Noel is in love with Johnny but he doesn't realize it. During a rehearsal the club is struck by lightning and Johnny is knocked out. Dreaming he is on Mt. Olympus, he meets all the Greek gods and goddesses and believes he and the band have been sent to entertain them. Here he also meets Echo, who strangely resembles Noel, and he falls in love. Awakening from the shock finally, he realizes his love for Muriel.

*Release date, August 17, 1945* — *20 minutes*

## SHAPE AHOY (Par.)

*Popeye* (E4-4)

Popeye and Bluto on a tropical isle are enjoying the life of ease in a bachelor's paradise, free from feminine entanglements. When a shipwrecked female makes a landing in the person of Olive Oyl, they pretend to brush her off at first. When she asks for food, their resolve weakens, and Popeye and Bluto, who swear they'll be pals to the end, decide that this is the end. Numerous hilarious situations spark the subject.

*Release date, April 27, 1945* — *7½ minutes*

# TABLOID REVIEWS

## Ziegfeld Follies

***MGM*—Spectacular Revue**

MGM, which has a habit of never sparing expense, forgot whatever final hesitation it may have had and pulled out all corks on "Ziegfeld Follies." The end result is a magnificent production, breathtakingly filmed, fluctuating in values—the fate of most revues—but by sheer weight in starring and visual assets an unquestioned box-office success of considerable proportions.

Revues do not have stories and "Ziegfeld Follies" stands by tradition. The closest to a connecting thread shows William Powell as Florenz Ziegfeld in an imaginary heaven reliving his Broadway successes. Once the excuse is provided through a clever use of Bunin's Puppets depicting Ziegfeld stars such as Fanny Brice, Marilyn Miller, Eddie Cantor and others, the revue actually sets sail.

One number has Lucille Ball serving as a ballet master. Among other numbers are a water ballot featuring Esther Williams, Keenan Wynn in a telephone skit, James Melton and Marion Bell in a duet from "La Traviata," Victor Moore and Edward Arnold in a comedy skit. Fred Astaire and Lucille Bremer appear in two numbers. Lena Horne sings "Love." Red Skelton does a television and Judy Garland delivers a memorable sequence. Vincent Minnelli directed.

*Reviewer's Rating: Excellent.*

William Powell, Judy Garland, Lucille Ball, Virginia O'Brien, Esther Williams, Keenan Wynn, Gene Kelly, Fred Astaire, James Melton, Victor Moore, Edward Arnold, Lucille Bremer, Fanny Brice, Lena Horne, Red Skelton, Kathryn Grayson, William Frawley, Hume Cronyn, Marion Bell.

*Complete review published August 25, 1945, page 2610.*

## Duffy's Tavern

***Paramount*—A Natural, Insured**

How could a showman fail to do business with a picture that puts Ed Gardner and his Duffy's Tavern radio show on the screen in front of the millions who have known and relished it heretofore only by ear?

Even if anybody does operate a show shop in some sector of the world where radio doesn't penetrate, this presentation comes to exhibitors fully insured by the presence of the following in the cast: Bing Crosby, Betty Hutton, Paulette Goddard, Alan Ladd, Dorothy Lamour, Eddie Bracken, Brian Donlevy, Sonny Tufts, Veronica Lake, Arturo de Cordova, Cass Daley, Victor Moore, Diana Lynn, Marjorie Reynolds and Barry Sullivan.

In one division of the film, Gardner carries on in Duffy's Tavern the bumbling career of the barkeep who knows more words than syntax. In the other division are Crosby and the others putting on a stage show. It's a picture to be played for all it's worth.

*Reviewer's Rating, commercially: Excellent.*

Archie ..... Ed Gardner
Eddie ..... Eddie Green
Finnegan ..... Charles Cantor
Miss Duffy ..... Ann Thomas
Bing Crosby, etc., as per enumeration in second paragraph above.

*Complete review published August 25, 1945, page 2609.*

## State Fair

***20th Century-Fox*—On the Farm**

"State Fair" comes pretty close to being another "Oklahoma," only its locale is Iowa. The same music men who created "Oklahoma" songs, Richard Rodgers and Oscar Hammerstein, wrote the score for "State Fair." They turned out six songs, only two of which probably will make the Hit Parade.

Here is an eye-and-ear filling musical comedy based on Phil Stong's novel of Iowa farm life. The screen story, like that of the novel, is slight. But the audiences won't care much. This is the kind of picture which is strong on Technicolor and music appeal. The music and lyrics, plus the decor and costuming, will please the patrons.

*Reviewer's Rating: Good.*

Margy Frake ..... Jeanne Crain
Pat Gilbert ..... Dana Andrews
Pat Gilbert ..... Dick Haymes
Vivian Blaine, Charles Winninger, Fay Bainter, Donald Meek, Frank McHugh, Percy Kilbride.

*Complete review published August 25, 1945, page 2609.*

## Johnny Angel

***RKO Radio*—Melodrama**

This film exerts a curious spell, due in part to the relatively unfamiliar setting, and in part to the fact that its producer, William L. Pereira, and its director, Edwin L. Marin, are aware of the fact that the camera can put over a point in silence. Its makers have achieved mood and suspense through carefully accented moments of action, photographed in low key, against a background of seascape, fog and Spanish moss.

George Raft and Signe Hasso are the central characters in a screenplay reminiscent of "Casablanca" and "To Have and Have Not." Hoagy Carmichael is a taxicab driver, but he manages to get near a piano a couple of times, and when he's not playing, he's singing. Claire Trevor's portrayal of a steamship magnate's wife is convincing.

Raft boards a freighter drifting in the Gulf of Mexico, and finds the cargo safe, the ship intact, but apparently deserted. Bloodstains and a woman's shoe give mute testimony to some form of foul play. Raft sets out to find the owner of the shoe. His search takes him through the French Quarter, New Orleans, and there he learns what really happened aboard the freighter.

Steve Fisher wrote the screenplay, basing it on the Charles Gordon Booth serial, "Mr. Angel Comes Aboard." Frank Gruber did the adaptation. Leigh Harline and C. Bakaleinikoff deserve praise for the musical score, and mention must be made of the photography by Harry J. Wild.

*Reviewer's Rating: Good.*

Johnny Angel.....George Raft
Lilah.....Claire Trevor
Paulette.....Signe Hasso
Lowell Gilmore, Hoagy Carmichael, Marvin Miller, Margaret Wycherly, J. Farrell MacDonald, Mack Gray.

*Complete review published August 4, 1945, page 2577.*

## Dangerous Intruders

***PRC*—Melodrama**

In this murder-mystery, drama and suspense center about a homicidal maniac. A competent cast, strange situations and eerie and startling music set the scene for this mildly exciting picture.

Veda Ann Borg, portraying an unemployed actress, is struck by a car driven by Maxwell Ducane, played by Charles Arnt, and is taken to his home to recover. The actress discovers that Mr. Ducane is responsible for the death of his wife and her wealthy aunt. Finally the madman is killed in an automobile smashup following an attempt to kill Miss Borg. The story in parts is hardly plausible, but there is sufficient excitement to hold the attention of devotees of this type of film.

Martin Mooney is the associate producer, and Vernon Keys directed. The screenplay is by Martin M. Goldsmith, based on an original story by Philip MacDonald and F. Ruth Howard.

*Reviewer's Rating: Average.*

Max Ducane.....Charles Arnt
Jenny.....Veda Ann Borg
Richard Powers, Fay Helm, John Rogers, Jo Anne Marlowe, Helena P. Evans, Roberta Smith.

*Complete review published August 4, 1945, page 2578.*

## The Hidden Eye

***MGM*—Detective and Dog**

In 1942, MGM made "Eyes in the Night," a murder mystery which featured Edward Arnold as a blind detective, and the remarkable canine, Friday, as his seeing-eye dog. Now the pair is back again, in an exciting melodrama, which allows plenty of scope for the talents of both.

Arnold, relying upon deductive reasoning and a knowledge of the fine points of wrestling, rounds up the renegades who manage to escape Friday. Friday is a dog who opens doors with his teeth, pounces upon criminals and retrieves guns.

The screenplay is by George Harmon Coxe and based on characters created by Raynard Kendrick. Robert Sisk produced. Richard Whorf directed.

*Reviewer's Rating: Good.*

Duncan Hampton.....Edward Arnold
Jean Hampton.....Frances Rafferty
Phillip Treadway.....Ray Collins
Paul Langton, William Phillips, Thomas Jackson, Morris Ankrum, Robert Lewis, Frances Pierlot.

*Complete review published July 28, 1945, page 2565.*

## TABLOID REVIEWS

***Reviews appearing on pages 2638 and 2639 are condensed versions of reviews of 1945-46 product appearing in Product Digest prior to the issue of September 1, 1945. They are carried for their reference value.***

## Pride of the Marines

***Warners*—Post-War Problems**

Based on the true story of the life of Private Al Schmid of the U. S. Marine Corps, this soberly-presented film touches by means of many digressions upon such subjects as post-war unemployment, future world peace and racial equality. The result is not particularly cheerful, but for those fans who don't mind a little straight thinking along with their entertainment, it should prove satisfactory.

John Garfield, as Private Schmid, handles a difficult assignment skillfully. The story adapted by Marvin Borowsky from a book by Roger Butterfield starts just before Pearl Harbor, and presents Schmid as a self-confident, fun-loving lad who works in a Philadelphia factory, and who is determined to remain a bachelor. Then he meets Eleanor Parker, cast as the girl who makes him change his mind.

After Pearl Harbor, Schmid enlists in the Marine Corps, distinguishes himself on Guadalcanal, and is blinded by a Jap grenade. Stubbornly refusing to accept his disability, he becomes bitter and refuses to tell the girl he loves about his blindness. It is only in the last five minutes of the film that the girl manages to convince him that her need for him is as great as his need for her, and that he must face the problem of his handicap like a man.

This picture was given careful production by Jerry Wald, and Delmar Daves' direction overcomes its excessive length.

*Reviewer's Rating: Good.*

Al Schmid.....John Garfield
Ruth Hartley.....Eleanor Parker
Lee Diamond.....Dane Clark
John Ridgely, Rosemary DeCamp, Ann Doran, Ann Todd, Warren Douglas, Don McGuire, Tom D'Andrea, Rory Mallinson, Stephen Richards, Anthony Caruso, Maroni Olsen, Dave Willock, John Sheridan.

*Complete review published August 11, 1945, page 2589.*

## The Lost Weekend

***Paramount*—Dipsomania**

Charles R. Jackson's provocative novel of a dipsomaniac was not pleasant. Neither is the picture so graphically made from the story by Billy Wilder and Charles Brackett. "The Lost Weekend" has power, suspense, intelligence and a performance by Ray Milland which unquestionably will rate him serious consideration for the 1945 Academy Award.

Emerging from the script jointly written by the director and producer is a faithful translation of the book with the exception of the ending. Milland as Don Birnham, congenital drunk, is as pitiful a figure on the screen as he was on the printed page.

The situations find him fighting his craving in some of his calmer moments, then yielding. When he succumbs nothing stands in his way. He pilfers money left for the housemaid, tries to sell his typewriter, attempts to steal a pocketbook in a cocktail bar. Finally, he pawns his girl's coat to re-purchase a gun. The girl persuades him not to shoot himself and he hits the sawdust trail. The redemption is not altogether convincing and cuts into the structure of stern and hard realism that goes before.

There is a fine supporting cast in which Jane Wyman, Philip Terry and Howard da Silva are prominent.

*Reviewer's Rating: Excellent in its drama; uncertain for its box office draw.*

Don Birnham.....Ray Milland
Helen St. James.....Jane Wyman
Wick Birnham.....Philip Terry
Howard da Silva, Doris Dowling, Frank Faylen, Mary Young, Anita Bolster, Lillian Fontaine, Lewis L. Russell, Frank Orth.

*Complete review published August 18, 1945, page 2597.*

## Dangerous Partners

***MGM*—Mystery Melodrama**

The solution to this tangled mystery may be a little outdated but there are murders and intrigue enough for sustained interest, and an attractive cast of performers for exploitation. James Craig, Signe Hasso and Edmund Gween share billing honors. The story turns out to be another Nazi plot.

Marion Parsonnet wrote the screenplay from Edmund L. Hartman's adaptation of an original story by Oliver Weld Bayer.

Arthur L. Field mounted the production in a style well above the program bracket. E. L. Cahn directed.

*Reviewer's Rating: Average.*

Jeff Caighn.....James Craig
Carola Ballister.....Signe Hasso
Edmund Gwenn, Audery Totter, Mabel Paige, John Warburton, Henry O'Neill, Grant Withers.

*Complete review published August 4, 1945, page 2578.*

## Song of Old Wyoming

***PRC*—Western in Color**

With this first of six Westerns to be produced in Cinecolor by Robert Emmett, who also directed it, PRC places in exhibitors' hands an exploitation item which progressives may expect to use to advantage. There can be no question of the fact that a step ahead has been taken.

Eddie Dean and Al La Rue are the players given most responsibility in point of story interest, the former singing three songs in the course of the picture. Jennifer Holt has the feminine lead and Emmett Lynn handles the comedy with proficiency.

Frances Kavanaugh's original screenplay concerns efforts of a villainous faction in Wyoming territory to thwart that region's ultimately successful achievement of Statehood.

*Reviewer's Rating: Average.*

Eddie Read.....Eddie Dean
Sarah Padden, Al La Rue, Jennifer Holt, Emmett Lynn, Ray Elder, John Carpenter, Ian Keith, Lee Bennett, Bob Barron, Horace Murphy.

*Complete review published August 18, 1945, page 2597.*

## Mamma Loves Papa

***RKO Radio*—Leon Errol Solo**

Showmen whose customers line up for Leon Errol can inform them with accuracy that this hour-long comedy gives them 60 minutes of him. The picture is all Errol and nothing more.

The principal scene is a country estate where the star, invited as a weekend guest, becomes intoxicated and entertains with the alcoholic antics for which he's become almost legendary.

The script is by Charles Roberts and Monte Brice, and Ben Stoloff produced for the executive producer Sid Rogell. Frank Strayer directed.

*Reviewer's Rating: Fair.*

Wilber Todd.....Leon Errol
Elizabeth Risdon, Edwin Maxwell, Emory Parnell, Paul Harvey, Charlotte Wynters, Ruth Lee, Lawrence Tierney.

*Complete review published August 4, 1945, page 2578.*

## Follow That Woman

***Paramount*—Melodrama**

Plotting that avoids pitfalls of formula and convenience is combined with names that mean business to lift this melodrama from the Pine-Thomas anvil above par for the shop. William Gargan, Nancy Kelly and Ed Gargan, directed by Lew Landers, make each of the film's 69 minutes count.

Gargan portrays the head of a detective agency furloughed for a week to find out why his wife is being shot at by gangsters. It turns out she has continued in his absence to solve the mystery of a nightclub murder. Suspicion rests on four suspects until Gargan, with his furlough about to expire, solves the mystery.

*Reviewer's Rating: Good.*

Sam Boone.....William Gargan
Nancy Boone.....Nancy Kelly
Ed Gargan, Regis Toomey, Don Costello, Byron Barr, Pierre Watkin, Audrey Young.

*Complete review published August 25, 1945, page 2611.*

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

(•) before the title indicates 1944-45 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2630 and 2631, issue of September 1, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2629, issue of Sept. 1, 1945.

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABBOTT and Costello in Hollywood | MGM | Bl. 13 | Bud Abbott-Lou Costello | Oct.,'45 | 84m | Aug. 25,'45 | 2631 | .... | .... |
| Abilene | UA | .... | Randolph Scott-Ann Dvorak | Not Set | .... | ..... | .... | 2628 | .... |
| •Adventures of Rusty (formerly Rusty) | Col. | .... | Ted Donald-Conrad Nagel | Sept. 6,'45 | .... | ..... | .... | 2467 | .... |
| •Affairs of Susan, The | Par. | 4421 | Joan Fontaine-George Brent | May 25,'45 | 113m | Mar. 31,'45 | 2381 | 2242 | 2523 |
| •Agitator, The (British) | Br. Natl.-Anglo | .... | Billy Hartnell-Mary Morris | Not Set | 95m | Mar. 17,'45 | 2361 | .... | .... |
| Allotment Wives, Inc. | Mono. | .... | Kay Francis-Paul Kelly | Nov. 17,'45 | .... | ..... | .... | 2555 | .... |
| Along Came Jones | RKO | 681 | Gary Cooper-Loretta Young | Special | 90m | June 23,'45 | 2627 | 2278 | 2616 |
| American Guerrilla | 20th-Fox | .... | John Payne-Linda Darnell | Mar.,'46 | .... | ..... | .... | .... | .... |
| •Anchores Aweigh (color) | MGM | 531 | Gene Kelly-Frank Sinatra | Aug.,'45 | 140m | July 21,'45 | 2553 | 2142 | .... |
| And Then There Were None | 20th-Fox | .... | Barry Fitzgerald-Walter Huston | Oct.,'45 | 99m | July 14,'45 | 2626 | .... | .... |
| Angel Comes to Brooklyn, An | Rep. | .... | Kaye Dowd-Robert Duke | Not Set | | | | 2384 | ... |
| Apology for Murder | PRC | .... | Ann Savage-Hugh Beaumont | Sept. 27,'45 | 66m | Sept. 8,'45 | 2637 | 2418 | .... |
| Arson Squad | PRC | .... | Frank Albertson-Robert Armstrong | Sept. 11,'45 | 64m | July 21,'45 | 2631 | 2467 | .... |
| •BACK to Bataan | RKO | 523 | John Wayne-Philip Ahn | Block 5 | 97m | June 2,'45 | 2477 | 2242 | 2616 |
| Bandit of Sherwood Forest | Col. | .... | Cornel Wilde-Anita Louise | Not Set | .... | ..... | .... | 2434 | |
| Bandits of the Badlands | Rep. | .... | Sunset Carson-Peggy Stewart | Sept. 14,'45 | .... | ..... | .... | 2628 | .... |
| •Beautiful Cheat, The | Univ. | 9044 | Noah Beery, Jr.-Bonita Granville | July 20,'45 | 59m | July 21,'45 | 2554 | 2384 | .... |
| •Bedside Manner | UA | .... | Ruth Hussey-John Carroll | June 22,'45 | 79m | June 16,'45 | 2498 | 2250 | 2616 |
| Behind City Lights | Rep. | .... | Lynne Roberts-William Terry | Not Set | | | | 2418 | |
| Bell for Adano, A | 20th-Fox | 601 | Gene Tierney-John Hodiak | Aug.,'45 | 103m | June 23,'45 | 2627 | 2242 | 2616 |
| •Belle of the Yukon (color) | RKO | 583 | Randolph Scott-Gypsy Rose Lee | Special | 84m | Dec. 2,'44 | 2201 | 1835 | 2406 |
| •Bells of Rosarita | Rep. | 442 | Roy Rogers-Gabby Hayes | June 19,'45 | 68m | May 19,'45 | 2453 | 2403 | .... |
| Bells of St. Mary's, The | RKO | .... | Bing Crosby-Ingrid Bergman | Not Set | .... | ..... | .... | 2434 | ... |
| •Between Two Women | MGM | 518 | Van Johnson-Lionel Barrymore | Mar.,'45 | 81m | Dec. 23,'44 | 2238 | 2142 | 2523 |
| •Bewitched | MGM | 530 | Phyllis Thaxter-Edmund Gwenn | July,'45 | 66m | June 23,'45 | 2510 | 2310 | .... |
| •Beyond the Pecos | Univ. | 9083 | Rod Cameron-Eddie Dew | Apr. 27,'45 | 59m | ..... | .... | 2354 | ... |
| Big Shore Leave | MGM | .... | Clark Gable-Greer Garson | Not Set | .... | ..... | .... | 2628 | .... |
| Big Sleep, The | WB | .... | Humphrey Bogart-Lauren Bacall | Not Set | .... | ..... | .... | 2230 | ... |
| Blazing the Western Trail | Col. | .... | Charles Starrett-Tex Harding | Sept. 20,'45 | .... | ..... | .... | 2543 | .... |
| Blithe Spirit (British) | UA | .... | Rex Harrison-Constance Cummings | Not Set | 96m | Apr. 28,'45 | 2627 | .... | .... |
| •Blonde from Brooklyn | Col. | 6036 | Robert Stanton-Lynn Merrick | June 21,'45 | 65m | June 30,'45 | 2521 | 2403 | .... |
| •Blonde Ransom | Univ. | 9042 | Donald Cook-Virginia Grey | June 15,'45 | 68m | June 9,'45 | 2486 | 2310 | .... |
| •Blood on the Sun | UA | .... | James Cagney-Sylvia Sidney | June 15,'45 | 94m | May 5,'45 | 2433 | 2230 | 2616 |
| •Body Snatcher, The | RKO | 517 | Boris Karloff-Bela Lugosi | Block 4 | 77m | Feb. 17,'45 | 2318 | 2310 | 2567 |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | | ..... | .... | 2230 | .... |
| Border Bad Men | PRC | .... | Buster Crabbe-Al St. John | Oct. 10,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| •Boston Blackie Booked on Suspicion | Col. | 6031 | Chester Morris-Lynn Merrick | May 10,'45 | 67m | May 12,'45 | 2445 | 2368 | .... |
| •Boston Blackie's Rendezvous | Col. | .... | Chester Morris-Nina Foch | July 5,'45 | .... | ..... | .... | 2467 | .... |
| •Both Barrels Blazing | Col. | 6207 | Charles Starrett | May 17,'45 | 58m | May 26,'45 | 2465 | 2403 | .... |
| Boy, a Girl and a Dog | Frank | .... | Jerry Hunter-Sharyn Moffett | Not Set | .... | ..... | .... | 2230 | ... |
| •Brewster's Millions | UA | .... | Dennis O'Keefe-Helen Walker | Apr. 7,'45 | 79m | Mar. 17,'45 | 2361 | 2142 | 2616 |
| •Brighton Strangler, The | RKO | 522 | John Loder-Rose Hobart | Block 5 | 67m | May 5,'45 | 2433 | 2142 | 2523 |
| •Bullfighters, The | 20th-Fox | 525 | Laurel and Hardy | May,'45 | 61m | Apr. 14,'45 | 2402 | 2279 | ... |
| •CALL of the Wild (Reissue) | 20th-Fox | 523 | Clark Gable-Loretta Young | June 15,'45 | 81m | May 4,'35 | 2350 | .... | . |
| Captain Eddie | 20th-Fox | 604 | Fred MacMurray-Lynn Bari | Sept.,'45 | 107m | June 23,'45 | 2626 | 2259 | 2616 |
| •Captain Kidd | UA | .. | Charles Laughton-Randolph Scott | Aug. 24,'45 | 89m | Aug. 4,'45 | 2577 | 2353 | .... |
| Captain Tugboat Annie | Rep. | .... | Jane Darwell-Edgar Kennedy | Not Set | | | | 2403 | .. |
| Caribbean Mystery | 20th-Fox | 605 | James Dunn-Sheila Ryan | Sept.,'45 | 65m | July 21,'45 | 2626 | 2366 | .... |
| Centennial Summer (color) | 20th-Fox | .... | Linda Darnell-William Eythe | June,'46 | .... | ..... | .... | .... | .... |
| •Cheaters, The | Rep. | 421 | Joseph Schildkraut-Billie Burke | July 15,'45 | 87m | July 7,'45 | 2533 | 2454 | .... |
| •Chicago Kid, The | Rep. | 417 | Don Barry-Lynne Roberts | June 29,'45 | 68m | Feb. 17,'45 | 2319 | 2279 | .... |
| •China Sky | RKO | 519 | Randolph Scott-Ruth Warrick | Block 4 | 78m | Apr. 21,'45 | 2413 | 2216 | 2616 |
| •China's Little Devils | Mon. | .... | Harry Carey-Paul Kelly | July 21,'45 | 75m | May 5,'45 | 2433 | 1994 | |
| •Christmas in Connecticut | WB | 420 | Barbara Stanwyck-Dennis Morgan | Aug. 11,'45 | 101m | July 21,'45 | 2553 | 2142 | 2616 |
| Cinderella Jones | WB | .... | Joan Leslie-Robert Alda | Feb. 23,'46 | .... | ..... | .... | 1746 | .... |
| •Circumstantial Evidence | 20th-Fox | 519 | Michael O'Shea-Lloyd Nolan | Mar.,'45 | 67m | Feb. 17,'45 | 2317 | 2242 | .... |
| •Cisco Kid in Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | .... | .... |
| Claudia and David | 20th-Fox | .... | Gene Tierney-Cornel Wilde | Sept.,'46 | .... | ..... | .... | .... | .... |
| •Clock, The | MGM | 524 | Judy Garland-Robert Walker | May,'45 | 90m | May 24,'45 | 2374 | 2142 | 2616 |
| Club Havana | PRC | .... | Tom Neal-Margaret Lindsay | Not Set | .... | ..... | .... | 2555 | .... |
| Cluny Brown (color) | 20th-Fox | .... | Jennifer Jones-Charles Boyer | Apr.,'46 | .... | ..... | .... | .... | .... |
| •Colonel Blimp (British) (color) | UA | .... | Anton Walbrook-Roger Livesey | May 4,'45 | 147m | Mar. 24,'45 | 2373 | .... | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Col. Effingham's Raid | 20th-Fox | .... | Charles Coburn-Joan Bennett | Nov.,'45 | .... | ..... | .... | 2259 | .... |
| Colorado Pioneers | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| •Come Out Fighting | Mono. | .... | Leo Gorcey-Huntz Hall | Nov. 1,'45 | 62m | Sept. 8,'45 | 2637 | 2366 | .... |
| Concerto | Rep. | .... | Mira Ouspenskaya-Philip Dorn | Not Set | .... | ..... | .... | 2628 | .... |
| •Conflict | WB | 418 | Humphrey Bogart-Alexis Smith | June 30,'45 | 86m | June 16,'45 | 2497 | 1456 | 2523 |
| •Corn Is Green, The | WB | 419 | Bette Davis-John Dall | July 21,'45 | 114m | Mar. 31,'45 | 2381 | 2007 | .... |
| •Corpus Christi Bandits | Rep. | 465 | Allan Lane-Helen Talbot | Apr. 20,'45 | 55m | May 12,'45 | 2445 | 2353 | .... |
| •Counter-Attack | Col. | 6006 | Paul Muni-Marguerite Chapman | Apr. 26,'45 | 89m | Apr. 7,'45 | 2393 | 2216 | 2616 |
| Crime Doctor's Warning | Col. | .... | Warner Baxter-Dusty Anderson | Not Set | .... | ..... | .... | 2543 | .... |
| •Crime, Inc. | PRC | .... | Leo Carrillo-Tom Neal | Apr. 15,'45 | 76m | Feb. 10,'45 | 2309 | 2216 | 2455 |
| Crimson Canary, The | Univ. | .... | Noah Beery, Jr.-Lois Collier | Not Set | .... | ..... | .... | 2467 | .... |
| Cross My Heart | Para. | .... | Betty Hutton-Sonny Tufts | Not Set | .... | ..... | .... | 2418 | .... |
| DANGER Signal | WB | .... | Faye Emerson-Zachary Scott | Oct. 6,'45 | .... | ..... | .... | 2555 | .... |
| Dangerous Intruder | PRC | .... | Charles Arnt-Veda Ann Borg | Sept. 21,'45 | 61m | Aug. 4,'45 | 2578 | 2418 | .... |
| Dangerous Partners | MGM | Bl. 13 | James Craig-Signe Hasso | Oct.,'45 | 74m | Aug. 4,'45 | 2578 | 2555 | .... |
| Dark Corner | 20th-Fox | .... | .... .... | July,'46 | .... | ..... | .... | .... | .... |
| •Delightfully Dangerous | UA | .... | Ralph Bellamy-Connie Moore | Mar. 31,'45 | 93m | Mar. 3,'45 | 2388 | 2250 | 2616 |
| Detour | PRC | .... | Ann Savage-Tom Neal | Not Set | .... | ..... | .... | 2543 | .... |
| Devotion | WB | .... | Olivia de Havilland-Ida Lupino | Nov. 24,'45 | .... | ..... | .... | 2216 | .... |
| •Diamond Horseshoe (color) | 20th-Fox | 524 | Betty Grable-Dick Haymes | May,'45 | 104m | Apr. 14,'45 | 2401 | 2092 | 2616 |
| •Dillinger | Mono. | .... | Elisha Cook, Jr.-Lawrence Tierney | Mar. 2,'45 | 72m | Mar. 17,'45 | 2361 | 2166 | 2455 |
| •Divorce | Mono. | .... | Kay Francis-Bruce Cabot | Sept. 1,'45 | 71m | May 26,'45 | 2465 | 2353 | ... |
| •Docks of New York | Mono. | .... | Gloria Pope-East Side Kids | Mar. 9,'45 | 62m | Feb. 24,'45 | 2329 | 2279 | .... |
| Doll Face | 20th-Fox | .... | Carmen Miranda-Perry Como | Jan.,46 | .... | ..... | .... | 2628 | .... |
| Dolly Sisters, The (color) | 20th-Fox | .... | Betty Grable-John Payne | Nov.,'45 | .... | ..... | .... | 2384 | .... |
| •Don Juan Quilligan | 20th-Fox | 527 | William Bendix-Joan Blondell | June,'45 | 75m | June 9,'45 | 2486 | 2354 | .... |
| Dragonwyck (color) | 20th-Fox | .... | Gene Tierney-Vincent Price | Dec.,'45 | .... | ..... | .... | 2403 | .... |
| Duel in the Sun (color) | UA | .... | Jennifer Jones-Joseph Cotten | Not Set | .... | ..... | .... | 2366 | .... |
| Duffy's Tavern | Para. | .... | Ed Gardner-Bing Crosby & Guests | Not Set | 98m | Aug. 25,'45 | 2638 | 2230 | .... |
| •EARL Carroll Vanities | Rep. | 413 | Dennis O'Keefe-Constance Moore | Apr. 5,'45 | 91m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| Early to Wed (color) | MGM | .... | Lucille Ball-Van Johnson | Not Set | .... | ..... | .... | 2366 | .... |
| •East Side of Heaven (Reissue) | Univ. | 9097 | Bing Crosby-Joan Blondell | June 15,'45 | 90m | Apr. 8,'39 | .... | .... | .... |
| •Easy to Look at | Univ. | 9045 | Gloria Jean-Kirby Grant | Aug. 10,'45 | 65m | Aug. 11,'45 | 2589 | 2418 | .... |
| Enchanted Forest (color) | PRC | .... | Edmund Lowe-Brenda Joyce | Not Set | .... | ... ..... | .... | 2279 | .... |
| Enchanted Voyage, The (color) | 20th-Fox | .... | John Payne-June Haver | Mar.,'46 | .... | ..... | .... | 2499 | .... |
| •Enemy of the Law | PRC | .... | Dave O'Brien-Tex Ritter | May 7,'45 | 63m | Mar. 10,'45 | 2350 | .... | .... |
| •Escape in the Desert | WB | 416 | Helmut Dantine-Philip Dorn | May 19,'45 | 79m | Apr. 28,'45 | 2425 | 2092 | 2523 |
| •Escape in the Fog | Col. | 6037 | William Wright-Nina Foch | Apr. 5,'45 | 62m | May 19,'45 | 2453 | 2310 | .... |
| •Eve Knew Her Apples | Col. | 6026 | Ann Miller-William Wright | Apr. 12,'45 | 64m | Apr. 28,'45 | 2426 | 2007 | .... |
| FALCON in San Francisco | RKO | 603 | Tom Conway-Rita Corday | Block 1 | 65m | July 21,'45 | 2626 | 2366 | .... |
| Fallen Angel | 20th-Fox | 603 | Alice Faye-Dana Andrews | Jan.,'46 | .... | ..... | .... | 2454 | .... |
| •Fashion Model | Mono. | .... | Robert Lowery-Marjorie Weaver | Mar. 2,'45 | 61m | Apr. 7,'45 | 2394 | 2230 | .... |
| Fatal Witness, The | Rep. | .... | Evelyn Ankers-Richard Fraser | Not Set | .... | .... | .... | 2467 | ... |
| Fighting Bill Carson | PRC | .... | Buster Crabbe-Al St. John | Oct. 31,'45 | 55m | Sept. 1,'45 | 2625 | 2543 | .... |
| •Fighting Guardsman, The | Col. | 6010 | Willard Parker-Anita Louise | May 24,'45 | 83m | Sept. 1,'45 | 2625 | 2278 | 2523 |
| First Yank Into Tokyo | RKO | .... | Tom Neal-Barbara Hale | Not Set | 82m | Sept. 8,'45 | 2638 | 2366 | .... |
| •Flame of Barbary Coast | Rep. | 415 | John Wayne-Ann Dvorak | May 28,'45 | 91m | Apr. 21,'45 | 2113 | 1994 | 2616 |
| •Flame of the West | Mono. | .... | Johnny Mack Brown-Raymond Hatton | June 9,'45 | 71m | May 19,'45 | 2453 | 2353 | .... |
| Flaming Bullets | PRC | .... | Tex Ritter-Dave O'Brien | Oct. 15,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Follow That Woman | Para. | .... | William Gargan-Nancy Kelly | Block 1 | 70m | Aug. 25,'45 | 2611 | 2543 | .... |
| Frontier Feud | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Oct. 27,'45 | .... | ..... | .... | 2628 | .... |
| Frontier Fugitives | PRC. | .... | Tex Ritter-Dave O'Brien | Sept. 1,'45 | 55m | July,21,'45 | 2627 | 2543 | .... |
| Frontier Gal | Univ. | .... | Rod Cameron-Yvonne De Carlo | Not Set | .... | ..... | .... | 2555 | .... |
| •Frozen Ghost, The | Univ. | 9032 | Lon Chaney-Evelyn Ankers | June 29,'45 | 61m | June 16,'45 | 2498 | 2259 | .... |
| Fugitive, The | Univ. | 508 | Basil Rathbone-Nigel Bruce | Oct. 26,'45 | .... | ..... | 2628 | .... | .... |
| GAME of Death, A (formerly Most Dangerous Game) | RKO | .... | John Loder-Audrey Long | Not Set | .... | ..... | ... | 2384 | .... |
| •Gangs of the Waterfront | Rep. | 422 | Robert Armstrong-Stephanie Bachelor | July 3,'45 | 56m | Sept. 8,'45 | 2637 | 2403 | .... |
| •Gangsters' Den | PRC | .... | Buster Crabbe-Al St. John | June 14,'45 | 55m | July 21,'45 | 2554 | 2543 | .... |
| •Gay Senorita, The | Col. | .... | Jinx Falkenburg-Jim Bannon | Aug. 9,'45 | 69m | Aug. 25,'45 | 2610 | 2543 | .... |
| •Gentle Annie | MGM | 523 | James Craig-Donna Reed | May,'45 | 80m | Dec. 23,'44 | 2238 | 2186 | 2523 |
| Geo. White's Scandals | RKO | 602 | Joan Davis-Jack Haley | Block 1 | 95m | Aug. 4,'45 | 2627 | 2366 | .... |
| •G.I. Honeymoon | Mono. | .... | Gale Storm-Peter Cookson | Apr. 6,'45 | 70m | Mar. 3,'45 | 2338 | 2131 | .... |
| Girl on the Spot | Univ. | .... | Lois Collier-Jess Barker | Not Set | .... | ..... | .... | 2467 | .... |
| Girls of Big House | Rep. | .... | Lynne Roberts-Richard Powers | Not Set | .... | ..... | .... | 2467 | .... |
| •God Is My Co-Pilot | WB | 414 | Dennis Morgan-Raymond Massey | Apr. 7,'45 | 88m | Mar. 3,'45 | 2338 | 2203 | 2523 |
| Great Day (British) | RKO | .... | Eric Portman-Flora Robson | Not Set | 80m | May 12,'45 | 2445 | .... | .... |
| •Great Flamarion, The | Rep. | .... | Erich Von Stroheim-Mary Beth Hughes | Mar. 30,'45 | 78m | Jan. 20,'45 | 2277 | 2250 | .... |
| •Great John L., The | UA | .... | Linda Darnell-Greg. McClure | June 29,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| Great Morgan, The | MGM | .... | Frank Morgan-Leon Ames | Not Set | .... | ..... | .... | 2628 | .... |
| •Guest Wife | UA | .... | Claudette Colbert-Don Ameche | July 27,'45 | 90m | July 28,'45 | 2565 | 2259 | .... |
| •Guy, a Gal, a Pal, A | Col. | 6034 | Lynn Merrick-Ross Hunter | Mar. 8,'45 | 63m | Mar. 17,'45 | 2361 | 2279 | .... |
| Guy Could Change, A | Rep. | .... | Allan Lane-Jane Frazee | Not Set | .... | ..... | .... | 2543 | .... |
| HALF-WAY House (Br.) | AFE | .... | Francoise Rosay-Tom Walls | Aug. 11,'45 | 88m | Aug. 11,'45 | 2589 | .... | .... |
| Harvey Girls (color) | MGM | .... | Judy Garland-John Hodiak | Not Set | .... | .... | .... | 2354 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | Not Set | .... | Dec. 2,'44 | 2626 | .... | .... |
| Her Highness and the Bellboy | MGM | Bl. 13 | Hedy Lamarr-Robert Walker | Oct.,'45 | 111m | July 14,'45 | 2631 | 2259 | .... |
| Hidden Eye, The | MGM | Bl. 12 | Edward Arnold-Frances Rafferty | Sept.,'45 | 70m | July 28,'45 | 2565 | 2353 | .... |
| •Hitchhike to Happiness | Rep. | 419 | Al Pearce-Dale Evans | July 16,'45 | 72m | Apr. 21,'45 | 2414 | 2250 | .... |
| Hold High the Torch (color) | MGM | .... | Elizabeth Taylor-Lassie-Edmund Gwenn | Not Set | .... | ..... | .... | 2216 | .... |
| Hold That Blonde (formerly Good Intentions) | Par. | .... | Eddie Bracken-Veronica Lake | Not Set | .... | ..... | .... | 2259 | ... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| •Hollywood and Vine | PRC | .... | James Ellison-Wanda McKay | Apr. 25,'45 | 60m | Mar. 10,'45 | 2349 | 2142 | .... |
| •Honeymoon Ahead | Univ. | 9028 | Allan Jones-Grace McDonald | May 11,'45 | 60m | May 5,'45 | 2433 | 2278 | .... |
| •Horn Blows at Midnight, The | WB | 415 | Jack Benny-Alexis Smith | Apr. 28,'45 | 78m | Apr. 7,'45 | 2393 | 1715 | 2616 |
| •Hotel Berlin | WB | 413 | Helmut Dantine-Faye Emerson | Mar. 17,'45 | 98m | Mar. 3,'45 | 2337 | 2250 | 2567 |
| Hotel Reserve (British) | RKO | .... | James Mason-Lucie Mannheim | Not Set | 89m | June 17,'44 | 2626 | .... | .... |
| •House of Fear | Univ. | 9025 | Basil Rathbone-Nigel Bruce | Mar. 16,'45 | 69m | Mar. 24,'45 | 2374 | 2250 | .... |
| House on 92nd St. (formerly Now It Can Be Told) | 20th-Fox | .... | William Eythe-Lloyd Nolan | Oct.,'45 | .... | ..... | .... | 2499 | .... |
| •I DIDN'T Do It (British) | Col. | .... | George Formby-Billy Caryl | July 23,'45 | 97m | July 14,'45 | 2542 | .... | .... |
| •Identity Unknown | Rep. | 414 | Richard Arlen-Cheryl Walker | Apr. 2,'45 | 71m | Apr. 7,'45 | 2393 | 2278 | .... |
| I Love a Bandleader | Col. | .... | Phil Harris-Leslie Brooks | Sept. 13,'45 | 70m | Aug. 18,'45 | 2597 | .... | .... |
| I'll Be Your Sweetheart (Br.) | GFD | .... | Margaret Lockwood-Vic Oliver | Not Set | 104m | July 21,'45 | 2554 | .... | .... |
| •I'll Remember April | Univ. | 9027 | Gloria Jean-Kirby Grant | Apr. 13,'45 | 63m | Apr. 21,'45 | 2415 | 2230 | .... |
| •I'll Tell the World | Univ. | 9041 | Lee Tracy-Brenda Joyce | June 8,'45 | 61m | May 26,'45 | 2466 | 2310 | .... |
| •Imitation of Life (Reissue) | Univ. | 9096 | Claudette Colbert-Warren William | June 15,'45 | 109m | Dec. 1,'34 | .... | .... | .... |
| •Incendiary Blonde (color) | Para. | 4431 | Betty Hutton-Arturo de Cordova | Aug. 31,'45 | 113m | June 16,'45 | 2497 | 1675 | 2616 |
| •In Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | 2354 | .... |
| Isle of the Dead | RKO | .... | Boris Karloff-Ellen Drew | Block 2 | 72m | Sept. 8,'45 | 2638 | 2216 | .... |
| •It's a Pleasure (color) | RKO | 584 | Sonja Henie-Michael O'Shea | Special | 90m | Mar. 3,'45 | 2337 | 2202 | 2523 |
| •It's in the Bag | UA | .... | Fred Allen-Bob Benchley-Jack Benny | Apr. 21,'45 | 87m | Feb. 17,'45 | 2317 | 2230 | 2523 |
| •JEALOUSY | Rep. | 424 | John Loder-Jane Randolph | July 23,'45 | 71m | July 28,'45 | 2565 | 2279 | .... |
| Johnny Angel | RKO | 604 | George Raft-Signe Hasso | Block 1 | 79m | Aug. 4,'45 | 2577 | 2259 | .... |
| Johnny Frenchman (British) | Ealing-Eagle-Lion | .... | Francoise Rosay-Tom Wall | Not Set | 112m | Aug. 4,'45 | 2577 | .... | .... |
| •Jungle Captive | Univ. | 9038 | Otto Kruger-Amelita Ward | June 29,'45 | 63m | June 16,'45 | 2498 | 2259 | .... |
| Junior Miss | 20th-Fox | 603 | Peggy Ann Garner-Allyn Joslyn | Aug.,'45 | 94m | June 16,'45 | 2631 | 2403 | .... |
| •KEEP Your Powder Dry | MGM | 520 | Lana Turner-Laraine Day-Susan Peters | Mar.,'45 | 93m | Feb. 17,'45 | 2318 | 2216 | 2567 |
| Kid from Brooklyn, The | RKO | .... | Danny Kaye-Virginia Mayo | Not Set | .... | ..... | .... | 2628 | .... |
| Kiss and Tell | Col. | .... | Shirley Temple-Jerome Courtland | Sept.,'45 | 90m | Sept. 8,'45 | 2637 | 2353 | .... |
| Kitten on the Keys (color) | 20th-Fox | .... | Maureen O'Hara-Dick Haymes | Mar.,'46 | .... | ..... | .... | 2499 | .... |
| Kitty | Para. | .... | Paulette Goddard-Ray Milland | Not Set | .... | ..... | .... | 2093 | .... |
| •LADIES in the Green Hats (French) | Brill | .... | French feature | Apr. 4,'45 | 93m | Apr. 28,'45 | 2426 | .... | .... |
| •Lady Confesses, The | PRC | .... | Mary Beth Hughes-Hugh Beaumont | May 16,'45 | 66m | Mar. 31,'45 | 2381 | 2354 | .... |
| •Lady on a Train | Univ. | .... | Deanna Durbin-Ralph Bellamy | Aug. 17,'45 | 94m | Aug. 11,'45 | 2589 | 2403 | .... |
| •Last Hill, The (Russian) | Artkino | .... | War feature | June 23,'45 | 84m | July 14,'45 | 2542 | .... | .... |
| Lawless Empire | Col. | .... | Charles Starrett-Vernon Keays | Not Set | .... | ..... | .... | 2543 | .... |
| Leave Her to Heaven (color) | 20th-Fox | .... | Gene Tierney-Cornel Wilde | Feb.,'46 | .... | ..... | .... | 2499 | .... |
| •Lone Texas Ranger | Rep. | 3318 | Bill Elliott-Alice Fleming | May 20,'45 | 56m | June 9,'45 | 2485 | 2403 | .... |
| Lost Trail, The | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Sept. 29,'45 | .... | ..... | .... | 2555 | .... |
| Lost Weekend, The | Para. | .... | Ray Milland-Jane Wyman | Not Set | 101m | Aug. 18,'45 | 2597 | 2242 | .... |
| Love, Honor and Goodbye | Rep. | .... | Virginia Bruce-Victor McLaglen | Not Set | .... | ..... | .... | 2454 | .... |
| Love Letters | Para. | .... | Jennifer Jones-Joseph Cotten | Not Set | 101m | Aug. 25,'45 | 2609 | 2230 | .... |
| MAMA Loves Papa | RKO | 601 | Leon Errol-Elisabeth Risdon | Block 1 | 60m | Aug. 4,'45 | 2578 | 2403 | .... |
| Man Alive (formerly The Amorous Ghost) | RKO | .... | Pat O'Brien-Ellen Drew | Not Set | .... | ..... | .... | 2366 | .... |
| •Man from Music Mountain (R.) | Rep. | 5303 | Gene Autry | Aug. 5,'45 | 58m | Aug. 13,'38 | .... | .... | .... |
| •Man from Oklahoma | Rep. | 443 | Roy Rogers-Dale Evans | Aug. 1,'45 | 69m | Aug. 4,'45 | 2577 | 2418 | .... |
| •Man Who Walked Alone, The | PRC | .... | Kay Aldridge-Dave O'Brien | Mar. 15,'45 | 74m | Feb. 10,'45 | 2310 | 2202 | .... |
| Marshal of Laredo | Rep. | .... | Wild Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2467 | .... |
| •Medal for Benny, A | Para. | 4424 | Dorothy Lamour-Arturo de Cordova | June 29,'45 | 80m | Nov. 18,'44 | 2181 | .... | 2567 |
| •Melody Ranch (Re-release) | Rep. | 5301 | Gene Autry | Apr. 15,'45 | 84m | Nov. 23,'40 | 2477 | .... | .... |
| Men in Her Diary | Univ. | 502 | Jon Hall-Louise Allbritton | Sept. 14,'45 | .... | ..... | .... | 2467 | .... |
| •Mexicana | Rep. | .... | Constance Moore-Tito Guizar | Not Set | .... | ..... | .... | 2499 | .... |
| •Midnight Manhunt (reviewed as One Exciting Night) | Para. | 4427 | William Gargan-Ann Savage | July 27,'45 | 64m | June 9,'45 | 2486 | 2354 | .... |
| Mildred Pierce | WB | .... | Joan Crawford-Jack Carson | Oct. 20,'45 | .... | ..... | .... | 2259 | .... |
| •Military Secret (Russian) | Artkino | .... | War Feature | Aug. 1,'45 | 73m | Aug. 18,'45 | 2598 | .... | .... |
| •Missing Corpse, The | PRC | .... | J. Edward Bromberg-Frank Jenks | June 1,'45 | 63m | Apr. 28,'45 | 2426 | 2354 | .... |
| Miss Susie Slagle's | Para. | .... | Sonny Tufts-Veronica Lake | Not Set | .... | ..... | .... | 2216 | .... |
| •Molly and Me | 20th-Fox | 522 | Monty Woolley-Gracie Fields | Apr.,'45 | 76m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| •Muggs Rides Again | Mono. | .... | Leo Gorcey-Huntz Hall | June 16,'45 | 63m | June 9,'45 | 2487 | 2366 | .... |
| •Murder, He Says | Para. | 4422 | Fred MacMurray-Marjorie Main | June 8,'45 | 95m | Apr. 14,'45 | 2041 | 1983 | 2616 |
| My Reputation | WB | .... | Barbara Stanwyck-George Brent | Not Set | .... | ..... | .... | 1695 | .... |
| NATIONAL Velvet (color) | MGM | 521 | Mickey Rooney-Jackie Jenkins | Apr.,'45 | 123m | Dec. 9,'44 | 2213 | 1763 | 2455 |
| •Naughty Nineties, The | Univ. | 9003 | Abbott and Costello | July 6,'45 | 76m | June 23,'45 | 2510 | 2310 | .... |
| Night in Paradise, A (color) | Univ. | 504 | Merle Oberon-Turhan Bey | Oct. 19,'45 | .... | ..... | .... | 2279 | .... |
| •Nob Hill (color) | 20th-Fox | 529 | Joan Bennett-George Raft | July,'45 | 95m | June 2,'45 | 2477 | 2131 | 2616 |
| Nobody Lives Forever | WB | .... | John Garfield-Geraldine Fitzgerald | Not Set | .... | ..... | .... | 2278 | .... |
| •Northwest Mounted Police (Reissue) (color) | Para. | 4433 | Gary Cooper-Madeleine Carroll | Aug. 26,'45 | 126m | Oct. 26,'40 | 2486 | .... | .... |
| •Nothing But Trouble | MGM | 519 | Laurel and Hardy | Mar.,'45 | 69m | Dec. 2,'44 | 2202 | 2186 | .... |
| OF Human Bondage | WB | .... | Paul Henreid-Eleanor Parker | Not Set | .... | ..... | .... | 2093 | .... |
| On Approval (British) | English | .... | Clive Brook-Beatrice Lillie | Not Set | 80m | May 27,'44 | 1910 | .... | .... |
| One More Tomorrow (formerly (Animal Kingdom) | WB | .... | Ann Sheridan-Alexis Smith | Not Set | .... | ..... | .... | 1431 | .... |
| •On Stage, Everybody | Univ. | 9015 | Jack Oakie-Peggy Ryan | July 13,'45 | 75m | July 14,'45 | 2541 | 2499 | .... |
| •Oregon Trail | Rep. | 456 | Sunset Carson-Peggy Stewart | July 14,'45 | 55m | July 21,'45 | 2554 | 2543 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Our Hearts Were Growing Up | Para. | .... | Gail Russell-Diana Lynn | Not Set | .... | ..... | .... | 2555 | .... |
| Our Vines Have Tender Grapes | MGM | Bl. 13 | Margaret O'Brien-Edw. G. Robinson | Sept.,'45 | 103m | July 21,'45 | 2627 | 2230 | .... |
| •Out of the Night (reviewed as Strange Illusion) | PRC | .... | Jimmy Lydon-Sally Eilers | Mar. 31,'45 | 87m | Feb. 17,'45 | 2318 | 2186 | 2406 |
| •Out of This World | Para. | 4426 | Eddie Bracken-Diana Lynn | July 13,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| •Over 21 | Col. | .... | Irene Dunne-Alexander Knox | Aug. 23,'45 | 103m | July 28,'45 | 2565 | 2279 | 2616 |
| PARDON My Past | Col. | .... | Fred MacMurray-Marguerite Chapman | Not Set | 87m | Sept. 8,'45 | 2637 | 2543 | .... |
| Paris—Underground | UA | .... | Constance Bennett-Gracie Fields | Sept. 14,'45 | 97m | Aug. 25,'45 | 2610 | 2454 | .... |
| •Patrick the Great | Univ. | 9011 | Donald O'Connor-Peggy Ryan | May 4,'45 | 89m | Apr. 21,'45 | 2414 | 1675 | 2523 |
| •Penthouse Rhythm | Univ. | 9043 | Kirby Grant-Lois Collier | June 22,'45 | 60m | June 9,'45 | 2486 | 2279 | .... |
| •Phantom of 42nd Street, The | PRC | .... | Dave O'Brien-Kay Aldridge | May 2,'45 | 60m | Apr. 7,'45 | 2394 | 2279 | .... |
| Phantom of the Plains (formerly Texas Manhunt) | Rep. | .... | Wild Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2467 | .... |
| •Phantom Speaks, The | Rep. | 433 | Richard Arlen-Lynn Roberts | May 10,'45 | 68m | Apr. 21,'45 | 2414 | 2354 | .... |
| •Picture of Dorian Gray, The | MGM | 525 | George Sanders-Hurd Hatfield | June,'45 | 111m | Mar. 3,'45 | 2337 | 1899 | 2567 |
| Pillow of Death | Univ. | .... | Lon Chaney-Brenda Joyce | Not Set | .... | ..... | .... | 2454 | .... |
| •Pillow to Post | WB | 417 | Ida Lupino-Sydney Greenstreet | June 9,'45 | 92m | May 19,'45 | 2453 | 2216 | 2616 |
| •Power of the Whistler | Col. | 6023 | Richard Dix-Janis Carter | Apr. 19,'45 | 66m | May 5,'45 | 2434 | 2279 | .... |
| Pride of the Marines (formerly This Love of Ours) | WB | 501 | John Garfield-Eleanor Parker | Sept. 1,'45 | 120m | Aug.11,'45 | 2589 | 2250 | .... |
| RADIO Stars on Parade | RKO | 605 | Wally Brown-Alan Carney | Block 1 | 69m | Aug. 4,'45 | 2631 | .... | .... |
| •Rancho Grande (Re-release) | Rep. | 5304 | Gene Autry | Sept. 30,'45 | 68m | Mar. 30,'40 | .... | .... | .... |
| Randolph Family, The (British) (formerly Dear Octopus) | English | .... | Margaret Lockwood-Michael Wilding | Not Set | 80m | Sept. 18,'43 | 2362 | .... | .... |
| Razor's Edge, The | 20th-Fox | .. | Alice Faye-Gregory Peck | July,'46 | .... | ..... | .... | .... | .... |
| •Renegades of the Rio Grande | Univ. | 9084 | Rod Cameron-Fuzzy Knight | June 1,'45 | 56m | ..... | .... | 2454 | .... |
| •Return of the Durango Kid | Col. | 6206 | Charles Starrett-Jean Stevens | Apr. 19,'45 | 57m | May 5,'45 | 2434 | 2366 | .... |
| Rhapsody in Blue | WB | 502 | Joan Leslie-Robert Alda | Sept. 22,'45 | 139m | June 30,'45 | 2626 | 1530 | 2616 |
| •Rhythm Roundup | Col. | 6223 | Ken Curtis-Cheryl Walker | June 7,'45 | 66m | ..... | .... | 2434 | .... |
| River Gang (formerly Fairy Tale Murder) | Univ. | 503 | Gloria Jean-John Qualen | Sept. 21,'45 | .... | ..... | .... | 2279 | .... |
| •Road to Alcatraz | Rep. | 423 | Robert Lowery-June Storey | July 10,'45 | 60m | July 14,'45 | 2542 | 2418 | .... |
| Road to Utopia | Para. | .... | Bing Crosby-Bob Hope-D. Lamour | Not Set | .... | ..... | .... | 1715 | .... |
| Roaring Rangers | Col. | .... | Charles Starrett-Smiley Burnette | Not Set | .... | ..... | .... | 2543 | .... |
| •Rockin' in the Rockies | Col. | 6222 | Mary Beth Hughes-Jay Kirby | Apr. 17,'45 | 67m | July 28,'45 | 2566 | 2354 | .... |
| •Roughly Speaking | WB | 412 | Rosalind Russell-Jack Carson | Mar. 3,'45 | 117m | Feb. 3,'45 | 2297 | 1983 | 2455 |
| •Rough Ridin' Justice | Col. | 6205 | Charles Starrett-Betty Jane Graham | Mar. 15,'45 | 58m | Mar. 17,'45 | 2362 | 2354 | .... |
| •Rough, Tough and Ready | Col. | 6018 | Chester Morris-Victor McLaglen | Mar. 22,'45 | 66m | Mar. 31,'45 | 2382 | 2250 | .... |
| •Royal Scandal, A | 20th-Fox | 521 | Tallulah Bankhead-Anne Baxter | Apr.,'45 | 94m | Mar. 24,'45 | 2373 | 2131 | 2455 |
| •Rustlers of the Badlands | Col. | 6208 | Charles Starrett-Sally Bliss | Aug. 16,'45 | 58m | Aug. 25,'45 | 2610 | 2418 | .... |
| SADDLE Serenade | Mono. | .... | Jimmy Wakely-Lee White | Aug. 18,'45 | 55m | Aug. 18,'45 | 2597 | 2434 | .... |
| Sailor Takes a Wife | MGM | .... | Robert Walker-June Allyson | Not Set | .... | ..... | .... | 2555 | .... |
| •Salome, Where She Danced (col.) | Univ. | 9073 | Yvonne De Carlo-David Bruce | Apr. 27,'45 | 90m | Apr. 14,'45 | 2402 | 2230 | .... |
| •Salty O'Rourke | Para. | 4418 | Alan Ladd-Gail Russell | Block 4 | 100m | Feb. 24,'45 | 2329 | 2216 | 2523 |
| San Antonio (color) | WB | .... | Errol Flynn-Alexis Smith | Oct. 27,'45 | .... | ..... | .... | 2216 | .... |
| •Santa Fe Saddlemates | Rep. | 455 | Sunset Carson-Linda Stirling | June 2,'45 | 56m | June 16,'45 | 2498 | 2467 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | Jan. 26,'46 | .... | ..... | .... | 1431 | .... |
| •Scared Stiff | Para. | 4423 | Jack Haley-Ann Savage | June 22,'45 | 65m | Apr. 7,'45 | 2393 | 2354 | .... |
| •Scarlet Clue, The | Mono. | .... | Sidney Toler-Benson Fong | May 5,'45 | 65m | Apr. 28,'45 | 2425 | 2354 | .... |
| Scotland Yard Investigator | Rep. | .... | Sir Aubrey Smith-Erich von Stroheim | Not Set | .... | ..... | .... | 2467 | .... |
| Secret Mission (British) | English | .... | Hugh Williams-Carla Lehmann | Not Set | 75m | Sept. 26,'42 | 2082 | .... | .... |
| •See My Lawyer | Univ. | 9016 | Olsen and Johnson-Grace McDonald | May 25,'45 | 67m | Feb. 10,'45 | 2309 | 1899 | .... |
| Senorita from the West | Univ. | 506 | Allan Jones-Bonita Granville | Oct. 12,'45 | .... | ..... | .... | 2418 | .... |
| Sensation Hunters (formerly Party Girl) | Mono. | .... | Doris Merrick-Eddie Quillan | Oct. 13,'45 | .... | ..... | .... | 2418 | .... |
| Sentimental Journey | 20th-Fox | .... | Maureen O'Hara-William Bendix | May,'46 | .... | ..... | .... | .... | .... |
| Shadow of a Woman | WB | .... | Andrea King-Helmut-Dantine | Feb. 9,'46 | .... | ..... | .... | 2543 | .... |
| Shadow of Terror (formerly Checkmate) | PRC | .... | Dick Fraser-Cy Kendall | Oct. 14,'45 | .... | ..... | .... | 2467 | .... |
| •Shadows of Death | PRC | .... | Buster Crabbe-Al. St. John | Apr. 19,'45 | 61m | Jan. 20,'45 | 2278 | 2230 | .... |
| Shady Lady | Univ. | 501 | Charles Coburn-Ginny Simms | Sept. 7,'45 | .... | ..... | .... | 2543 | .... |
| •Shanghai Cobra, The | Mono. | .... | Sidney Toler-Joan Barclay | Aug. 25,'45 | 64m | Aug. 18,'45 | 2598 | .... | .... |
| •She Wouldn't Say Yes | Col. | .... | Rosalind Russell-Lee Bowman | Not Set | .... | ..... | .... | 2628 | .... |
| •Silver Fleet, The | PRC | .... | Ralph Richardson | July 1,'45 | 81m | Mar. 20,'43 | 2401 | .... | .... |
| Sing Your Way Home | RKO | .... | Jack Haley-Anne Jeffreys | Not Set | .... | ..... | .... | 2354 | .... |
| Smoky (color) | 20th-Fox | .... | Fred MacMurray-Anne Baxter | May,'46 | .... | ..... | .... | 2628 | .... |
| •Son of Lassie (color) | MGM | 526 | Peter Lawford-Donald Crisp | June,'45 | 100m | Apr. 21,'45 | 2413 | 2093 | 2616 |
| •Song of Bernadette, The | 20th-Fox | 520 | Jennifer Jones-Charles Bickford | Apr.,'45 | 156m | Dec. 25,'43 | 1685 | 1416 | 1995 |
| Song of Mexico | Rep. | .... | Adele Mara-Edgar Barrier | ..... | .... | ..... | .... | 2628 | .... |
| Song of Old Wyoming (color) (formerly In Old Wyoming) | PRC | .... | Eddie Dean-Jennifer Holt | Not Set | .... | ..... | .... | 2454 | .... |
| •Song of the Prairie | Col. | .... | Ken Curtis-Jeff Donnell | Sept. 27,'45 | .... | ..... | .... | 2628 | .... |
| •Song of the Sarong | Univ. | 9040 | Nancy Kelly-William Gargan | Apr. 20,'45 | 65m | Apr. 14,'45 | 2402 | 2278 | .... |
| •South of Rio Grande | Mono. | .... | Duncan Renaldo-Armida | Sept. 15,'45 | .... | ..... | .... | 2598 | .... |
| Spanish Main, The (color) | RKO | .... | Paul Henreid-Maureen O'Hara | Not Set | .... | ..... | .... | 2259 | .... |
| Spellbound (formerly House of Dr. Edwardes) | UA | .... | Ingrid Bergman-Gregory Peck | Sept. 28,'45 | .... | ..... | .... | 2093 | .... |
| Spider, The | 20th-Fox | .... | Richard Conte-Faye Marlowe | Jan.,'46 | .... | ..... | .... | 2499 | .... |
| •Sporting Chance, A | Rep. | 420 | Jane Randolph-John O'Malley | June 4,'45 | 59m | ..... | .... | 2403 | .... |
| •Springtime in Texas | Mono. | .... | Jimmy Wakely-Lee White-Dennis Moore | June 2,'45 | 55m | May 19,'45 | 2453 | 2418 | .... |
| •Springtime in the Rockies (R.) | Rep. | 5302 | Gene Autry | June 10,'45 | 60m | Nov. 27,'37 | .... | .... | .... |
| •Stage Coach Outlaws | PRC | .... | Buster Crabbe-Al St. John | Aug. 17,'45 | 58m | July 14,'45 | 2542 | .... | .... |
| State Fair (color) | 20th-Fox | .... | Dana Andrews-Jeanne Crain-Dick Haymes | Oct.,'45 | 100m | Aug. 25,'45 | 2638 | 2434 | .... |
| •Steppin' in Society | Rep. | .... | Edward Everett Horton-Gladys George | July 29,'45 | 72m | June 9,'45 | 2487 | 2278 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Stork Club, The | Para. | .... | Betty Hutton-Barry Fitzgerald | Not Set | .... | ..... | .... | 2555 | .... |
| •Story of G.I. Joe | UA | .... | Burgess Meredith-Robert Mitchum | July 13,'45 | 108m | June 23,'45 | 2509 | 2250 | 2616 |
| •Strange Affair of Uncle Harry (formerly Uncle Harry) | Univ. | .... | Geo. Sanders-Ella Raines | Aug. 17,'45 | 80m | Aug. 18,'45 | 2598 | .... | .... |
| Strange Confession | Univ. | 505 | Lon Chaney-Brenda Joyce | Oct. 5,'45 | .... | ..... | .... | 2454 | .... |
| Strange Mr. Gregory | Mono. | .... | Edmund Lowe-Jean Rogers | Oct. 20,'45 | .... | ..... | .... | 2598 | ... |
| •Stranger from Santa Fe | Mono. | .... | Johnny Mack Brown | Aug. 11,'45 | 56m | Apr. 21,'45 | 2414 | ... | |
| •Sudan (color) | Univ. | 9006 | Maria Montez-Jon Hall | Mar. 2,'45 | 76m | Mar. 10,'45 | 2349 | 2203 | 2616 |
| Sunbonnet Sue (formerly Belle of the Bowery) | Mono. | .... | Gale Storm-Phil Regan | Oct. 20,'45 | .... | ..... | .... | 2454 | .... |
| Sunset in El Dorado | Rep. | .... | Roy Rogers-Dale Evans | Not Set | .... | ..... | .... | 2555 | .... |
| Suspense | Mono. | .... | Warren William-Lee White | Nov. 3,'45 | .... | ..... | .... | 2598 | .... |
| •Swingin' on a Rainbow | Rep. | 426 | Brad Taylor-Jane Frazee | Sept. 1,'45 | 72m | Sept. 1,'45 | 2625 | 2403 | .... |
| •Swing Out, Sister | Univ. | 9033 | Rod Cameron-Arthur Treacher | May 18,'45 | 60m | May 5,'45 | 2434 | 2259 | |
| Swing Parade | Mono. | .... | Gale Storm-Phil Regan | Dec. 8,'45 | .... | ..... | .... | 2628 | ... |
| •TARZAN and the Amazons | RKO | 518 | Johnny Weissmuller-J. Sheffield-B. Joyce | Block 4 | 76m | Mar. 24,'45 | 2374 | 2250 | 2523 |
| •Tell It to a Star | Rep. | 425 | Robert Livingston-Ruth Terry | Aug. 16,'45 | 67m | Aug. 18,'45 | 2597 | 2403 | .... |
| •Ten Cents a Dance | Col. | 6029 | Jane Frazee-Jimmy Lloyd | June 7,'45 | 60m | June 16,'45 | 2498 | 2366 | .... |
| That Night With You (formerly Once Upon a Dream) | Univ. | .... | Franchot Tone-Susanna Foster | Sept. 28,'45 | .... | ..... | .... | 2434 | .... |
| •That's the Spirit | Univ. | 9014 | Jack Oakie-Peggy Ryan | June 1,'45 | 91m | May 26,'45 | 2466 | 2310 | .... |
| They Met in the Dark (British) | English | | James Mason-Joyce Howard | Not Set | 80m | Sept. 4,'43 | 1522 | | ... |
| They Were Expendable | MGM | .... | Robert Montgomery-John Wayne | Not Set | .... | ..... | .... | 2384 | .... |
| They Were Sisters (British) | Gains.-GFD | | James Mason-Phyllis Calvert | Not Set | 115m | May 12,'45 | 2445 | .... | .... |
| •This Gun For Hire (Reissue) | Para. | 4434 | Alan Ladd-Veronica Lake | Aug. 26,'45 | 81m | Mar. 21,'42 | 2486 | .... | .... |
| This Happy Breed (Brit.) | UA | | Robert Newton-Celia Johnson | Not Set | 115m | May 27,'44 | 1909 | | |
| •Those Endearing Young Charms | RKO | 520 | Robert Young-Laraine Day | Block 4 | 81m | Apr. 21,'45 | 2413 | 2310 | 2616 |
| •Thousand and One Nights, A (col.) | Col. | .... | Cornel Wilde-Evelyn Keyes | July 26,'45 | 95m | June 16,'45 | 2499 | 2242 | 2616 |
| •Three in the Saddle | PRC | .... | Tex Ritter-Dave O'Brien | July 26,'45 | 61m | June 23,'45 | 2511 | 2434 | .... |
| Three Strangers | WB | .... | Geraldine Fitzgerald-Sydney Greenstreet | Not Set | .... | ..... | .... | 2366 | .... |
| •Three's a Crowd | Rep. | 416 | Gertrude Michael-Charles Gordon | May 23,'45 | 58m | June 16,'45 | 2498 | 2353 | .... |
| •Thrill of a Romance (color) | MGM | 528 | Esther Williams-Van Johnson | July,'45 | 105m | May 26,'45 | 2465 | 2203 | 2616 |
| •Thunderhead (color) | 20th-Fox | 518 | Roddy McDowall-Preston Foster | Mar.,'45 | 78m | Feb. 3,'45 | 2297 | 2092 | 2523 |
| Thunder Rock (British) | English | .... | Barbara Mullen-Michael Redgrave | Not Set | 90m | Sept. 16,'44 | 2101 | ... | .... |
| Tiger Woman, The | Rep. | .... | Adele Mara-Kane Richmond | Sept. 20,'45 | .... | ..... | .... | 2467 | .... |
| Time, the Place, the Girl, The | WB | .... | Dennis Morgan-Jack Carson | Dec. 29,'45 | .... | ..... | .... | 2555 | .... |
| Tomorrow Is Forever | RKO | .... | Claudette Colbert-Orson Welles | Not Set | .... | ..... | .... | 2555 | .... |
| Too Young to Know | WB | .... | Faye Emerson-Zachary Scott | Not Set | .... | ..... | .... | 2384 | .... |
| •Trail of Kit Carson | Rep. | 466 | Allan Lane-Helen Talbot | July 11,'45 | 55m | Aug. 4,'45 | 2577 | 2543 | .... |
| •Trouble Chasers (formerly Here Comes Trouble) | Mono. | .... | Maxie Rosenbloom-Billy Gilbert | June 2,'45 | 63m | ..... | .... | 2418 | .... |
| •Twice Blessed | MGM | 529 | Lee & Lynn Wilde-James Craig | July,'45 | 77m | June 2,'45 | 2477 | 2354 | .... |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | ..... | .... | ..... | .... | 2628 | .... |
| •Two O'Clock Courage | RKO | 521 | Tom Conway-Ann Rutherford | Block 5 | 66m | Apr. 7,'45 | 2393 | 2259 | .... |
| 2,000 Women (British) | UA | .... | Phyllis Calvert-Flora Robson | Not Set | 97m | Sept. 9,'44 | 2626 | .... | .... |
| Two Years Before the Mast | Para. | .... | Alan Ladd-Brian Donlevy | Not Set | .... | ..... | ... | 1923 | ... |
| •UNSEEN, The | Para. | 4417 | Joel McCrea-Gail Russell | Block 4 | 81m | Feb. 24,'45 | 2329 | 2093 | 2455 |
| •Ural Front, The (Russian) | Artkino | .... | War feature | June 6,'45 | 84m | June 23,'45 | 2511 | .... | .... |
| •Utah | Rep. | 441 | Roy Rogers-Dale Evans | Mar. 21,'45 | 78m | Mar. 17,'45 | 2361 | 2259 | 2455 |
| •VALLEY of Decision, The | MGM | 527 | Greer Garson-Gregory Peck | June,'45 | 120m | Apr. 14,'45 | 2401 | 2230 | 2616 |
| •Vampire's Ghostt, The | Rep. | 434 | John Abbott-Peggy Stewart | May 21,'45 | 59m | Apr. 21,'45 | 2414 | 2278 | .... |
| Virginian, The (color) | Para. | .... | Joel McCrea-Brian Donlevy | Not Set | .... | ..... | .... | 2242 | .... |
| WAGON Wheels Westward | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| Walk in the Sun, A | 20th-Fox | .... | Dana Andrews-Huntz Hall | Jan.,'46 | .... | ..... | .... | 2242 | .... |
| Waltz Time (British) | Brit. Nat'l-Anglo | .... | Carol Raye-Peter Graves | Not Set | .... | July 28,'45 | 2566 | .... | .... |
| •Way Ahead, The (British) | 20th-Fox | 606 | David Niven-Stanley Holloway | Aug.,'45 | 115m | June 17,'44 | 2626 | .... | 2523 |
| Way to the Stars, The (Brit.) | Two Cities-UA | Special | Michael Redgrave-John Mills | Not Set | 109m | June 30,'45 | 2521 | .... | .... |
| Weekend at the Waldorf | MGM | .... | Ginger Rogers-Lana Turner-Walter Pidgeon | Oct.,'45 | 130m | July 28,'45 | 2627 | 2242 | .... |
| •West of the Pecos | RKO | 524 | Bob Mitchum-Barbara Hale | Block 5 | 66m | June 9,'45 | 2487 | 2366 | .... |
| •Where Do We Go From Here? (color) | 20th-Fox | 526 | Fred MacMurray-Joan Leslie | June,'45 | 77m | May 26,'45 | 2465 | 2131 | 2616 |
| White Pongo (formerly Congo Pongo) | PRC | .... | Richard Fraser-Lionel Royce | Not Set | 73m | July 14,'45 | 2541 | 2418 | .... |
| Why Girls Leave Home | PRC | .... | Pamela Blake-Sheldon Leonard | Not Set | 69m | June 16,'45 | 2498 | 2366 | .... |
| •Wildfire (Color) | Screen Guild | .... | Bob Steele-Sterling Holloway | July 18,'45 | 60m | June 30,'45 | 2522 | 2250 | .... |
| Wilson (color) | 20th-Fox | 602 | Alexander Knox-Charles Coburn | Aug.,'45 | 154m | Aug. 5,'44 | 2094 | 1676 | 2342 |
| •Within These Walls | 20th-Fox | 528 | Thomas Mitchell-Mary Anderson | July,'45 | 71m | June 9,'45 | 2486 | 2467 | .... |
| •Without Love | MGM | 522 | Katharine Hepburn-Spencer Tracy | May,'45 | 111m | Mar. 24,'45 | 2373 | 2242 | 2616 |
| •Woman in Green, The | Univ. | 9025A | Basil Rathbone-Nigel Bruce | July 27,'45 | 68m | June 23,'45 | 2510 | 2403 | ... |
| Woman in the Window, The | RKO | 582 | Edward G. Robinson-Joan Bennett | Special | 99m | Oct. 14,'44 | 2137 | 1923 | 2342 |
| Woman Who Came Back, The | Rep. | .... | Nancy Kelly-John Loder | Not Set | .... | ..... | .... | 2555 | .... |
| Wonder Man (color) | RKO | 552 | Danny Kaye-Virginia Mayo | Special | 98m | Apr. 28,'45 | 2425 | 2093 | 2523 |
| YANK in London, A (formerly I Live in Grosvenor Square) | .... | .... | Anna Neagle, Dean Jagger | ..... | 114m | June 23,'45 | 2510 | .... | .... |
| Yolanda and the Thief (color) | MGM | .... | Fred Astaire-Lucille Bremer | Not Set | ... | ..... | ... | 2354 | .... |
| •You Came Along | Para. | 4428 | Robert Cummings-Lizabeth Scott | Sept. 14,'45 | 103m | July 7,'45 | 2533 | 2354 | .... |
| •You Can't Do Without Love (Br.) | Col. | .... | Vera Lynn-Donald Stewart | July 26,'45 | .... | ..... | .... | 2418 | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Not Set | .... | ..... | .... | 2454 | .... |
| ZIEGFELD Follies (color) | MGM | .... | MGM Contract Stars | Not Set | 110m | Aug. 25,'45 | 2638 | 1913 | .... |
| •Zombies on Broadway | RKO | 516 | Bela Lugosi-Wally Brown-Alan Carney | Block 4 | 68m | Apr. 21,'45 | 2414 | 2259 | .... |
| •Zoya (Russian) | Artkino | .... | War feature | Apr. 14,'45 | 85m | Apr. 21,'45 | 2415 | | .... |

***Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2629.***




U. S. Army Signal Corps Photo

HEART-WARMING as the familiar pictures of small boys slipping into the circus, this shot from the South Pacific is pretty good evidence that Yanks run true to form.

Their urge to enjoy a glimpse of home life is overwhelming. So, at odd moments, often under the weirdest of conditions, fighting men see the latest Hollywood pictures . . . sooner, frequently, than they hit "Main Street"!

Every night—all over the world—more than 5000 movies are jammed with an estimated 1,500,000 service men and women. The movies easily reach the places where entertainment matters most.

**Eastman Kodak Company, Rochester 4, N. Y.**

J. E. BRULATOUR, INC., *Distributors*

FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies at war



# "...and THE PRIZE BABY shall LEAD them"



**MOTION PICTURE DAILY**
Friday, July 20, 1945

International's "Along Came Jones" opened at RKO's Palace on Wednesday at what was described as the biggest week-day opening business done since the house instituted its present policy. The film drew $6,500, against the $5,400 brought on the opening day by "The Woman in the Window." Due to the newspaper strike, the film received advance promotion in all RKO Metropolitan theatres by way of trailers.




You can count on the PRIZE BABY to be out in front... beating a path to your Box Office...rain or shine * * * He's known, for Twenty Five Years, that your SCREEN is your most potent advertising medium...and he's PROVING it all the time * * * He knows that sometimes it's difficult to decide...which of your advertising media is bringing in your business... BUT... when your other media is STOPPED...and the crowd keeps COMIN' ...you can't HELP but know...Where the PRIZE BABY Leads...the crowd Follows * * * Thats WHY he's known as "The PRIZE BABY" * * *

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

# MOTION PICTURE HERALD

*REVIEWS*

*(In Product Digest)*

The House on 92nd St.
Love, Honor and Goodbye
River Gang
The Fall of Berlin
The Barge-Keeper's Daughter
Girl Number 217

*(In News Section)*

Men in Her Diary

**RECONVERSION AND THE EXHIBITOR —A MAP OF BUSINESS PROSPECTS**

**BENTON APPOINTMENT FORECASTS WIDER USE OF FILMS BY U. S.**

**RISKIN, BENNETT, McGUINNESS and CRISP DISCUSS PROPAGANDA IN FILMS**

**TRUMAN, PRAISING INDUSTRY, URGES TOP EFFORT FOR EIGHTH LOAN**

**—in**

**Better Theatres**

**Beginning Post-War Renovation**

*VOL. 160, NO. 11; SEPTEMBER 15, 1945*

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.* *All contents copyright 1945 by Quigley Publishing Company.*

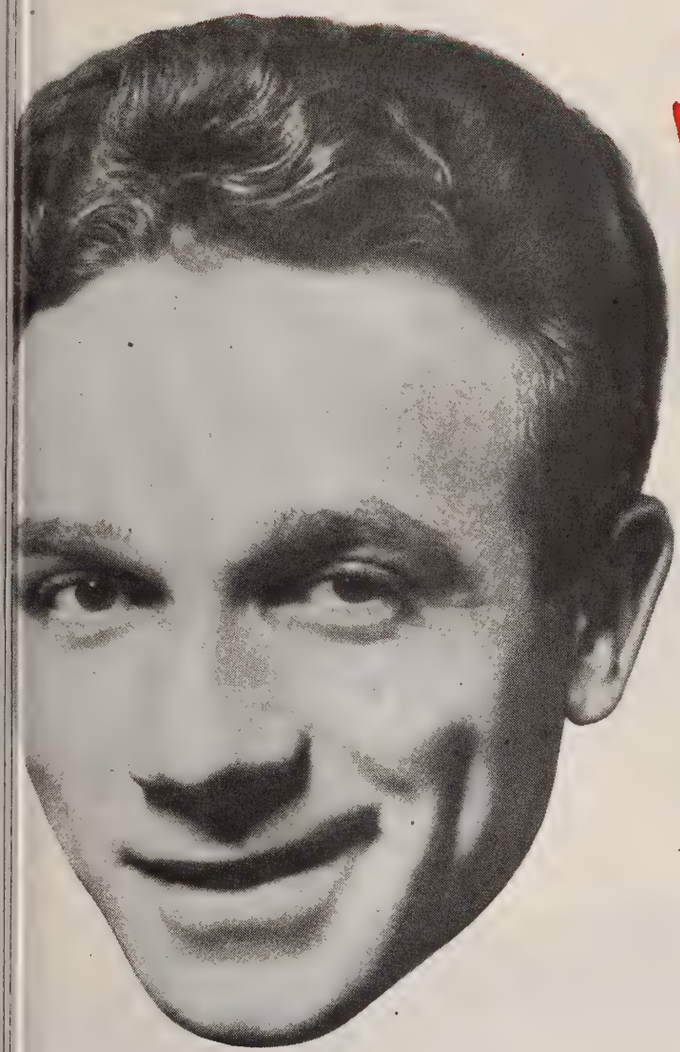



# NEW YORK'S NEWEST GUESSING GAME!

"How many weeks
will M-G-M's Technicolossal
'ANCHORS AWEIGH' play
at the Capitol Theatre
where it is breaking
records week after week."

Tip to all play-dates: "Double your estimates of extended run!"

# THANKS FROM THE WINNER!



**"I'd like all the Circuit and Independent Exhibitors of this country and Canada to know how much I appreciate their voting me the "No. 1 Star of Tomorrow" in the Motion Picture Herald's poll. I'm mighty indebted to you all for what you've done to make it possible. Thanks a lot."**

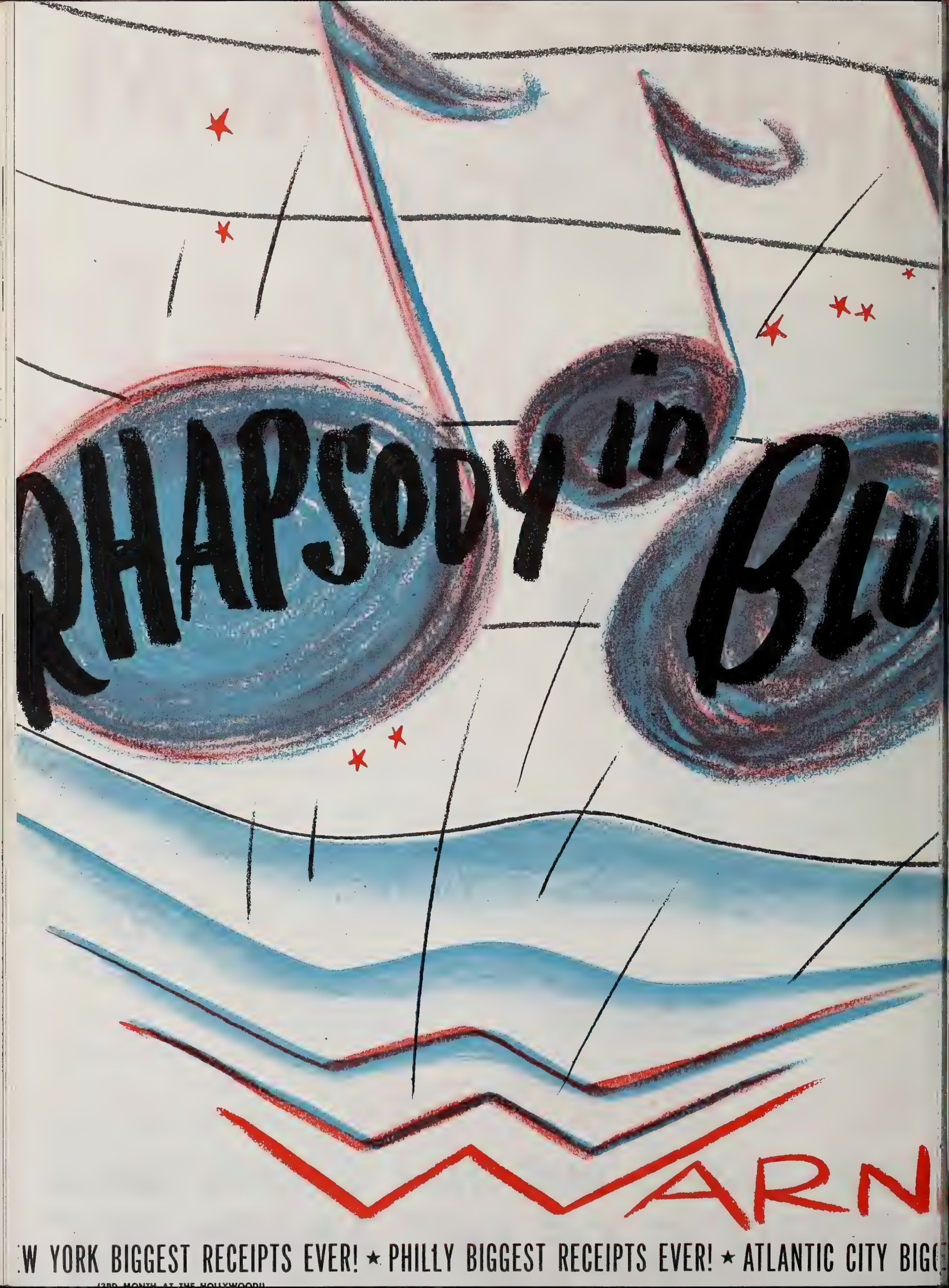
Dane Clark

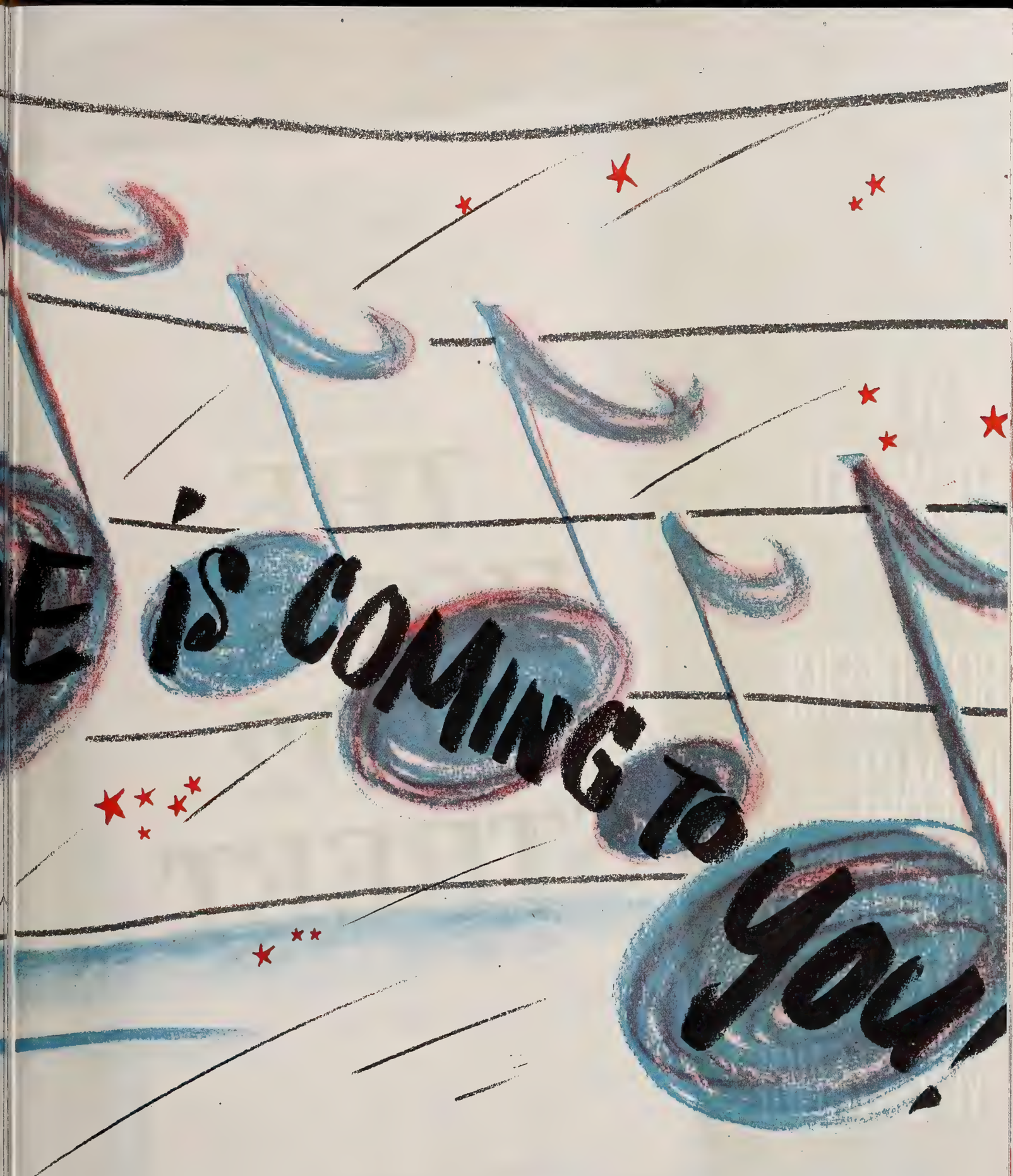
(Thanks a lot from us too!— WARNERS)

## THE "NO. 1 STAR OF TOMORROW" IS IN THE NO. 1 LOVE STORY OF TODAY!

## JOHN GARFIELD · DANE CLARK · ELEANOR PARKER

## IN PRIDE OF THE MARINES


RHAPSODY in Blu
WARN
W YORK BIGGEST RECEIPTS EVER! ★ PHILLY BIGGEST RECEIPTS EVER! ★ ATLANTIC CITY BIG(
43RD MONTH AT THE HOLLYWOOD!




ERS

ST RECEIPTS EVER! ★ NATIONAL RELEASE THIS MONTH!

GREET THE PEACE ON PAGE 15!

NEVER EQUALLED IN BOX-OFFICE IMPACT— TIMELINESS AND IMPORTANCE!



# THE HOUSE ON 92nd STREET

**IT'S THE NEXT SMASH ATTRACTION AT THE ROXY, N. Y. C.!**

*Directed by* HENRY HATHAWAY
*Produced by* LOUIS de ROCHEMONT
*Screen Play by Barre Lyndon, Charles G. Booth and John Monks, Jr.*

*from* 20th *Century-Fox*

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* *TERRY RAMSAYE, Editor*

Vol. 160, No. 11 September 15, 1945

## CRITICS and CUSTOMERS

NEVER has the difference between the cinema of the critics and the movies of the millions been more sharply illuminated than in the current demonstration of "Love Letters", Paramount production, at the Rivoli.

In all its twenty-seven years, never before have so many customers streamed into that grey Greek temple on Broadway. It is the judgment of the showmen in charge that word-of-mouth is a special factor. That is probably the final success factor for all pictures. Words on paper and the air are primers to get the mouths to talking.

A charming little demonstration was had the other day in a midtown restaurant when a waitress who had splurged for a $1.25 seat engaged in selling the picture to a remarkably attentive customer. He was Mr. Al Wilkie. She probably wonders now about that big tip.

The while, the pundits of the lay press might be engaging in some long second thoughts. ¶ Mr. Alton Cook, *World Telegram*: " . . . dull . . . I think footraces should be organized to the nearest exit." ¶ *PM*, anonymously: " . . . With 'Love Letters', as with most Dodger seasons, next year can hardly be anything else but an improvement." ¶ Mr. Bosley Crowther, *New York Times*: " . . . A worse script or less expert direction has seldom been tossed at an innocent star's head. . . . The consequence is a mucky muddle that goes all over the screen for nigh two hours. Somewhere in this claptrap a symbolic meaning may be hid. . . . "

This "less expert" but amazingly successful direction is by Mr. William Dieterle, whose decidedly first rank skill has been demonstrated often in successful product, and in some for which the critics had fairer words.

That statistically minded Mr. Charles M. Reagan has been wiring his field forces that the picture has passed the "Frenchman's Creek" record for the house and that: "The first week shows 62 per cent increase over 'Dr. Wassell' and 83 per cent over 'Susan'. . . . "

The customers are willful people. They buy what they like.

■ ■ ■

## POWER of DEMAND

NO surprise but considerable satisfaction derives from continuing reports bearing on the essentiality of the American motion picture to the operation of theatres in remote sectors of the markets abroad. By way of our London bureau comes an account of rising pressures in France where exhibition has been handicapped by the restrictive de Gaulle measures, rampant and headlong with nationalism, intended to discourage film importation. The French box office can not take that. From Mr. Henry C. Lolliot, representative in the trans-Pacific land, the Radio Corporation of America offices in Camden have just had report on the failure of Japanese pictures during the enemy occupation of Manila, and of the final return to American films, even in the face of the annoyance of the military authorities. Even Japanese exhibition could not keep the theatres open without the Hollywood product. The United States is the only nation which could hold its audiences exclusively with domestic product.

## THE BAUDY BOYS

ONCE again, and tediously, it becomes apparent that there is a recrudescence of broad innuendo and painfully pimply smut vending devices in some of the current advertising of product. As usual, the copy goes considerably beyond the picture. It contrives, meanwhile, to invade the hard-won status of the screen — a high cost for negligible and transient advantage, if any.

This off-colour copy comes commonly from capable persons who know better, but fancy that they can cleverly carry over to the printed page a line of smoking car comment. If they really had their way, this industry would have just such a censorship as it has been so diligent in avoiding.

The devices and the errant principle involved stupidly supply exhibits useful to those who would put the screen under strait-jacket controls. Responsible executives who permit such copy are ignoring corrosion.

■ ■ ■

## INDIA PRODUCES

AWAY around the other side of the world in big and teeming India a motion picture industry peculiarly Asian developed even in war time on a scale that could be surprising to Occidental eyes. It has its relevancy to many aspects of the affairs of nations, but most directly to its assignment of entertainment and communication among those far peoples. Normal Indian production has been more than two hundred and fifty pictures a year, and in 1944, with restrictions, they made 175 pictures. Previously they were concerned mainly with social or religious themes. Today light comedy begins to appear. The East is discovering the smile, maybe the laugh.

Because of the fame here of the great poet Rabindranath Tagore, it will be of interest to know that his granddaughter, Devika Rai, is in general charge of production for Bombay Talkies, Ltd., one of the greater studios there. She began her motion picture career as an actress for Ufa in Germany and she produced a picture in England. Her production record is notable in terms of Indian box office.

Meanwhile the Indian picture industry appears to be, as everywhere, an art of the people. "While we have a number of stars from 'society', celebrities, our usual draw is from the uneducated middle class and they have proved most successful in acting," remarks Mr. Hiton Chaudhury, an officer of the Bombay concern, on an excursion to New York and Hollywood in Indian interests.

■ ■ ■

¶ A researcher at the University of Chicago, Mr. Franklin T. Branch, has been making a study of media, comparing direct mail and publication advertising in the pharmaceutical field. He comes up with the finding that direct mail is three to five times as expensive as publication advertising, in terms of recognition won. Doctors read their journals, are less devoted to circular mail.

*—Terry Ramsaye*

# THIS WEEK IN THE NEWS


EXHIBITION'S potential changes as reconversion shifts population Page 12

BENTON promises aggressive U. S. policy on worldwide information Page 13

SURPLUS films and equipment to be non-competitive with the industry Page 13

S. H. FABIAN named chairman of industry's eighth and final War Loan drive Page 14

PRO AND CON of films of message is aired in debate from Hollywood Page 27

ON THE MARCH—Red Kann discusses product and what it contains Page 30

U. S. films face chaos in Italy, as Russia moves in—by Martin Quigley, Jr. Page 32

TO lift French newsreel ban; pool to be retained by the newsreels Page 33

SHOWMANSHIP is needed now more than ever, exhibitor leaders say Page 36

BOOM in drive-in theatre operation marks period of changeover to peace Page 37

SERVICE DEPARTMENTS

Hollywood Scene Page 41

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Release Chart by Companies Page 2647

The Release Chart Page 2648


## *Hays Office Meets; Next Week—Johnston*

ACTION to be interpreted as forecasting new intensifications and ramifications of effort was taken at a special meeting of the members of the Motion Picture Producers and Distributors of America, Inc., held Wednesday afternoon at the Association offices in New York's 44th street. Legalistic arrangements were made for "a vice-president or more than one vice-president." This may be taken as preparation for accent on various departments of activity.

Will Hays, president, presided. The abundantly discussed and somewhat rumor-beset move for the acquisition of Eric Johnston for the post of president was studiously and officially not before the meeting of the members, or the immediately subsequent meeting of the Association board.

It is to be anticipated that the Johnston matter will be up for final official disposition and announcement at an adjourned meeting likely to be held about a week hence, and after such time as may be required by protocol for Mr. Johnston and the United States Chamber of Commerce in Washington, of which he is president as of now. Meanwhile certain widely circulated assumptions concerning incidental aspects of the change in the Association may be found unsupported by the eventuation indicated.

Also discussed at the meeting were the continuance of close cooperation with the groups interested in community problems which met with industry leaders last November in New York; N. Peter Rathvon's report as chairman of a special committee on cooperation with the Commission on Motion Pictures in Education, and the industry's attentions to foreign problems.

## *Travel Note*

EXHIBITOR and distributor groups who postponed annual conventions during the war were given the green light this week to plan their yearly conclaves. J. J. Johnson, director of Defense Transportation, announced in Washington Monday that all restrictions on conventions, trade shows and large group meetings would be lifted October 1. Mr. Johnson pointed out, however, that transportation was still "uncertain" and he said the lifting of the ban was not an invitation to travel. Shortly after the Jap surrender, ODT gave approval for statewide meetings attended by delegates within the state and a limited number of guests from outside the state.

## *Lire Delirium*

AMERICAN motion picture interests, theoretically having about three hundred million lire (300,000,000) in Italy, will encounter a hypothetical loss of half of those alleged assets in December, when, according to an Associated Press dispatch, the lira is to be depreciated, rating it at 200 to the dollar, from its present status of 100 to the dollar.

The only real fact is that while the American companies have in principle earned that money in profits on film distribution, principally in the period of occupation, there is a divergence of opinion about who, if anyone, gets it. The Office of War Information has been said to hold an opinion that the money belongs to the companies, whereas the army, which has supervised the distribution, is aware of no way in which it could be a party to such a commercial transaction. The army knows nothing but spending and never heard of a profit before. Therefore, it is held, the army keeps the money. Up to now it does. A somewhat kindred situation, or lack of situation, exists with the British companies, too, and equivalent official confusion involving the Ministry of Information.

At present the Americans may regard that up to December they have in lire in Italy (new, or occupation period, lire) what would be the equivalent of $3,000,000 if they could get it, and after December would be the equivalent of $1,500,000, if they could get it.

Which is to say that the lira asset situation of the motion picture industry under the occupation might, after exhaustive elucidation, be clarified to a point of utter confusion. It is far beyond that now.

## *Progress*

JONESBORO, the oldest town in the state of Tennessee, opened its first sound motion picture theatre last week. The new house, the Jackson, is a remodeled store building, seating 400. Sevier Theatre Corporation of Johnson City, nearby, is operating the theatre. First offering to Jonesboro residents was "Three Is a Family," United Artists release. The Jackson is the first film theatre the town has had in 20 years. Once there had been a silent house, but it went out of business two decades ago. Nearby cities of Johnson City, Bristol and Kingsport, with their modern theatres, served the Jonesboro population until now.

## *New Tool*

"MOVIES GO TO WORK," a booklet giving industry the reasons for adopting motion pictures as a management tool has been published by Bell and Howell Company, Chicago, producer of motion picture equipment, and is now ready for distribution, at no charge, to industrial plants and sales organizations. An introduction to the booklet states: "Movies have gone to work . . . and they're getting results. It is the purpose of this booklet to give you an up-to-the-minute general picture of the importance of sound films to industry's future." The booklet is divided into five chapter headings: "Training Salesmen," "Selling Your Product," "Increasing Production," "Improving Personnel Relations," and "Interpreting Your Maternal."

## *"Oscar" to Universal*

UNIVERSAL and Columbia won first and second prizes, respectively, in the annual contest sponsored by *Financial World* for the best looking and best presented annual stockholders' report. Content was only incidentally considered. The contest awards prizes to companies in 50 different industry classifications. Universal ranked first in the film industry. The board of judges selecting the winners included: Sylvia Porter, financial editor, New York *Post;* C. Norman Stabler, financial editor, New York *Herald Tribune;* Norman Bel Geddes; Glenn Griswold, editor of *Public Relations News;* Dr. Lewis Haney, professor of economics, New York University. This was *Financial World's* fifth annual contest. Prize winners are judged on the basis of financial, statistical and editorial content, 60 per cent; format, typography and illustration, 40 per cent. Awards will be presented October 2 in New York.

# ESTA SEMANA


**LA TRANSICION de la guerra a la paz ocupa a los ciudadanos norteamericanos; un cuadro de trabajo indica cómo se cree será la solución. Página 12**

**ITALIA se convierte en terreno de confusión para la cinematografía de Hollywood al comenzar los rusos a contratar sus películas para pasarlas por las pantallas italianas. Página 32**

**LA HUELGA MEXICANA en contra de las empresas norteamericanas termina por medio de la intervención del Presidente Avila Camacho; los huelguistas consiguen aumento en los salarios. Página 47**

**Aumentan los TEATROS CON ENTRADA DE AUTOMOVIL a través del sur y oeste de EE. UU. simultaneamente con la eliminación de las restricciones de venta de gasolina. Página 37**

**El DEPTO. DE ESTADO formula planes mundiales para películas Federales, de acuerdo con ideas presentadas por el nuevo jefe divisional. Página 14**

**La Junta de Producción de Guerra elimina todas las restricciones para la reparación de edificios teatrales, pero siguen en fuerza las restricciones en contra de nueva construcción de teatros. Página 45**


## Star of Tomorrow

DANE CLARK, Warners' young star who won top place in MOTION PICTURE HERALD'S Stars of Tomorrow poll last week, has been cast in a star role of historic interest to the industry. In Hollywood last Friday, Jack L. Warner, executive producer of the company, announced that a modernized version of "The Jazz Singer" would be produced as a starring vehicle for Clark. That was the film which revolutionized the industry by introducing sound. It was produced by Warners in 1927, with Al Jolson in the star role. Michael Curtiz will direct the remake and Eleanor Parker will play the feminine role opposite Clark.

## Hollywood Quarterly

THE University of California and the Hollywood Writers' Mobilization are jointly sponsoring the *Hollywood Quarterly,* a new type of journal which will deal on the professional level with the creative and technical problems and the educational potentialities of motion pictures, radio and television. The first issue will be published October 1 by the University of California Press.

In it Morris Cohn, attorney, and Lester Cole, screen writer, will contrast the rights of authorship in Europe and Hollywood. Dudley Nichols will write on "Men in Battle," an analysis of war films. Alexander Knox will discuss the problems of portraying Woodrow Wilson on the screen. Dr. Franklin Fearing, professor of psychology at the University of California, will write on normal and neurotic outlooks among returning service men.

William Dieterle, producer, and Irving Pichel, director, will analyze some screen problems. Robert Nathan will consider the transfer of a novel to the screen. Additionally, there will be articles on the testing of radio audiences, on radio music and reviews of notable radio scripts. The *Quarterly* will be edited by three members of the staff of the university and two members of the Writers' Mobilization.

## Job Trailers

A PLAN to carry the community war activity of the individual theatre into the problems of the peace has been developed by Raymond Schreiber of the Midwest Theatres, Inc,. in Detroit. In cooperation with the American Legion, the four Midwest houses are running gratis "Situation Wanted" advertisements as screen trailers. An example of the language:

"This theatre in cooperation with the American Legion offers its theatre patrons the following 'Situations Wanted' by returning veterans. In the event you are a potential employer and are in need of one of these veterans, to whom we owe so much, we believe you would be doing a valuable service to our community by employing one of these vets." The ads then follow, and the trailers conclude with: "Have you a position for one of these boys or girls? They have served you and your country well. Act now. Contact the manager of this theatre immediately for additional details."

The service goes further. The theatres accept "Help Wanted" ads from concerns asking for "Veterans Only."

***Mr. Martin Quigley:***

***"I have intended to tell you for some time that the Quigley Publications have done an unusually fine job through their participation in the great war effort of the motion picture industry. It was one of the essential factors in furthering the Government's information program and the Treasury's War Bond Campaigns.***

***"In the days ahead, I know, the Quigley Publications will continue to serve national interest and the world desire for freedom and peace."***

*— WALTER T. BROWN, Publicity Director, War Activities Committee.*

## Unconvinced

THE Solicitor General's office of the Department of Justice this week served a petition on counsel for *Esquire* magazine seeking review of legal questions involved in the revocation of the magazine's second-class mailing privileges by former Post Master General Frank Walker in December, 1943. The petition has been filed in the United States Supreme Court by Acting Solicitor General Harold Judson. A motion to substitute Postmaster General Robert Hannegan as petitioner in this case was also filed this week.

The purpose of the petition, according to Mr. Judson, is not primarily to determine the rights of the particular publication involved but to determine the powers of the Post Office department and of Congress in limiting use of second-class mailing privileges.

Post Master General Walker's action was challenged in the United States District Court for the District of Columbia by the publishers of *Esquire* but was susfained there. Last June, the Court of Appeals, however, held that the Post Master General does not possess authority to revoke second-class privileges for reasons presented in this case. The Government's petition seeks reversal of this decision.

The petition sets forth that the Court of Appeals decision "leaves the Post Office department at sea" as to the proper administration of the statute under which Post Master General acted. The opinion also "casts grave doubts upon the constitutionality" of possible future legislation to limit second-class privileges more specifically.

## Televizing Congress

TELEVISION has entered the august halls of Congress. The first definitely assigned position for television cameras was granted Monday by the House of Representatives to the National Broadcasting Company, the network announced. NBC's motion picture and television cameras will be placed in the same position accorded the film companies, in the House gallery. From the vantage point on the gallery, directly facing the Speaker, all activities on the floor will come clearly within the focus of the cameras for NBC television broadcasts. Owners of video receiver sets will not only be able to hear their Congressmen debate in behalf of the commonweal but see them, now.

## Frank Formula

AFTER much listening to debates on the air and on paper on the issues about the making of pictures of lessons, message and opinion, Mr. W. R. Frank sat down at his Hollywood desk of independent production and reduced it all to a simple chart. In a column on the left he listed murder, sex, psychopathy, larceny and smelly social ills. On the right he put love, truth, benefaction, adventure, sacrifice, principle and sanity. "Shock stuff," remarked Mr. Frank, "is usually put in to cover the basic weakness of the material."


MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; Charles S. Aaronson Production Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5, Sam Honigberg, representative; Hollywood Bureau, Postal Union Life Building, Hollywood, 28, William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent, Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W. 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Amsterdam Bureau, 25 Binnenhant, Amsterdam, Holland, Philip de Schaap, correspondent; Melbourne Bureau, The Regent Theatre. 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations.


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Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

# THIS WEEK the Camera reports:

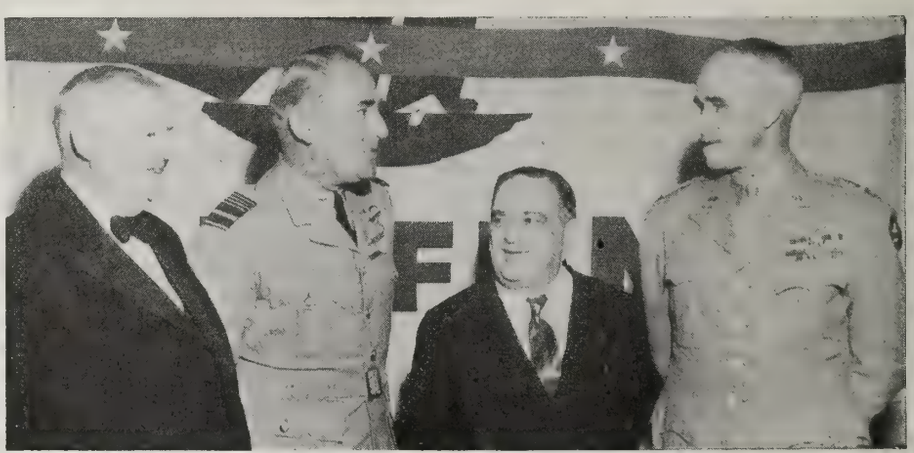


News of the Day



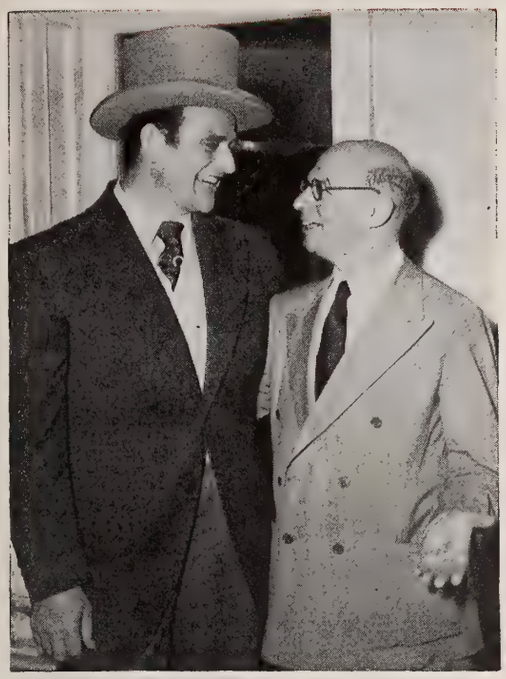
JOHN F. REEDER will become vice-president and general manager of Walt Disney Productions October 1, in California. He has resigned the vice-presidency of Young & Rubicam, advertising agency. See page 56.

SURRENDER, in Tokyo Bay. Without style or dash but attired formally in contrast to the Americans who wore shirts with rolled sleeves and open collars, Japanese emissaries silently and abjectly arrive on board the *U.S.S. Missouri* to surrender their country to the Allies. This scene, one of the most dramatic in one of the world's greatest stories, was recorded with many others that day and days following, by newsreel pool cameramen. The newsreels brought the story in its epic moments to the eyes of America's millions and to the archives of history. In the Japanese group above are Foreign Minister Shigemitsu, General Yoshijiro Umezu and Colonel Kaziyi Sugita. The pictures were photographed by cameramen of the armed services and of the newsreel companies.





VICTORY, as related by the film, was the story Thursday, September 6, in New York, above, and in Abilene, Kansas, left. The occasion was the premiere of "The True Glory", the story of victory over the Germans, a production by photographic services of the American and British armies, being released by Columbia Pictures for the War Activities Committee. In New York, the premiere at the Victoria sparked the National War Fund's Advance Gifts Campaign; in Abilene, it was in tribute to General of the Army Dwight D. Eisenhower, whose mother was guest of honor. . . . In New York, above, are Charles Whitmore, NWF; Air Marshal Sir Arthur Cunningham; Mayor Fiorello LaGuardia, and General Omar Bradley. . . . At Abilene, left, are Governor Andrew F. Schoeppel; Mayor Homer Strowig, exhibitor, and Maj. Gen. I. D. White.

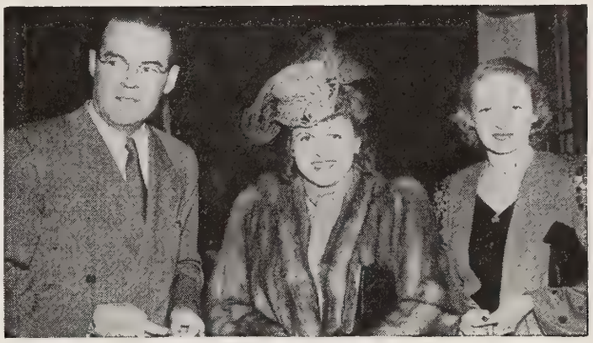


IN HOLLYWOOD, on the set of "Dakota". Samuel Smith, right, manager and director of the British Lion Films Corp., visits at the Republic studio with John Wayne, the picture's star, dressed in character.



IN LONDON, above, on the set of National Studio's "Trojan Brothers": Barbara Mullen, director MacLean Rogers, financier Lady Yule, David Farrar, whose birthday it was; Lesley Brook, executive producer Lou Jackson, and Bobbie Howes.

IN LONDON, at the premiere of "A Thousand and One Nights": Mr. and Mrs. Larry Kent, and the Countess of Jersey, the former actress Virginia Cherrill. Mr. Kent is with 20th Century-Fox.





TESTIMONIAL for David Levy, New York branch manager for Universal, at Sardi's, well known New York restaurant frequented by many of the entertainment industry. Executives of the Fabian circuit of New York were the hosts at the dinner. The occasion celebrated Mr. Levy's birthday. Shown above, seated, left to right, are Harold Klein, of the Julius Joelson circuit; Israel Zatkin, associated with the Lane Theatres; Mr. Levy; Mr. Joelson; Louis Golding, of the Fabian circuit. Standing are Abe Leff, an independent exhibitor; Lew Wolf, of the Grant Theatres; Joseph Eagan, member of the Fabian circuit; Louis Fischler, associated with the Cinema circuit, and Bernie Brooks, another Fabian circuit member. A well known member of New York's Film Row, Mr. Levy has been associated with the industry for the past 28 years.



By the Herald

THREE PICTURES A YEAR for three years will be made by Liberty Pictures, William Wyler, a partner with Frank Capra in the new RKO-releasing company, told the press Monday in New York. Above, Mr. Wyler, left, with Terry Ramsaye, editor of *Motion Picture Herald*.



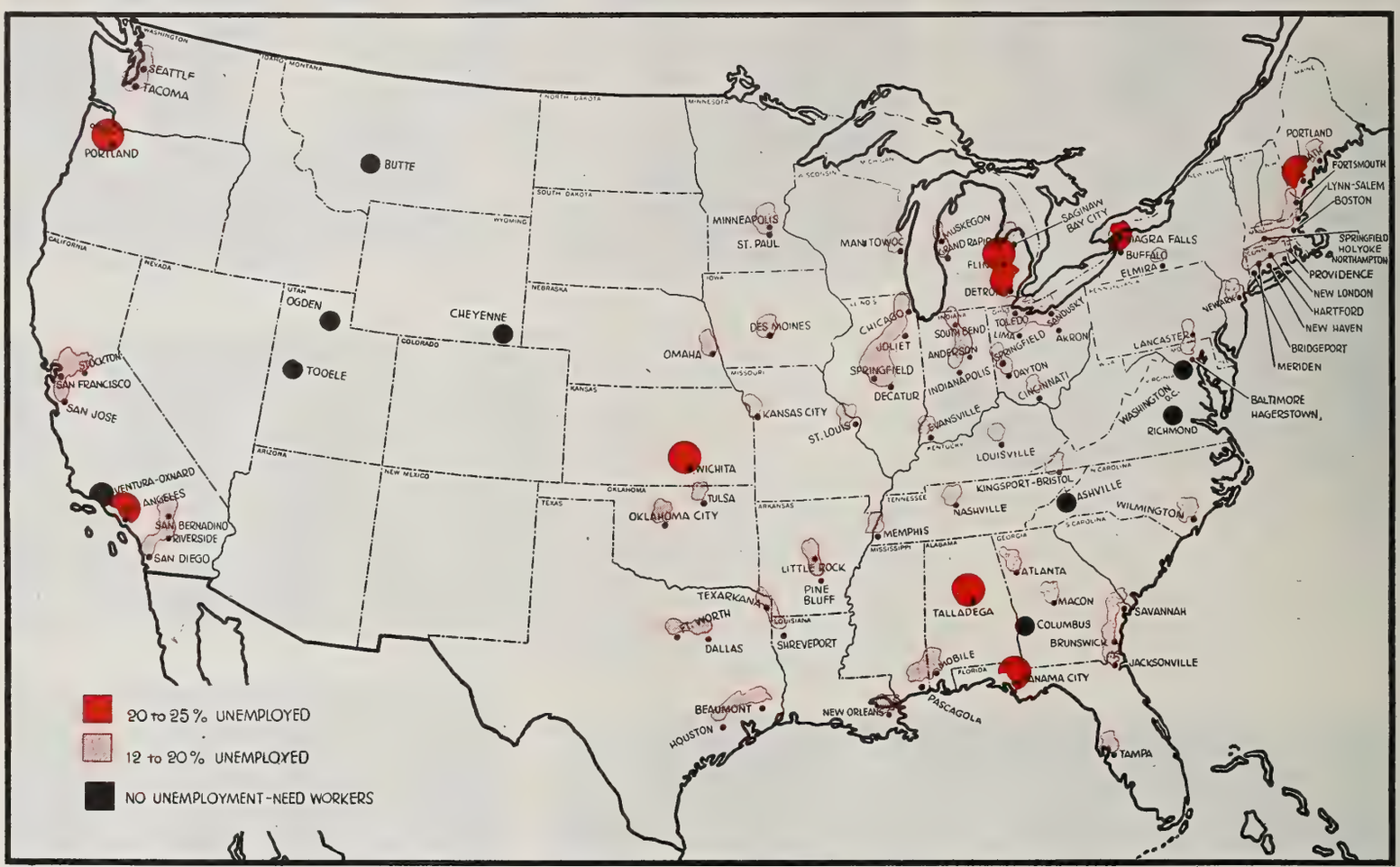
By the Herald

AL ROSEN, former manager of Loew's State, will manage the Winter Garden, also in New York, when it reopens for motion pictures with J. Arthur Rank's British "Blithe Spirit".



IN DES MOINES, after the premiere of "State Fair", A. H. Blank, president of the Tri-States Theatres, and Carole Landis eat corn grown in the tall-corn state.

# *Exhibition's Potential Changes as Reconversion Shifts Population*




RESHIFTING of America's wartime population and expected areas of unemployment for the next year, two factors impinging on exhibitor plans for new theatres, and on prospects for the grosses in the immediate future are the subjects of recent surveys made by the War Manpower Commission, the U. S. Census Bureau and the Committee for Economic Development.

Further studies are being undertaken currently by Government and private industry agencies to determine where America's new consumer markets are to be, and these, too, will offer exhibitors opportunity to analyze the prospects for new theatre business.

The two questions uppermost in the minds of theatre men planning new houses across the land are: how many war-boom industry centers will retain a large percentage of workers and families, and how many will become ghost towns.

### *No Accurate Estimate Of New Shuffling*

According to Government authorities, there are no accurate estimates of the extent or direction of the new shuffling of population which began, on a small scale, even before V-J Day, and which was accelerated immediately after Japan's surrender.

Nevertheless, the WMC statisticians recently calculated employment and unemployment areas in the U. S. for the coming year, based on its knowledge of war order cuts. Cities which fall into three separate categories in the WMC study are represented on the map on this page.

Meanwhile, the Committee for Economic Development announced in New York Monday that according to survey reports completed, the total U. S. employment after reconversion should be 24 per cent higher than in 1940, and only 12½ per cent lower than the peak of wartime production in 100 cities and counties throughout the country. Fifty-seven of the communities actually predicted greater employment after reconversion than their wartime peaks.

On the basis of a recent market survey, the CED estimates that the reconversion period will be completed by September 1, 1946.

A recent study of the U. S. Census Bureau showed that more than 27,300,000 Americans were uprooted, temporarily or permanently, during the war in the greatest shuffling and redistribution of population the nation ever experienced in so short a time.

The bureau reported that 12,000 of these "displaced" people went into the armed forces, and about 15,300,000 men, women and children were living in different places at the end of the war from their pre-Pearl Harbor residences.

The 27,300,000 figure is estimated, based on a sample survey conducted by the bureau last March, but Census officials believe it is sufficiently accurate to give a picture of what happened to more than 12 per cent of the civilian population in the course of the war.

Analysis of the bureau's survey reveals the following factors concerning movements of America's civilian population:

1. The volume of migration during the war was greater by approximately two-thirds, on an annual average basis, than it was during the pre-war period 1935-1940.

2. Many of the wartime migrants moved long distances: about 7,800,000 or more than half, crossed state lines and about 3,600,000 migrated from one to another of the three major regions of the country.

3. Long distance migration, was predominantly westward, in the American tradition: between 1941 and 1945 the west made a net gain of about 1,200,000 in civilian population; the south lost about 900,000 in exchange of migrant workers with other regions; the north lost about 300,000.

4. Families, as well as unattached individuals, migrated in large numbers during the war; children under 14 years of age made up nearly one-fourth of the inter-county migrants as compared with about one-sixth in pre-war years. Apparently, there was more family migration during the war than in pre-war years.

### *Women Comprised Majority Of Civilian Migrants*

5. A large majority of the wartime civilian migrants were women, partly because so many of the men of "migratory" age were absorbed into the armed forces; the total of 11,800,000 civilian migrants 14 years old and over was composed of about 7,100,000 women and 4,700,000 men. Servicemen's wives who moved to camps and bases where their husbands were stationed and those who went to live with relatives when their husbands were inducted, undoubtedly account for a large number of the women migrants.

The homeward trek of this reshifted population already had begun, the bureau emphasized.

# BENTON PROMISES AGGRESSIVE U. S. INFORMATION POLICY

## *Plans Worldwide Program in Realignment of State Department Activity*

An aggressive approach to the problem of disseminating information about the United States via motion pictures, radio and the press, is forecast by the appointment of William Benton as Assistant Secretary of State, Washington observers believed this week.



William Benton

Mr. Benton was nominated last week by President Truman to replace Archibald MacLeish, poet, lecturer, author and propagandist, as Assistant Secretary of State in charge of public and cultural relations.

Shortly after his appointment, the new State Department official indicated he would call upon film, radio broadcasting and publishing leaders, in conferences during the next six weeks, to help him formulate the policies to be followed by the department in its peacetime role as a worldwide information service.

Evidence of State Department interest in the function of motion pictures for overseas propaganda purposes was indicated Tuesday in New York, when Louis Lober, chief of the overseas film division of the OWI, told the trade press that during his recent 10-week trip to Europe he had consolidated and strengthened non-theatrical distribution of OWI films.

Mr. Lober visited England, France, Switzerland, Belgium, Germany and Italy. He arranged for OWI films, 16mm projectors and mobile equipment to get wider distribution in the countries he toured. He said his purpose was to make possible a non-theatrical outlet in foreign countries for the newly formed United States Information Service to utilize in combating the German propaganda films which had "poisoned the minds of Europeans for years against America and the American way of life."

Mr. Benton is expected to bring to the State Department an aggressive viewpoint on the use of films, radio and other media to interpret the American way of life abroad, developed in his experience as an advertising expert.

### *Executive of Chicago U. and Encyclopedia Films*

He is assistant to the chancellor of the University of Chicago and is head of Encyclopedia Britannica and Encyclopedia Britannica Films, Inc. The latter company purchased the ERPI classroom films last year and plans to produce and distribute worldwide educational and documentary films.

He is a member of the advisory committee of the Office of Inter-American Affairs; a vice-chairman of the board of trustees of the Committee for Economic Development; member of the adult education board of Columbia Broadcasting System, and director of Associated Music Publishers and Muzak.

Mr. Benton will take his new office as soon as his nomination is confirmed by the Senate. His first task will be to set up the temporary agency outlined by President Truman.

In an executive order, the President turned over to the State Department the information activities conducted during the war by the Office of War Information and the Office of Inter-American Affairs, including the direction of the Motion Picture Society for the Americas, an industry-supported agency which worked with the former Rockefeller organization.

The new assistant secretary is expected to follow plans long in the making by department officials to use motion pictures extensively in informing foreign nations of America.

### *Films Will Not Compete With Hollywood Product*

The films tentatively planned will in no way compete with Hollywood product, department officials have pointed out. Moreover, the President stipulated the information service to be operated by the State Department should not compete with film, radio or news industries but, rather, should supplement them "in those specialized informational activities in which commercial or other limitations make it difficult for private concerns to carry on all necessary information work."

The President ordered the department to take over the OWI and OIAA services immediately and to set up a temporary organization, the Interim International Information Service, to be succeeded by a permanent organization which is to be developed by the Secretary of State before December 31.

According to Mr. Lober, the agency will be known overseas as the United States Information Service. Mr. Lober said that officials of ministries of information in Belgium, France, Switzerland and Italy had told him they were eager to get OWI documentary films about America widely distributed through non-theatrical outlets in their countries.

### *To Expand Film and Radio Divisions in New Policy*

The effect of the added responsibilities which the President placed on the department will be to expand the motion picture and radio division of which John M. Begg is chief, and to aid Francis deWolfe, chief of the telecommunications division, in negotiations with foreign governments to improve the position of American distributors abroad.

In Washington last Thursday, it was reported that Ferdinand Kuhn, deputy director of the overseas branch of OWI, would head the new interim agency. Official announcement of Mr. Kuhn's appointment was expected to come this week from Mr. Benton.

It is understood that in addition to working out the overseas propaganda program, Mr. Benton also would have extensive authority over relations between the State Department and the American public. It was said he also may have much to say on educational programs for the ideological reconversion of the defeated Germans and Japanese.

Mr. Benton entered the advertising agency field in New York after graduating from Yale in 1921. He was with the former agency, Lord & Thomas, until 1929, later founded Benton and Bowles and retired in 1936, when he sold out and joined the University of Chicago as vice-president. He held that post until 1945, when he was named assistant to the chancellor.

## *Surplus Films and Machines to Be Non-Competitive*

*Washington Bureau*

Surplus Army and Navy films and projectors are to be disposed of in such a way as to benefit schools and communities without in any way developing competition with the motion picture or equipment industries, it has been disclosed by the Surplus Property Board.

Acting under the provisions of the Surplus Property Act, which authorizes distribution of surplus goods for health and educational use on the basis of community needs and public benefit, the board plans to make the surplus films and projectors available at very low cost to schools unable to afford them at retail prices but having facilities and personnel to use them effectively.

No distribution of pictures or equipment is planned to educational institutions whose financial resources would permit them to buy from regular suppliers, the board said.

### *Urge Programs Be Outlined*

Although few films and no projectors have yet been turned over to the Office of Surplus Property of the Department of Commerce, the disposal agency for all film equipment, the board is urging education officials and community leaders who wish to obtain equipment promptly to outline programs for its effective utilization. In the near future, it was warned, these institutions would be requested to submit their plans to the proper state and Federal educational authorities, and those communities which can show, for example, that films and projectors will be circulated among schools, hospitals and cultural institutions in their area will have better chances to obtain their needs than a single school that can make no commitment to share with neighbors. Final decision as to which communities have the greatest need and best plans for the use of equipment will rest with the U. S. Office of Education.

Surplus Property Board officials explained that no estimate was now possible of the number of films and projectors that would become surplus.

Reports from the armed services show that approximately 40,000 16mm projectors were ordered during the war—14,000 by the Navy, 9,000 by the Army Air Forces and about 17,000 by the Army Ground Forces. However, only a rather small percentage of these is expected ever to become surplus, it being pointed out that many have been lost in action, captured by the enemy, or damaged in use.

### *Cannot Estimate Films Available*

So far as films to be turned over for civilian use are concerned, an estimate could be made only by taking a cumbersome and costly worldwide inventory, it was stated. Several thousand films, and many prints of each, were produced for war use on subjects ranging from the wing assembly of planes to the war activities of American towns, but many have been worn out in showings to servicemen all over the world, and others have been damaged by enemy action, unfavorable weather conditions and similar factors.

Both projectors and film prints are seen by board officials as becoming surplus "in small, continuous dribbles rather than in large lots." The Office of Surplus Property already has some films, but they cannot be distributed until legal restrictions, such as copyright releases, are cleared. No 16mm projectors have yet been received, although some are expected shortly.

# FABIAN TO DIRECT VICTORY WAR LOAN

## *Final Major Job for WAC; Strategy Group Will Be Heads of Other Drives*

S. H. Fabian, head of the Fabian Theatres and chairman of the Theatres Division of the War Activities Committee, will head the industry's Victory War Loan campaign, October 29 to December 8. The campaign, to be the eighth and final War Loan drive, will be conducted by the regular WAC organization and will mark the final task of the war emergency agency, which is to terminate its work December 31.

Assisting Mr. Fabian will be a master strategy committee of all previous Bond drive chairman, including L. C. Griffith, Oklahoma City, of the third campaign, featured by a "Cavalcade of Stars," Hollywood luminaries touring the country; Charles Skouras, Los Angeles, fourth drive, with an objective of selling a "Bond for Every Seat"; Robert J. O'Donnell, Dallas, whose organization was labelled "The Fighting Fifth," with an intensive nationwide group meeting campaign; Harry Brandt, sixth campaign, "The Smashing Sixth," and Samuel Pinanski, Boston, "The Showman's Seventh."

### *Fabian Headed First Drive*

Mr. Fabian directed the first industry campaign to assist the Treasury in the sale of Bonds. Throughout the war he has been the permanent representative of the Treasury Department and also has been the representative for the industry in the Treasury on a $1 a year basis. That was in September, 1942, when a nationwide tour of "Stars Over America," was used to attract sales. The film industry was not a part of the second war loan, in June, 1943. The other campaigns were, third, September, 1943; fourth, January, 1944; fifth, June, 1944; sixth, November, 1944, and seventh, May, 1945.

At a later date, Mr. Fabian will name other executive members of his committee.

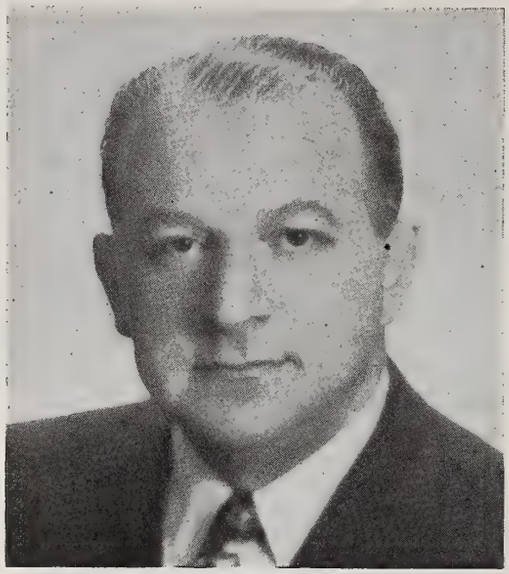
The campaign chairman and members of the master strategy committee will meet shortly in Washington with Ted R. Gamble, director of the War Finance Division of the Treasury Department, and Secretary of the Treasury Fred M. Vinson.

### *Conferring in Hollywood*

Mr. Fabian and Mr. Gamble left for Hollywood Tuesday night to confer with studio heads, the WAC branch there and the Hollywood Victory Committee, on the participation of the studios in the drive. A two-reel "Hollywood Victory Caravan" is nearing completion in Hollywood.

Featured in the film are Robert Benchley, Humphrey Bogart, Joe Carioca, Cavallaro, Crosby, William Demarest, Donna Drake, Hope, Betty Hutton, Alan Ladd, Paul Lee, Noreen Nash, Franklyn Pangborn, Olga San Juan, Barbara Stanwyck, Marjorie Weaver, Virginia Wells. The director is William Russell, with Louis Harris as producer and Bernard Luber supervising from a script by Melville Shavelson. Tom Baily, WAC coordinator in Hollywood, assisted in producing the film at Paramount studios.

An official report issued last week by the motion picture and special events section of the War Finance Division of the Treasury Department said that in the United States and Puerto Rico, there were 141,615 screenings of films in 16mm, reaching a total audience of 33,402,950 for the seventh drive.



*S. H. FABIAN*

In Fall River, Mass., Nathan Yamins, circuit operator, recently conferred with William S. Canning, WAC chairman, and made arrangements for the sponsorship by local film houses of the Victory Loan drive. Mayor Alexander C. Murray has proclaimed October 28 as Victory Day. With theatre men, the mayor is participating in program arrangements, which will include floats and other promotional displays.

## 16mm Advisors Approve Central Agency Plan

Approval of the plan worked out by Taylor Mills, director of the domestic film division of the Office of War Information, to establish a central agency for distribution of all Government non-theatrical films, was voted in Washington Monday by members of the OWI's 16mm advisory committee.

The group acted after discussions with educational and labor representatives and afternoon conferences with Government agency representatives.

Mr. Mills was scheduled to submit his plan this week to the Budget Bureau, which also will determine whether the central distribution office is to be in the Library of Congress, as proposed by Mr. Mills, or elsewhere. It is expected that the Library suggestion will be approved.

## British Information Service To Continue Film Use

Within the next three weeks, the British Government will announce plans for a peacetime information service of press, radio and motion pictures to carry on activities of the British Ministry of Information which functioned during the war, through some other Government bureau.

This was made known in New York last Friday by Edward Anstey, British documentary film producer, who is visiting the U. S. Mr. Anstey is making a survey of American aviation methods in connection with a series of films he will produce for British aviation interests.

During the war he produced many films for the MOI, among them "Ack-Ack," "Control Room" and "Fire Guard."

## TRUMAN COMMENDS BOND DRIVE AID

*President Truman, in a telegram to the War Activities Committee last week, commended the motion picture industry for its war work, and in particular for its aid in the Bond drives. The President said:*

**"I have been told about the plans being projected by the Motion Picture Industry in support of the Treasury's Victory Loan. Knowing and appreciating what the theatres, the exchanges, the studios and Hollywood stars have done throughout the war, I commend you for the enthusiasm with which your entire industry is tackling this remaining big job."**

# *Will Turn Back Foreign Release, Official Says*

Louis Lober, director of the overseas film division for the recently formed United States Information Service, told the trade press in New York Tuesday the agency was ready to turn back overseas distribution of Hollywood features and shorts to the American motion picture distributors in every foreign territory except Germany, Austria and Japan.

"I am now awaiting word from the industry," he said, "of how they want disposition of their films in all the areas. Wherever possible, especially in countries where the companies are not yet prepared to reenter, we will help the industry to reestablish operations," he added.

Tuesday, MGM announced Mr. Lober would return to the company as soon as he was relieved of his Government post. He will be assistant director for Europe, North Africa and the Middle East. Prior to his joining the OWI, he had been manager of the Near East for MGM, with headquarters in Cairo.

Mr. Lober reported that when he was in Italy he talked with Government officials who promised him that the new film laws would be published shortly. That was many weeks ago, Mr. Lober pointed out. The old decrees of the Fascist regime are still on the books and no publication has yet been made of the proposed laws.

At a meeting of home office foreign department executives last week, Mr. Lober reviewed the film situation in European countries and sketched the tentative policy with regard to Germany and Austria.

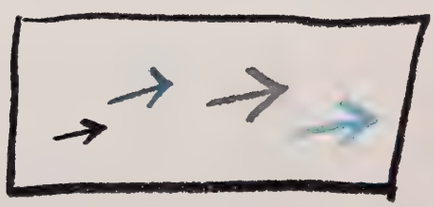
Stockpiling of Hollywood entertainment films in Germany for exhibition in the U. S. Zone of Occupation had started, he said, and the pictures would be shown at the proper time. Brig. Gen. Robert A. McClure, chief of the Information Control Division of the U. S. zone, will handle the product of all the companies. There is no indication as to when commercial operation can be turned over to the individual companies.

Distribution of Hollywood pictures in other European countries and the Pacific currently is operating as follows:

Philippines, through a central OWI film exchange; in Italy, still through the Psychological Warfare Division, until Mario Luporini of Twentieth Century-Fox arrives to take over for all the distributors; Roumania, Warner Bros., under OWI supervision; Bulgaria, MGM, under OWI supervision. No American films have yet entered Czechoslovakia, Poland or Yugoslavia, because of the complicated political situations there. In Holland, films are being released through the PWD, although OWI is awaiting word from the distributors as to whether the Motion Picture Export Corporation will enter the country.

# PEACE

A challenge already met
by the company which led the industry
in meeting the challenge
of war!



# A Policy

This company had a wartime policy.

In brief, it was: to provide the kind of screen entertainment that would best serve the interest of our nation at war.

This policy was expressed in Warner Bros. pictures which helped inspire tens of millions of Americans to their war-winning tasks, and brought new prestige to exhibitors.

So successful, so effective was this policy that a great newspaper commended us editorially for our "enviable record for combining good picture-making with good citizenship".

We are proud of that policy, and of the great Warner pictures that made it so meaningful.

# AND A PLEDGE

Now those dark and fateful days are passed.

And just as this company was prepared to assume industry-leadership when war came, so we were prepared to assume the same leadership when peace returned.

We shall continue to combine "good picture-making with good citizenship"— by providing glorious entertainment for millions of free men working to reap the happy fruits of victory.

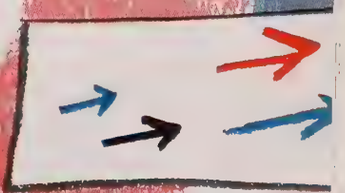
We shall continue to provide entertainment that will bring prestige — as well as profit — to exhibitors.

Here are just a few of the coming productions which shall prove that Warners, above all companies, keys its product to the ever-changing times in which we live.

Here is our pledge of continuing leadership!

J. L. Warner.

Executive Producer



AIR FORCE

YANKEE DOODLE DANDY

THIS IS THE ARMY

MISSION TO MOSCOW

GOD IS MY CO-PILOT

# 1941

SERGEANT YORK

# 1945

ACTION IN THE NORTH ATLANTIC

HOTEL BERLIN

UNDERGROUND

DESTINATION TOKYO

PRINCESS O'ROURKE

OBJECTIVE BURMA

WATCH ON THE RHINE

HOLLYWOOD CANTEEN

CONFESSIONS OF A NAZI SPY

PASSAGE TO MARSEILLES



he pictures to greet the Peace.

WARNER'S

# ide of the Marines"

The love story of a veteran-Come home to his old girl, his old town, his new happiness.



Starring
JOHN GARFIELD
ELEANOR PARKER • DANE CLARK

Directed by DELMER DAVES • Produced by JERRY WALD
Screen Play by Albert Maltz • Adaptation by Marvin Borowsky
From a Book by Roger Butterfield • Music by Franz Waxman

WARNER'S

# Rhapsody IN BLUE



starring
ROBERT ALDA • JOAN LESLIE • ALEXIS SMITH • CHARLES COBURN
and AL JOLSON • OSCAR LEVANT • PAUL WHITEMAN • GEORGE WHITE
HAZEL SCOTT • ANNE BROWN

Original Story by Sonya Levien • Screen Play by Howard Koch and Elliot Paul • Music by GEORGE GERSHWIN • Dances created and directed by LeRoy Prinz • Orchestral Arrangements by Ray Heindorf • Produced by JESSE L. LASKY • Directed by IRVING RAPPE

THE JUBILANT STORY O
GEORGE GERSHW

MORE →


WARNER'S
FAYE EMERSON · ZACHARY SCOTT
in
DANGER SIGNAL
with
DICK ERDMAN • ROSEMARY DeCAMP • BRUCE BENNETT
MONA FREEMAN • JOHN RIDGELY •
Screen Play by ADELE COMMANDINI and GRAHAM BAKER
From a Novel by PHYLLIS BOTTOME • Music by ADOLPH DEUTSCH
Produced by WILLIAM JACOBS
Directed by ROBERT FLOREY
Suspense-crammed psycho-drama
-seasoned with cyanide!
WARNER'S
JOAN CRAWFORD
JACK CARSON · ZACHARY SCOTT
in
Mildred Pierce
with
EVE ARDEN • ANN BLYTH • BRUCE BENNETT
Screen Play by RANALD MAC DOUGALL • Based on the Novel by JAMES M. CAIN • Music by MAX STEINER
Produced by JERRY WALD • Directed by MICHAEL CURTIZ
She's the kind of a woman men want-
and shouldn't have!

WARNER'S

# JOAN LESLIE · ROBERT HUTTON

in

# Too Young To Know

with DOLORES MORAN • HARRY DAVENPORT • ROSEMARY DeCAMP

Screen Play by JO PAGANO • From a Story by HARLAN WARE

Produced by WILLIAM JACOBS • Directed by FREDERICK DE CORDOVA

of kids in a
peck of trou
and
too much
in love
to car

Howl- holiday
Sensational i
pre-releas
engagement

WARNER'S

# BARBARA STANWYCK DENNIS MORGAN

co-starring SYDNEY GREENSTREET

in

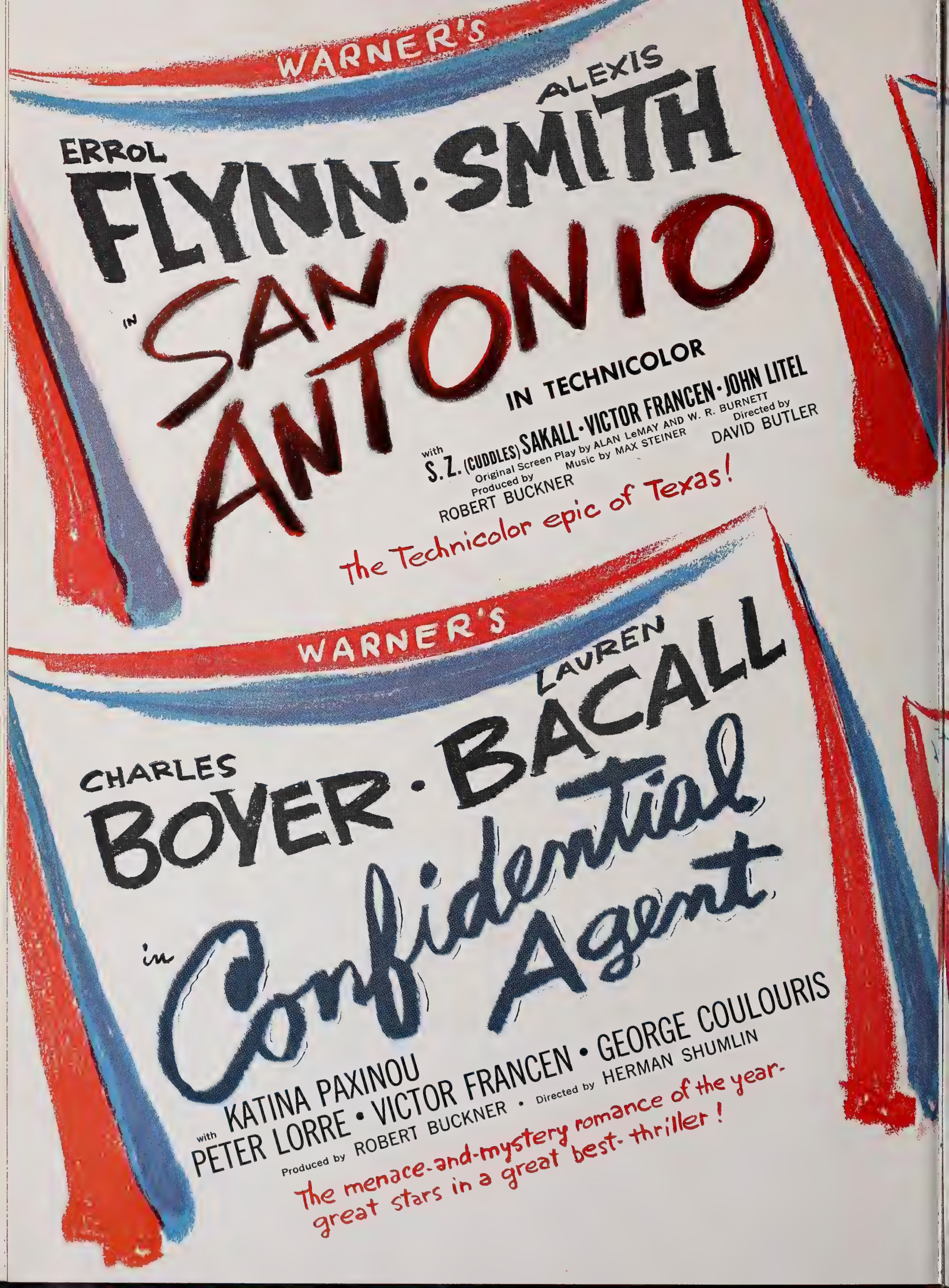
# CHRISTMAS IN CONNECTICUT

with REGINALD GARDINER • S. Z. (CUDDLES) SAKALL • ROBERT SHAYNE

Screen Play by LIONEL HOUSER & ADELE COMMANDINI • From an Original Story by AILEEN HAMILTON

Produced by WILLIAM JACOBS • Directed by PETER GODFREY

MORE →


WARNER'S
ERROL FLYNN · ALEXIS SMITH
IN SAN ANTONIO
IN TECHNICOLOR
with S.Z. (CUDDLES) SAKALL · VICTOR FRANCEN · JOHN LITEL
Original Screen Play by ALAN LeMAY AND W. R. BURNETT
Produced by ROBERT BUCKNER
Music by MAX STEINER
Directed by DAVID BUTLER
The Technicolor epic of Texas!
WARNER'S
CHARLES BOYER · LAUREN BACALL
in Confidential Agent
with KATINA PAXINOU
PETER LORRE • VICTOR FRANCEN • GEORGE COULOURIS
Produced by ROBERT BUCKNER • Directed by HERMAN SHUMLIN
The menace-and-mystery romance of the year-
great stars in a great best-thriller!

WARNER'S

GARY Cooper · INGRID Bergman

in EDNA FERBER'S

# SARATOGA TRUNK

with FLORA ROBSON

Screen Play by CASEY ROBINSON • From the Novel by EDNA FERBER • Music by MAX STEINER

A HAL B. WALLIS PRODUCTION • DIRECTED BY SAM WOOD

WARNER'S

JOAN LESLIE · ROBERT ALDA

in

# CINDERELLA JONES

with JULIE BISHOP • WILLIAM PRINCE • S. Z. (CUDDLES) SAKALL • EDWARD EVERETT HORTON

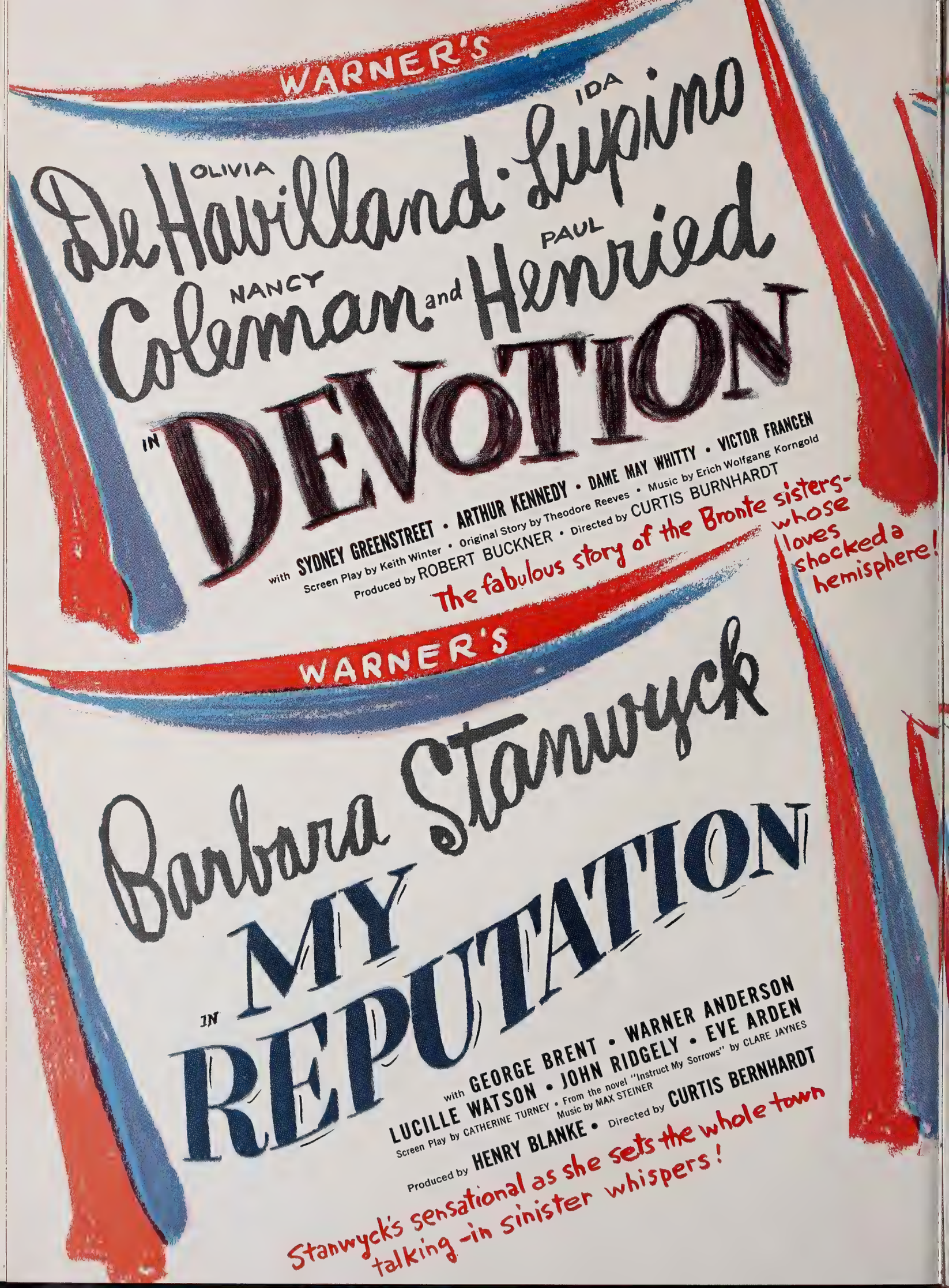
Produced by ALEX GOTTLIEB

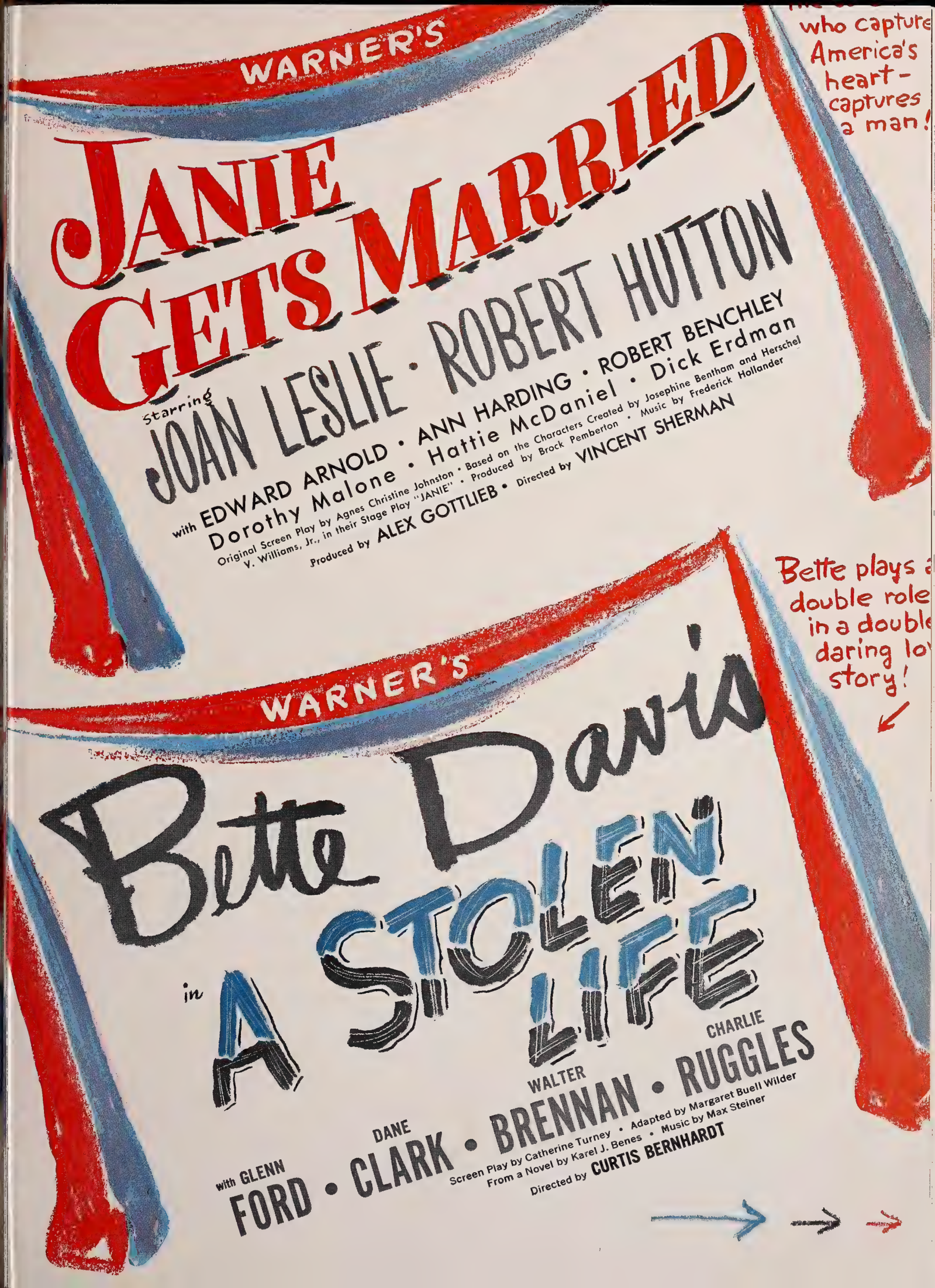
Screen Play by CHARLES HOFFMAN
From a Story by PHILIP WYLIE

Directed by BUSBY BERKELEY

Joan gets 10,000,000 dollars--IF!
Your audiences get 10,000,000 laughs--NO IF!

MORE → → →


WARNER'S
OLIVIA
De Havilland · IDA Lupino
PAUL
NANCY
Coleman and Henried
IN
DEVOTION
with SYDNEY GREENSTREET • ARTHUR KENNEDY • DAME MAY WHITTY • VICTOR FRANCEN
Screen Play by Keith Winter • Original Story by Theodore Reeves • Music by Erich Wolfgang Korngold
Produced by ROBERT BUCKNER • Directed by CURTIS BURNHARDT
The fabulous story of the Bronte sisters-
whose
loves
shocked a
hemisphere!
WARNER'S
Barbara Stanwyck
IN
MY
REPUTATION
with GEORGE BRENT • WARNER ANDERSON
LUCILLE WATSON • JOHN RIDGELY • EVE ARDEN
Screen Play by CATHERINE TURNEY • From the novel "Instruct My Sorrows" by CLARE JAYNES
Music by MAX STEINER
Produced by HENRY BLANKE • Directed by CURTIS BERNHARDT
Stanwyck's sensational as she sets the whole town
talking - in sinister whispers!


who capture
America's
heart -
captures
a man!
WARNER'S
JANIE
GETS MARRIED
starring
JOAN LESLIE · ROBERT HUTTON
with EDWARD ARNOLD · ANN HARDING · ROBERT BENCHLEY
Dorothy Malone · Hattie McDaniel · Dick Erdman
Original Screen Play by Agnes Christine Johnston • Based on the Characters Created by Josephine Bentham and Herschel
V. Williams, Jr., in their Stage Play "JANIE" • Produced by Brock Pemberton • Music by Frederick Hollander
Produced by ALEX GOTTLIEB • Directed by VINCENT SHERMAN
Bette plays a
double role
in a double
daring lo
story!
WARNER'S
Bette Davis
in
A STOLEN LIFE
with GLENN
FORD • DANE
CLARK • WALTER
BRENNAN • CHARLIE
RUGGLES
Screen Play by Catherine Turney • Adapted by Margaret Buell Wilder
From a Novel by Karel J. Benes • Music by Max Steiner
Directed by CURTIS BERNHARDT

WITH

POLICY

WITH THIS

PLEDGE

AND WITH THIS

PRODUCT

# WARNER BROS.

POINTS THE INDUSTRY'S WAY

TO A NEW DAY

OF PEACE, PROGRESS AND PROSPERITY

JACK L. WARNER

*Executive Producer*

# The Pro and Con of Films of Message Broadcast in Hollywood Debate

**THE evening radio audience which listened Thursday last week to that forum and debate, broadcast from Los Angeles, on "Should Hollywood make movies designed to influence public opinion?", broadcast at "America's Town Meeting" under the sponsorship of *The Reader's Digest*, may be expected to have arrived at the opinion that there is a difference of opinion. It has been revealed, without surprise, that Mr. Robert Riskin and Miss Constance Bennett are for pictures of opinion; that Mr. Donald Crisp and Mr. James K. McGuinness are for pictures addressed rather purely at entertainment without deliberate indoctrination.**

**That obviously leaves the subject where it stood when they came to the microphone.**

**The motion picture exhibitor, the purchasing agent for the consuming public which pays for the pictures, was not represented.**

**Something of a keynote was voiced by Mr. Crisp as he observed: "When Hitler made movies to influence public opinion, we called it pernicious propaganda; when the beauteous Constance Bennett and the brilliant Bob Riskin urge us to make movies to influence public opinion, they call it social leadership."**

**Mr. Riskin, as the principal contender of pictures of message, was observed to be notably unclear as to who was to decide what message about which, save in the most extraordinarily broad terms. Also, in support of some of his contentions about the marketability of ideologically laden pictures, he cited some curiously inaccurate reports on top bracket pictures, including conspicuously one highly ambitious endeavour which, far from being a box office triumph, will not break even in the world market.**

**Regardless of Hollywood debates and contentions, the customers will decide, as they have all the years the screen has been agrowing. Some of Hollywood will presumably continue to preach causes and message and social purpose, for press attention, and will continue to strive by all devices to make some box office entertainment.** **T. R.**

## MR. RISKIN:

"When you blow your nose, you're influencing public opinion. A foreigner, seeing an American on the screen blow his nose, can find it either enchanting or repugnant. At that instant there might be born a lasting opinion of all Americans. . . .

"The motion picture, being visual as well as articulate, and because it is fashioned to have an impact on the emotions, is a volatile medium. The speech and manners of millions of moviegoers, as well as their moral concepts, are constantly undergoing changes as a direct result of the pictures they see, and not necessarily those that set out to achieve this end. . . .

" . . . When virtue triumphs and evil is frustrated in the strictest accordance with the Hays code, is that not definitely designed? Is that not a sinister plot to influence the poor, unsuspecting public to the ways of righteousness? It is so much of a plot, so carefully designed, that failure to adhere to the code might mean no distribution of your picture. . . .

"What about the basic, democratic principle of free expression? Aren't we threatening its very existence when we suggest that the screen be muzzled? . . .

"Hollywood's own self-regulation, through the Hays office, and the censorship in some states, already impose on it such limitations as to make its output too often ineffectual and lifeless. Let's not shackle the victim any more. . . ."

## MR. CRISP:

" . . . Influencing public opinion is still propaganda, and propaganda has no place on a motion picture screen unless it is labelled as such. Instructional and documentary films are useful, but must be so designated and not foisted on an unsuspecting public. When John Smith decides to go to a picture show for entertainment he is entitled to get just that and not a sociological thesis more or less disguised. . . .

"It all boils down to whether we believe the American people can decide what they like and want—or whether the few folks who happen to make pictures in Hollywood should decide for all of us. I think the customers can do their own deciding.

"In time of war, we all gave up many precious rights, including this one. It was fitting that when we see Lana Turner or Betty Grable, we should also be fed a documentary film on the war and a Government short urging us to save waste fats. . . . But that necessity no longer exists; we want to think for ourselves now. . . . Bob Hope makes me laugh my head off. Greer Garson can stir me emotionally. And I can still enjoy a lingering closeup of Esther Williams in a bathing suit. But that doesn't mean that I want them or others, just as effective in their own spheres, to do my political and economic thinking for me. . . .

"The world is weary of propaganda and biased messages. That way Fascism lies. . . . Keep the theatre a house of illusion—keep the screen free of alleged messages from any group of self-constituted leaders. When we go to the movies, let's have fun, and let's remain free to think for ourselves. . . . and Bob (Robert Riskin), let's sell the world some other American practice outside of nose-blowing. The fundamental decencies of life are not propaganda; they are like the air we breathe—free, universal and basic."

## MISS BENNETT:

"I maintain that any picture that can lift you out of your own life, absorb your interest for the length of time you're in the theatre is an escapist picture, and therefore entertaining. . . .

"Pictures are designed to entertain, and if I go to a theatre, cry throughout the entire picture and leave with my eyes red and swollen, my nose looking like somebody's forgotten headlights, who's to say I haven't enjoyed myself? . . . the motion picture, carefully produced and skillfully presented, offers not only entertainment but vast contributions to learning and understanding as well. . . .

It's an accepted fact that the sense of sight is a better avenue for the acquirement of knowledge than our other senses. For example, we perhaps didn't fully realize the horrors and sacrifices our men made in this war . . . until we were helped by visualizing through such pictures as 'Wake Island', 'Guadalcanal Diary', 'Destination Tokyo' and 'So Proudly We Hail'. . . . In the picture, 'Mrs. Miniver', Miss Garson not only stirred our emotions, but helped to show us the true spirit of British civilians in the fall of Dunkirk. . . .

"I hope sincerely that the movies will give us the chance to learn more about the world. . . . To a lot of men and women who haven't had the chance for a formal education this will mean the difference between ignorance and sensible thinking. . . . I don't believe producers, writers or artists should be stifled and allowed to present only one pattern of picture. I think they should envelope all phases. . . . We are all working with but one thought in mind—to build a lasting peace. . . . This will be difficult to accomplish if we lose one of our principal basic needs—the right of free expression."

## MR. McGUINNESS:

"All four of us agree that motion pictures made in Hollywood do influence public opinion. They have to if they are to be effective. There never was a scene shot, or a sentence written, that did not in some measure influence opinion favorably or adversely. . . .

"Motion pictures have been made in Hollywood for thirty years. Almost uniformly they have tried to be entertaining. Some succeeded, some failed. But the measure of success in those thirty years has been so far greater than the percentage of failure that Hollywood has become the amusement center of the world, and all civilization looks to Hollywood to provide its chief, and in many cases its only, form of entertainment and escape.

"This has come about because Hollywood and the motion picture industry have always upheld in their pictures the basic principles of morality which form our western civilization. . . .

"Pictures have always been on the side of good against evil. We are all agreed on that. We are also agreed that this is as it should be. Then why are we debating the question? . . . Only because there is agitation now which would have Hollywood try to influence public opinion politically.

"Politics are not the function of motion pictures, and it should never be allowed to become their function. The screen is no place for the conduct of a political debate. . . .

"Humanity has been badgered and beaten too long by self-appointed prophets, teachers and doers of what they called good. Mankind is starved for laughter, for joy, for beauty, for escape from tragedy. Motion pictures can supply these great balms for the spirit. Hollywood can give hope that the simple joys of the peace shall flourish again. On the screens of the world, Hollywood can help humanity.

"Let us not preach at our fellows, but let us give them back the boon they have been so long denied. Let us do our part to restore laughter to the world."

## SUMMARIES:

### *Mr. Crisp, for the Negative:*

"Most of the present restrictions on the screen are to preserve decency, but if films started promoting particular political, social, and economic ideologies, as Mr. Riskin advocates, pictures would see a flood of censorship beyond our wildest fears. No producer will show both sides of any question. He'll picture the viewpoint he wants to sell to the public, and if he believes it hard enough he's willing to lose money to get his point over.

"The thing is: You pay your money to see the picture. You should see it without anything being forced down your throat. You should have entertainment—100 per cent. That's what you paid for."

### *Mr. Riskin, for the Affirmative:*

"We feel that our worthy opponents failed to make a case for their side of the discussion. . . . And that the only possible way they could have done so would have been to subscribe to the notion that freedom of expression be entirely eradicated from our way of life. Obviously they do not seek this, as no honest and right-thinking person does. We, Miss Bennett and I, continue in the firm belief that the public is entitled to be kept informed on matters of current interest through every possible means of communication. Failure on the part of Hollywood to treat with the problems which torture the world would be equivalent to debasing itself artistically and would represent an unforgivable disregard for their obligation to the public."


ANGEL... when a French
DEVIL... when a New
DEADLY... when a
RKO'S
RUGGED MELODRAMA
OF MURDER AND MUTINY
ON THE HIGH SEAS...
AND OF A DESPERATE
HUNT FOR A
DYNAMITE BLONDE
IN THE STORIED
"QUARTER" OF
NEW ORLEANS!

girl loved him!
Orleans woman kissed him!
reckless killer crossed him!

GEORGE RAFT

CLAIRE TREVOR SIGNE HASSO

in

# OHNNY ANGEL

with LOWELL GILMORE • HOAGY CARMICHAEL • MARGARET WYCHERLY

Produced by WILLIAM L. PEREIRA • Directed by EDWIN L. MARIN

Screen Play by STEVE FISHER

RKO RADIO PICTURES



Hear Hoagy sing and play "Memphis In June."

# ON THE MARCH

FILMS AND WHAT'S IN THEM

by RED KANN

ON the air and in the air today as in days past—and in days to come—is the ever-pertinent question about what kind of films to make and what to put into them.

No one argues against the place of the musical, the comedy, the mystery and other recognized staples of the market. They always belonged even when the war clouds were dark because of the influence they wielded on morale.

Now that the guns are spiked, enough of a cross-section of representative exhibitor opinion is on record in recent editions of the HERALD to make it clear theatremen, presumably speaking for their audiences, want far more of the gay and escapist side of entertainment. They want to forget war and they seem certain their public does as well.

Undoubtedly the public prefers to look in happier directions, but it does not conclusively follow all interest in the war is gone. It is our view that, in part at least, a contrary condition prevails; that it is apt to continue to prevail for some time to come. It could be for years.

It was to be anticipated many theatre operators would vote a hard thumb down on war themes for the immediate future. But it is interesting that a number of others took the care to point out the determining factor will be merit.

They do not rule off attractions about the war merely because the conflict is over or because so many of dubious calibre have deluged the market since Pearl Harbor. Wisely, they stand by the first principle, and the first principle very simply is that an attraction can be great regardless of the familiarity of its story or the frequency with which it has been treated.

## The Heartening Side

IT is a heartening and a sound conclusion that is drawn thereby. For it would be a highly unfortunate circumstance if Hollywood were to be projected into one of its not uncommon states of jitters and then determine war films—or films in any of the other classified categories, for that matter—were as cold as Kelcey.

Unquestionably, many outstandingly dramatic stories of World War II are yet to see the light. As the security blackout recedes, these stories will be told. Almost daily, the newspapers are reporting chapters in ever-increasing volume. Hollywood's difficulty may be the embarrassment of what to select and what to reject.

On the other side, any showman claiming his salt must acknowledge no doors can be irretrievably slammed tight in the face of vehicles of drama and power. Opinion, naturally, will vary as to what is dramatic and what is powerful. Also there is to consider, and to consider well, the matter of hitting the market at the psychological moment. Furthermore, all of the known elements contributing to attractions of force must be accounted for.

At that, miscalculations may result. The studios may go wrong; they often do. Yet, the indisputable answer is in Hollywood's hands for better or for worse. The record demonstrates it is usually for the better.

Nevertheless, straws in the wind are not completely wanting. Initial dates on "A Bell for Adano" ran 14.2 per cent ahead of normal. First engagements on "The Story of G.I. Joe" reveal business 23.4 per cent better than average. Today, the HERALD reports early runs of "Pride of the Marines" are pacing at 45.7 per cent beyond the norm.

"The Big Parade," one of the great ones about the last war which terminated in 1918, was released in 1925. "All Quiet on the Western Front," another of the memorables of the same period, was not released until five years latter.

No one can foretell what the epics of this war will be or when they will be produced. But produced they should be, and will.

William Wyler, out of his colonel's uniform now and about to resume active direction, supplies a telling footnote to all this. It was about a literary agent who asked what type of stories he was after. "Good stories," the director answered. Then looking down at the soup before him, he added, "It can even be about Vichysoisse, but it's got to be good."

## The Argumentative Side

CLOSER to the argumentative side is a reiteration of the policy governing Warner since the war and before. Jack L., in last Sunday's New York *Herald-Tribune,* discussed motion pictures and social responsibility. "Nobody will deny the function of films —at least the films we show in theatres—is entertainment. But this does not mean that some of these films cannot deal with serious phases of life," he stated in reviewing his company's notable record in production of war films. "Now the same people who opposed war pictures are out campaigning again. 'No need to make any more serious pictures,' they said. 'War's over.'

"The war may be over, but now the hangover begins—a hangover consisting of such major headaches as world peace, economic stability, full employment, stamping out intolerance and a hundred other problems left over from the pre-war agenda, with some new ones created by the war.

"Will the motion picture ignore them? I think not. Just as films portrayed the effect of the war on the individual, so there will be films to interpret the behavior of people under the stress of peacetime problems ahead. . . .

"As I have said, there will always be an adequate number of pictures which are purely entertaining. People need the few hours of escape and forgetfulness which they provide. But there will also be films on important themes having a sound basis of reality. There will be pictures which look at the war in retrospect—perhaps they will turn out to be our most important war pictures."

Warner is sound. Hollywood cannot afford to disassociate itself from the tides and currents of the world of which it is a part. Moreover, this industry can be commercial and yet reflect as in a mirror something of the times in which it lives. No ideological conflict necessarily follows, provided it is constantly remembered that the function is entertainment.

But entertainment is broad enough to take many forms. Betty Grable on those wondrous gams is one. Gene Kelly dancing with a cartoon partner is another.

Yet who is there to say noteworthy entertainment may not be deeply imbedded in a drama constructed around peace, conversion, the unaccustomed ways of the post-war world or the rehabilitation of the returned soldier?

# *Permit 11 Pictures Into France, as Spain Offers Plan*

Developments this week in France and Spain with regard to film trade matters indicated American companies were making headway in those two countries.

Special licenses for the importation of 11 American films were obtained from the French Government. This effort has nothing to do with current negotiations between distributors and the French in connection with a long term film trading agreement.

All of the 11 pictures deal with some phase of the war in the Pacific and permission to show them in France came as the result of prolonged effort on the part of the distributors, aided by the overseas film division of the Office of War Information. Until this permission was granted, the only American films which the French people had seen since D-Day were some of the original 40 prepared by the majors for OWI showing in liberated territories, plus several pre-war Hollywood films secreted from the Nazis by French representatives of American companies.

The 11 pictures are: "Destination Tokyo," "30 Seconds Over Tokyo," "Gung Ho," "Guadalcanal Diary," "Winged Victory," "Objective Burma," "The Eve of St. Mark," "Behind the Rising Sun," "Back to Bataan," "First Yank Into Tokyo" and "Betrayal from the East."

Meanwhile, overtures made in Spain last week, according to reports, by Juan Antonio Suances, Minister of Commerce and Industry, proposing a new basis for permitting entry of Hollywood product into the country, were received by home office foreign department executives skeptically. Mr. Suances' move, however, was viewed as a hopeful sign that the Franco Government would respond favorably to counter-proposals of the American distributors.

Fayette W. Allport, European representative of the Hays office, was en route from London to Madrid Tuesday to discuss details of the recent Spanish proposal.

Mr. Suance's compromise plan called for abolition of the prohibitive import license and similar fees, averaging about $20,000 per picture, and a new apportionment of film imports. This would give American companies 65 per cent of all films imported, England 15 per cent and the remaining 20 per cent to all other countries. Mr. Suance further suggested that the Spanish industry, which heretofore received import fees as subsidization, henceforth be subsidized directly by the Government.

The American companies have proposed entry permission for 180 Hollywood pictures a year and for relief from excessive taxes.

## Regional Directors Are Set For Loew's International

A system of regional directors has been set up in New York by Loew's International Corporation with each director given the responsibility of servicing the territories under his supervision. The plan, it was announced, was devised to give greater service to men in the field.

In line with this new policy, Morton A. Spring, vice-president of the corporation, announced six new appointments. Samuel N. Burger, formerly a home office representative, will be Latin American director. Richard Brenner, formerly manager of Chile, will assist Mr. Burger. David Lewin, MGM manager for Brazil, has been appointed acting regional director for Europe, North Africa, Egypt, the Middle East and the Near East. Louis Lober will be Mr. Lewin's assistant when relieved of his duties as Chief of the Motion Picture Bureau of the Office of War Information.

Edward O'Connor, former MGM manager for Cuba, will be regional director of the Far East when he finishes his Navy assignment. Charles Goldsmith, former assistant to Mr. Spring, is the new assistant sales manager and cordinator for the British Empire, including India, Singapore and Hongkong.

# RKO RADIO PICTURES INC. TRADE SHOWINGS OF FIVE PRODUCTIONS

| BRANCH | PLACE OF SHOWING | ADDRESS | MAN ALIVE | | FIRST YANK INTO TOKYO | | ISLE OF THE DEAD | | THE SPANISH MAIN | | WANDERER OF THE WASTELAND | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | Day and Date | Time | Day and Date | Time | Day and Date | Time | Day and Date | Time | Day and Date | Time |
| Albany | Fox Projection Room | 1052 Broadway | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Atlanta | RKO Projection Room | 191 Walton St. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Boston | RKO Projection Room | 122 Arlington St. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Buffalo | Fox Projection Room | 290 Franklin St. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Charlotte | Fox Projection Room | 308 So. Church St. | Tues. 9/25 | 2:30 P.M. | Tues. 9/25 | 4:00 P.M. | Wed. 9/26 | 2:30 P.M. | Wed. 9/26 | 4:00 P.M. | Thurs. 9/27 | 2:30 P.M. |
| Chicago | RKO Projection Room | 1300 So. Wabash Ave. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Cincinnati | RKO Projection Room | 12 E. 6th St. | Tues. 9/25 | 8:15 P.M. | Tues. 9/25 | 9:45 P.M. | Wed. 9/26 | 8:15 P.M. | Wed. 9/26 | 9:45 P.M. | Thurs. 9/27 | 8:15 P.M. |
| Cleveland | Fox Projection Room | 2219 Payne Ave. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Dallas | Paramount Projection Rm. | 412 So. Harwood St. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Denver | Paramount Projection Rm. | 2100 Stout St. | Tues. 9/25 | 2:00 P.M. | Tues. 9/25 | 3:30 P.M. | Wed. 9/26 | 2:00 P.M. | Wed. 9/26 | 3:30 P.M. | Thurs. 9/27 | 2:30 P.M. |
| Des Moines | Fox Projection Room | 1300 High St. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Detroit | Blumenthal Projection Rm. | 2310 Cass Ave. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Indianapolis | Paramount Projection Rm. | 116 W. Michigan St. | Tues. 9/25 | 1:00 P.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 1:00 P.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 1:00 P.M. |
| Kansas City | Paramount Projection Rm. | 1802 Wyandote | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Los Angeles | RKO Projection Room | 1980 So. Vermont Ave. | Tues. 9/25 | 2:30 P.M. | — | — | — | — | Wed. 9/26 (Ambassador Theatre) | 2:30 P.M. | Thurs. 9/27 | 2:30 P.M. |
| Memphis | Fox Projection Room | 151 Vance Ave. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Milwaukee | Warner Projection Room | 212 W. Wisconsin Ave. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Minneapolis | Fox Projection Room | 1015 Currie Ave. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| New Haven | Fox Projection Room | 40 Whiting St. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| New Orleans | Fox Projection Room | 200 So. Liberty St. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| New York | RKO Projection Room | 630 — 9th Ave. | Tues. 9/25 | 2:30 P.M. | — | — | — | — | Wed. 9/26 (Normandie Theatre) | 10:30 A.M. | Thurs. 9/27 | 2:30 P.M. |
| Oklahoma City | Fox Projection Room | 10 No. Lee St. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Omaha | Fox Projection Room | 1502 Davenport St. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Philadelphia | RKO Projection Room | 250 No. 13th St. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Pittsburgh | Fox Projection Room | 1715 Blvd. of Allies | Tues. 9/25 | 1:00 P.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 1:00 P.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 1:00 P.M. |
| Portland | Star Pre-view Room | 925 N. W. 19th St. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| St. Louis | S'Renco Projection Room | 3143 Olive St. | Tues. 9/25 | 11:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 11:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 11:30 A.M. |
| Salt Lake City | Fox Projection Room | 216 E. 1st South Street | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| San Francisco | RKO Projection Room | 251 Hyde St. | Tues. 9/25 | 10:30 A.M. | — | — | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 1:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Seattle | Jewel Box Projection Rm. | 2318 — 2nd Ave. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |
| Sioux Falls | Hollywood Theatre | 212 No. Philips Ave. | Tues. 9/25 | 9:30 A.M. | Tues. 9/25 | 11:00 A.M. | Wed. 9/26 | 9:30 A.M. | Wed. 9/26 | 11:00 A.M. | Thurs. 9/27 | 10:30 A.M. |
| Washington | Fox Projection Room | 932 New Jersey Ave. | Tues. 9/25 | 10:30 A.M. | Tues. 9/25 | 2:30 P.M. | Wed. 9/26 | 10:30 A.M. | Wed. 9/26 | 2:30 P.M. | Thurs. 9/27 | 10:30 A.M. |

# U.S. Films Face Political Chaos in Italy, While Russians Set Up Shop

by MARTIN QUIGLEY, JR.

*[Mr. Quigley has recently returned from several months' residence in Italy, during which he had opportunities for close observation of motion picture conditions.]*

American motion picture companies now, on the eve of the resumption of activity in Italy, face difficult political and economic conditions, many of which have become acute during the long period of Allied Government control.

More than a year has passed since central and southern Italy were turned over by the Allied Military Government to the control of the Italian Government. About that time the Russian Government made commercial arrangements for regular distribution of its films through an Italian company established for that purpose. During this whole period American films, together with British films, have been handled by the Film Section of the Psychological Warfare Branch of the Allied Forces Headquarters.

### *Lost Time Is Serious For Many Reasons*

The lost time is serious for many reasons: the distribution of American films has not been as extensive or intensive under Government control as it would have been under company management; nothing was done during the period to rebuild staffs and physical facilities, but, most of all, the political situation in Italy, in relation to the entire motion picture industry, has become more confused.

In recent months the motion picture has become a political issue in Italy. Shortly after the liberation the majority of Italians in a position to influence the matter wanted to see a healthy film market free of government domination modeled—as they wish all things—on the pattern in the United States. In the meantime, the conflict between the Liberals and Christian Democrats on the one hand and the Communists and Socialists on the other, or roughly the Right vs. the Left, has arisen and the motion picture is squarely in the middle.

The parties of the Left look to a nationalization or government-controlled industry. Steps have been proposed for the coordination, under the Government, of the Fascist film enterprises. The Italian parties of the Right want to see the development of private industries as free of Government control as possible.

### *Strength of Left Increased During Recent Months*

As the months have passed the position and strength of the Left, as regards the motion picture, have increased. Italian politicians have watched motion picture developments in neighboring Yugoslavia and Albania—both with Government film monopolies. They have heard what has gone on in Czechoslavakia, Hungary, Rumania, Bulgaria, which have similar systems. Word that in Poland not only production and distribution but also exhibition have been nationalized has reached Rome. The negotiations concerning film imports and exchange between the French Government and the American film industry are followed. The Italians also saw that a Labor Party campaigning on the nationalization of some of the larger industries won a sweeping victory in England.

Following the formation this summer of the Italian Government headed by Professor Ferruccio Parri there was a dispute running over many weeks regarding what ministry or government department should supervise the industry. The parties of the Left wanted the film business in the Ministry of Public Education, specifically in the Fine Arts section. The parties of the Right, and the Italian industry, wanted the industry treated as other businesses and put under the Ministry of Commerce and Industry. The issue has not yet been definitely settled.

Meanwhile motion pictures are considered such a political matter that no Italian politician of any party wishes to take a stand, one way or another, in fear of losing votes at the election which must come eventually in order to establish a representative government.

### *Bill Proposed Months Ago To Abolish Fascist Laws*

Months ago there was proposed a bill to abolish existing Fascist laws affecting motion pictures. A joint British-American-Italian Film Board had studied the subject and made recommendations. Although no American or British member of the commission was familiar with the industry, an agreement was reached on the repeal of most of the Fascist discriminations, including the most burdensome. However, the government office which was in charge of motion pictures in the Bonomi government disappeared in the shuffle of formation of the Parri government.

Now any action on motion picture legislation must come from the Council of Ministers, on which there are members of the six leading parties. It is anticipated that it will be extremely difficult to obtain any kind of action from the Council of Ministers on any controversial issue, including affairs of the motion picture industry.

The economic conditions in Italy are hardly more encouraging than the political. However, there are signs that if political chaos can be avoided, economic conditions will improve from this point on. A ruinous inflation has already destroyed economically the bulk of the Italian middle class. Food prices have risen from 10 or 20 times to 400 times pre-war prices.

The inflation has constantly decreased the value of the several hundred million lire credited to the American companies in the Army's office of American Property Custodian. In Italy the opinion of American officials was that the monies should have been used as accumulated in the purchase of property, equipment, services—such as dubbing, and rebuilding of staffs.

Ever since the invasion of Sicily and southern Italy, American films have been handled by the PWB Film Section as a joint British-American undertaking. The PWB Film Section receives its American films via the Office of War Information and its British films from the Ministry of Information. Captain Pilade Levi, AUS, was the American head of the whole PWB Film Section; Steven Pallos was in charge of British pictures. Captain Levi worked in Italy for MGM and Twentieth Century-Fox before the war began.

### *Campaign Stretched Film Activities Over Months*

The PWB Film Section succeeded in circulating the limited number of films available to it in all areas behind the lines of the Eighth and Fifth Armies as they advanced up Italy. Although the PWB was intended originally only for temporary operation, the long campaign in Italy stretched activities over many months. Even when areas were turned over to the administrative control of the Italian Government, the PWB continued to handle film distribution. Permission for American film executives to visit Italy and inspect conditions were denied repeatedly last winter and spring.

Until recently it had been asserted that transportation difficulties made it impossible for American motion pictures to be circulated in Italy except through the PWB. This ignores the fact that Italian films made by more than 100 producing firms and circulated by more than 20 Italian distributing agencies have been exhibited all over liberated Italy. Commercial trucking lines reached every part of Italy that the PWB covered in its film distribution. In fact the PWB, in the main, only delivered the prints to key cities and left it to the exhibitors to get the films to the theatres and back. In some respects Italian distributors have been getting a more complete distribution this year than that provided by the PWB Film Section.

G. D. B., the Russian commercial film distributing company, has obtained considerable circulation for more than a score of features with supporting shorts and newsreels during the first year of operation. British films also have been enjoying a distribution proportionally greater than before the war. The Anglo-American newsreel generally exhibited in Italy was made up in London. For months there has been an acute shortage of American product in southern and central Italy, a factor which has naturally increased available playing time for other films.

### *Old Italian Films Now Getting Good Revenue*

Though the Italian public, now as before the war, prefers American films to all others, a count of pictures exhibited today would not tell the whole story. Even very old Italian films now are getting more revenue than on original release.

Despite the limitations of distribution by the Allied governments, American films were hailed in Italy everywhere from the first moment the Italians had a chance to see them. Some Italians maintain that only in motion pictures have their expectations of the benefits of liberation been achieved. But they want to see more American films and they hope such films may be presented at prices they can afford.

### WOULD MOVE ITALIAN FILM CENTER TO VENICE

**A movement has been launched in Italy aiming to move the headquarters of the Italian industry from Rome to Venice. Prior to the war, film-making in Italy centered at Cine Citta and other studios in and around Rome. After Mussolini fled, two studios were established at Venice. Following the liberation of North Italy this spring, efforts have been made to have other film studios set up in Milan and Turin.**

# To Lift French Newsreel Ban; To Retain Pool

Equal opportunity of competition for American newsreels, with identical access to operational facilities and raw stock, has been promised by the French Government effective December 15, newsreel editors announced last Friday in New York after their return from a tour of North Africa and Europe. As a result, activity will be resumed commercially by Paramount, 20th Century-Fox and March of Time on a scale as closely approaching the pre-war scope of these reels as conditions permit.

It will be necessary to continue the pooling arrangement, whereby all scenes taken abroad are made available to all the newsreels alike, the editors said. Problems of transportation and shortages of manpower and equipment would prevent an immediate change in the method of coverage, the executives agreed. There has been no relaxation of difficulties since the end of hostilities in Europe, the Army providing only the transportation and housing facilities allowed the reels during the war.

Talking to representatives of the industry business press at the Harvard Club, New York, the editors related interesting highlights of their trip, generally agreeing that the information they had been able to gather at first hand would be valuable in the handling of their regular and special issues in the future.

Present were Michael D. Clofine, MGM News of the Day; Albert J. Richard, Paramount News; Walton C. Ament, RKO Pathe News; Thomas Mead, Universal Newsreel; Edmund Reek, Fox Movietone News, and Richard de Rochemont, March of Time.

The editors praised the cooperation of the Army, the Office of War Information and the United States Information Service. They expressed the belief that this cooperation would provide even quicker service in the future. During their month and one day of traveling, from August 3 to September 4, the editors covered approximately 22,000 miles.

The attitude of the Psychological Warfare Branch in favoring the operation of local newsreel companies in Germany as contrasted with its strict control of the activities of American companies, came in for criticism from some of the editors. Particularly critical were Mr. de Rochemont, Mr. Reek and Mr. Clofine. They argued that American reels should be given an equal opportunity to operate in the occupied zones. Mr. Ament, supporting the Branch's stand, said that the physical problems of distribution and transportation would not yet permit unfettered commercial operation in Germany by American companies.

## Railway Express Planning Peacetime Schedule

At the conclusion of the recent conference of vice-presidents and ranking officers of the Railway Express Agency, L. O. Head, president, stated that his company is preparing to return to a peacetime basis. Wartime business is still running in great volume, he pointed out, principally due to the efforts of the Government to expedite the movement of troops from Europe. One of the largest problems of the agency is the rehabilitation of its fleet of 16,000 trucks. Mr. Head stated that while he anticipates a considerable decline in the present volume of business, he and his officers expect an increase of about 40 per cent over that handled in 1940.

## Theatres Protest Taxes

Theatres of Fall River, Mass., as well as numerous other business establishments, have filed protests with the municipal Board of Assessors against substantial increases in personal property taxes. Petitions have been filed for abatements which have not been granted as yet, assessors claiming that no action can be taken until the increased tax bills are paid.

# POPE URGES EDITORS TO MAINTAIN NEWSREELS AS UNBIASED RECORD

*Editors of the five newsreels who returned last week from an Army-sponsored trip to North Africa and Europe released the text of the message given by Pope Pius XII to members of the group during their visit to Rome. The message of the Pope follows:*

**"When we have before us a group of newsreel executives representing as you do the most influential agencies in that field of information, Our thoughts turn at once to reflect on the immense strides made by modern science in bringing to the entire world the important happenings of the day. It is not a matter of reporting scenes; the scenes are themselves presented as if taking place before the eyes. People in your own vast country see just what is being done around the other side of the globe.**

**"Is that altogether true? So true that sound, safe judgments may be formed on the information given? The camera cannot lie, they say. No, but it may be very selective in what it reproduces; and thus, truthful as it is, it may yet be turned into an effective instrument to create false impressions and propagate the evil spirit of distrust, enmity and hate.**

**"Hence, there rests upon you, gentlemen, and other officers of your profession, the not light responsibility of safeguarding and defending the newsreel against men of little conscience, who might wish to use it to spread half truths, to give disproportionate and unreasonable prominence to certain details, barely touching and omitting others, so that those who view the reels will almost necessarily be led to conclusions that are unfair and perhaps disastrous to the concord that should reign between all members of the dear human family.**

**"We are happy to avail ourselves of this occasion to express our keen interest in your work and to renew our prayer that divine assistance may enable you to do much good for the peace and prosperity, material and spiritual, of your fellowmen. May God's blessing descend copiously on you and your loved ones at home."**

## Radio Must Be Used Only For Good, Pope Says

"The radio can be used as an instrument of evil as well as good." Pope Pius XII told a group of American radio executives Wednesday. According to Associated Press dispatches from Rome, the Pope told the executives that radio "has been used, it is used to disseminate calumnies, to mislead simple, uninformed folk, to disrupt peace within nations and between nations. This is an abuse of a gift of God and it is for the responsible directors, as far as possible, to check and eliminate it.

"Let the good accomplished by the radio always outrun the evil until the evil become weary and falls by the wayside," the Pope continued. "Is that too much to hope for? Certainly, it is a noble goal, worthy of men's best efforts and it is Our fervent prayer."

The Pope thanked the executives for the "many courtesies extended by the American broadcasting systems to Our Vatican radio station."

## National Theatres Completes Deal for Mexican Circuit

National Theatres, subsidiary of Twentieth Century-Fox, had completed negotiations for the acquisition of a circuit in Mexico, it was reported in New York last week. The circuit has long contemplated expansion of its theatre holdings to Latin America, it was indicated. According to the report, National has reached agreement with the Mexican principals and only the approval of the Mexican Government is now required. Bertram V. Sturdivant, the circuit's representative in Mexico City, was expected to leave New York for Mexico City this week to complete arrangements.

## Boston Theatre Project Plan Still in Doubt

Although definite plans have been announced for the erection of the 1,000-room Hotel Ford in downtown Boston, there is still some doubt about the plans for the theatre that probably will be built in conjunction. The hotel will be erected on the site of the present Boston Museum of Natural History. To date it is still a question as to what company will become the lessee of the theatre as no definite negotiations have been concluded. Construction of the hotel is to begin not later than next spring and long before then the theatre plans will be announced.

# Surrender Reels Reach Theatres

The five newsreels appearing on the screens of the nation's theatres beginning last Sunday featured the ceremonies of the surrender of Japan aboard the *USS Missouri* a week earlier in Tokyo Bay.

Supplementing the activity of photographers of all branches of the armed forces were regular newsreel cameramen, all of whom contributed approximately 25,000 feet of coverage to the historic event.

The star performer was General Douglas MacArthur, who as Supreme Commander of Allied Forces in the Pacific area, accepted the surrender in behalf of the Allied powers. He was shown arriving aboard the ship, delivering his message to the world and signing the document. General Wainwright, British General Percival and Admirals Halsey and Nimitz and other war leaders were shown, as were the highlights of the ceremony itself.

President Truman, in his proclamation of V-J Day from the nation's capital, concluded the reels.

The newsreel pictures were shown over television station WBNT of the National Broadcasting Company in New York Sunday night. The narration for the television newsreels was handled by Major Arthur J. Gaskill, in charge of Signal Corps cameramen filming the event.

## Foeldes Is Named European Sales Head for Universal

Louis Foeldes has been named general sales manager in Europe for Universal, J. H. Seidelman, president of Universal International, announced in New York Monday. Mr. Foeldes' headquarters will be in Paris. Harry Novak is continental supervisor for the company. Mr. Foeldes joined Universal in 1938 as supervisor for the Scandinavian countries, Holland, central and eastern Europe, and held that post until the war.

## Wolcott Resigns Post

James Wolcott, production manager for March of Time, has resigned his post, it was announced this week. Mr. Wolcott joined March of Time as production manager in March, 1939, coming directly from Hollywood where he had been head of the test department for Twentieth Century-Fox.

IGGEST FIRST WEEK

IGGEST SECOND WEEK

IGGEST OPENING DAY

IGGEST WEEK-END

IGGEST MATINEE

IGGEST EVERYTHING

N THE 27-YEAR HISTORY

F THE N. Y. RIVOLI!

# AL

**EXTRA!**

First Week topped "Wassell" by 62% and "Affairs of Susan" by 83%!



with

ANN RICHARDS and Cecil Kellaway

Gladys Cooper · Anita Louise · Robert Sully

Directed by WILLIAM DIETERLE

Screen Play by Ayn Rand, Author of "The Fountainhead"

# RECORDS BROKEN!



World Premiere of

# Jennifer Jones
# Joseph Cotten

IN **HAL WALLIS'** PRODUCTION

# "Love Letters"

Tops even the Rivoli's Famous
Long-Run *Technicolor* Hits–"Bell Tolls,"
"Wassell" and "Frenchman's Creek"!

•

*That's how PARAMOUNT launched*

## Paramount Month

*AUG. 26 TO SEPT. 29!*

# SHOWMEN NEEDED NOW, LEADERS SAY

*"Old-time showmanship" is talked of more and more in the expressions from the country's leading exhibitors which continue to reach the* HERALD. *Those below follow the general pattern set when the first letters were published, September 1. That pattern is: War-theme pictures are no longer acceptable in most cases; films with "rehabilitation" themes will have to be sugar-coated; admissions may drop in suburbs and small towns but will probably remain steady for many months in the larger situations. They say:*

### BENJAMIN BERGER

*Berger Amusement Company, Minneapolis*

Pictures with a war theme have lost at least 50 per cent of their box office value.

Pictures with preachments regarding post-war problems are definitely taboo.

Good slapstick comedies of the old Harold Lloyd type, musical comedies and good dramas are desirable.

In my opinion, there is no question but that a small drop in box office will take place. Exhibitors will not break any house records any more by putting a one-sheet in front of their theatres. It will require old time showmanship to get results. Local publicizing of pictures will be necessary. It behooves the producers to encourage exhibitors by refraining from extracting the percentage policy they are now practicing. This point has more significance than distributors can visualize at the present time.

Admission prices in suburban theatres and small town theatres are bound to drop. The reason for it is that the general public will not have money to spend as in the boom days.

I am very pessimistic about the future of independent exhibitors. Therefore, I am not planning to build any new theatres.

### FRANK H. DURKEE

*F. H. Durkee Enterprises, Baltimore*

No war films of any description in the immediate future.

I do not see any public demand for films stressing rehabilitation and post-war issues, but I do think a few intelligent pictures along these lines with no war or battle scenes probably would be worth while.

I can scarcely venture a guess as to the best type of films suitable for the post-war world but I am partial to good outdoor pictures, musicals, comedies and an occasional horror film.

I do not anticipate much change in the theatre business because of the war's end, unless certain areas have serious employment problems. In other words, I look for continued good business for many months after the end of the war.

I do not anticipate any decline in admission prices with the possible exception of distressed areas. In other words, I believe admission prices will be maintained for many months.

We are planning one new theatre which in all probability will be a small neighborhood theatre in a suburban section and very likely the plans will follow conservative theatre construction.

### OSCAR LAM

*Lam Amusement Company, Inc., Rome, Ga.*

We do not want to play any kind of war film at the present. We do feel, however, that the war was too great an event to overlook permanently. The time will come, no doubt, when the war can be used as a background for romance, drama and comedy, and probably actual war scenes some day will be of interest to theatre patrons.

We think that there will be a demand very soon for films stressing rehabilitation and the problems and issues of the postwar period. We think films stressing rehabilitation of Germany, Italy and possibly some other countries would be of interest since our American citizens are taking a great part in this over there and the public would like to know what progress they are making and what problems they have. The patrons might be interested in knowing the true after-the-war feeling our army of occupation has toward the Germans and also how the Germans feel toward the Americans in Germany. The story of this might be more convincing in pictures than in the press.

We think pre-war types of films are best for the immediate post-war world.

We do not anticipate a material decline in theatre business soon. There might be a temporary decline some time within the next three months which should last a short time but at the end of six months business should, as a whole, be greater than pre-war business. If the admission tax is eliminated business may be even greater than the pre-war period.

We do not expect any changes in admission prices as very few, if any, houses increased prices during the war.

We have plans for several new theatres and expect to do a great amount of remodeling and reconditioning. In several places we plan to build new "A" or deluxe houses and in several other places "B" houses.

### E. C. GRAINGER

*Shea Enterprises, Inc., New York*

Except for the occasional outstanding picture, war themes will drop sharply in public favor in the immediate future. Consequently, we can assume there will be fewer and fewer successful average releases with war subjects. After considerable time, they may rise again in favor, as they did after the last war. For some time, however, light comedy and musicals should be the most popular types of films.

There have been announcements from several studios emphasizing plans for pictures with rehabilitation themes. My opinion is that the public generally will view such films as propaganda—interesting perhaps, but not very entertaining.

Grosses should slide off from 10 to 20 per cent after the next 30 or 60 days. People will continue their theatre habits for that long who are living on their savings. The slump probably will continue until the first of the year, when a real boom should begin.

We have no plans to reduce admission prices, and I believe they will generally stay where they are.

There is going to be considerable building activity. The public is in the mood for modernity, comfort and beauty. The theatre owner, independent or circuit, will have to improve his property to keep pace with the times or invite immediate competition in his town.

### FRANK L. NEWMAN, SR.

*Evergreen Theatres Corporation, Seattle*

While our experience shows that any good picture will do business regardless of background, we do feel that those with actual war should be eliminated. Because the effects of war are a matter of common experience to us all, home front backgrounds should be acceptable.

Based on reactions we have received thus far, the public seems to like the pictures which stress rehabilitation and the problems and issues of the post-war world. We should like to exclude from this, pictures dwelling on psychoneurosis or war shock experienced by the man in the service.

In the main, the types of films which are best for the post-war world are those which have always been acceptable. At the top of this list we would rate comedies, musicals and outdoor action pictures. The war's end will have a definite but varying effect on the motion picture business, depending upon the extent of war work in a particular community and the length of time required for reconversion.

In our own part of the country we anticipate a considerable drop in our industrial cities due to the fact that many people are going back to their homes in the midwest and southwest with the termination of war employment. We do not anticipate a terrific drop-off but a gradual leveling off to pretty fair business which should continue for a period of several years.

Admission prices will probably not drop appreciably, if at all, due to continued prosperity for a considerable period.

Our plans for new theatres concern only those situations where our present houses have become completely outmoded and require replacement.

## Paramount to Promote Dubbing in South America

Paramount has launched a campaign to promote dubbed Hollywood films in South America to counteract the negative publicity given Spanish dubbing in certain Latin American quarters, George Weltner, president of Paramount International Films, said in New York Monday. Mr. Weltner said that opponents of Spanish dubbing had had their say and that Paramount considered most of the slurs on dubbing decidedly unfair. The company's campaign in newspapers, magazines, trade papers and other media was the answer to these prejudiced attacks, he added.

Paramount's project will be conducted in the various Latin American territories in accordance with each country's individual local situation. Mr. Weltner pointed out that in several countries there was no opposition to dubbed product and in these countries the campaign will be conducted accordingly.

Every Paramount main office and branch throughout South and Central America has been supplied with a portfolio of publicity material on dubbing for local planting so that the "other side of the story" now can be told, Mr. Weltner said. In each portfolio there is an abundance of material for conducting local campaigns of propaganda favoring re-dialogued films, including feature articles, stills and cartoons.

## Harry Arthur to Establish New Distributing Company

Harry C. Arthur, Jr., head of the St. Louis Amusement Company, is planning to organize a new national distributing organization whose membership will include franchise holders with first run outlets. The exhibitors will control the policies of the company, according to Mr. Arthur, who plans to meet with other interested parties in Los Angeles November 1 to discuss formation of the company.

Mr. Arthur said in New York last week that efforts were being made to line up distributors with first run outlets in the remaining 40 per cent of the country, the organization already having tentative commitments from franchise holders and theatre owners in 60 per cent of the country.

He added that the new organization would not affect the participation of the St. Louis exchange of his company in the recently-organized Screen Guild Productions, which will also distribute.

## Connecticut MPTO Discusses New Sunday Playing Time

The Connecticut MPTO, in its first autumn meeting at the Hotel Taft, New Haven, September 11, discussed plans to exercise the new local option regarding playing time on Sundays. This new law, the only measure introduced by the motion picture interests in the past state legislature, gives the exhibitors an extra hour. George H. Wilkinson, Jr., and Herman M. Levy, executive secretary, presided.

## Weltner on Canadian Board

George Weltner, president of Paramount International, was elected to membership on the board of directors of Famous Players Canadian Corporation, Ltd., at a meeting held in Toronto, September 7. Barney Balaban and Austin C. Keough, Paramount Pictures executives, also are on the board.

## Heads San Francisco Branch

Bryan D. Stoner has been named manager of 20th Century-Fox's San Francisco branch, William J. Kupper, general sales manager, announced this week.

# BOOM IN DRIVE-IN THEATRES MARKS RECONVERSION ERA

## *Approximately 100 Units Are Planned, Principally for South and West Areas*

Plans for nearly 100 new drive-in theatres, including property acquisitions and equipment supply purchases, are in prospect for practically every state in the nation.

According to reports from the field, California, Ohio, Florida and Texas lead with theatre sites set and blueprints ready for the time when building materials are available. There will be at least 25 new drive-ins in California, 14 in Ohio, 10 in Florida, and 10 in Texas.

Observers studying the increasing popularity of the outdoor theatre estimate that the shortening of the war with Japan created even greater interest in drive-ins for the future.

### *Unlimited Gasoline Aids All Theatres*

A hopeful sign was indicated after V-J Day when Washington officials lifted gasoline and fuel rationing. With the release of unlimited gasoline supplies for civilian consumption the biggest headache for the drive-in operator was eliminated. In view of V-J Day, building materials were eased for construction, although a lumber shortage might curtail full-scale building.

In addition to the planned outdoor theatres that have been reported from the field, it is understood that several exhibitors who were undecided as to the advisability of purchasing sites and equipment while the prospect of a long war with Japan was in view, are now busy hunting available sites.

It is indicated that drive-in construction will be concentrated principally in the South, West and the Midwest, following closely the trend of post-war building for the regular film theatre.

A number of operators, outside the industry, are understood to be involved in current planning for drive-ins, especially in California. Out in the sunny state, one of the new entrants to exhibition is a former Naval officer. In the south and midwest, it is reported that several drive-ins will be established by realty interests whose weather eye for good investments in the post-war period has centered on locales where new housing projects are contemplated.

### *Exhibition Leaders Warn Of Over-Building*

Over-building is the warning at the moment from exhibition leaders who fear that large sums of money accrued during the war years to outside interests for investment after V-J Day would tend to over-seat territories.

Conservative estimates, however, indicate that added to the existing 72 outdoor theatres there will be not more than 150 drive-ins constructed within the next two years. It has been pointed out that the large majority of theatre patrons still prefer the luxury and comfort of the regular film house to any open-air theatre.

Box office receipts this season, particularly since the advent of summer weather, have been exceptionally good, operators report. Drive-ins situated in vacation and resort sections of the country particularly have benefited from the slight increase in gasoline allotments to civilians this year, compared to last, which notably increased drive-in attendance.

A listing by states and cities of the outdoor theatres now in operation, numbering 73, and those for which concrete plans are in work, amounting to 130, follows:

ALABAMA: Two operating, one in Birmingham, one in Montgomery; two planned for the state.
ARIZONA: One in Phoenix; two planned.
CALIFORNIA: Three operating in Los Angeles, Santa Ana and Burbank; 25 planned.
CONNECTICUT: One in Milford; none planned for the present.
FLORIDA: Six operating in Jacksonville, Pensacola, Tampa, Orlando, St. Petersburg and Miami; 10 planned.

### *Georgia Planning Eight; Has Four Operating*

GEORGIA: Four operating, two in Atlanta, one in Augusta, Macon and Savannah; eight planned.
ILLINOIS: Two in Chicago and East St. Louis; five planned.
INDIANA: Two in Indianapolis and Michigan City; one to come.
KENTUCKY: One in Louisville; one planned.
LOUISIANA: Three in Baton Rouge, New Orleans and Shreveport; five planned.
MARYLAND: One in Baltimore; three planned.
MASSACHUSETTS: About 10 operating in Lynn, Springfield, Methuen, Salisbury, Saugus, Shrewsbury, Weymouth; five more planned.
MICHIGAN: Two operating in Detroit; two planned.
MISSISSIPPI: One in Jackson; five to be constructed.
MISSOURI: Two in St. Louis and Kansas City; three planned.
NEW JERSEY: One in Union; none actually planned, although there have been reports that a few are being considered.
NEW YORK: Four operating, two in Buffalo, one in Valley Stream, L. I., and one in Albany; five planned.
NORTH CAROLINA: Three in Charlotte, Greensboro and Durham; two planned.
OHIO: Eight; two in Cleveland, one each in Akron, Columbus, Toledo, Lima, Maumee and Warren; 14 planned.
OREGON: Three planned.
RHODE ISLAND: One in Providence; three planned.
SOUTH CAROLINA: One in Columbia; three planned.
TENNESSEE: Two in Jackson and Memphis; four planned.
TEXAS: Eight operating, two in Dallas, one in Fort Worth, San Antonio, Texarkana, Houston, Corpus Christi and Austin; 10 planned.
VIRGINIA: Two in Williamsburg and Alexandria; five planned.
WASHINGTON: One in Tacoma; three planned.
WISCONSIN: One in Milwaukee; three planned.

### *Independent Circuits Active With Outdoor Plans*

Specific planning for drive-ins, according to field reports, include projects mapped out by independent circuits.

Recently, the Frank Harris Theatre of Atlanta announced it would build five more outdoor theatres. Negotiations for the purchase of the sites are in progress, with two locations already bought. Construction will begin on the five theatres immediately following the lifting of building restrictions.

United Theatres, Inc., of New Orleans has made a bid to the municipal park commission for a lease on a tract of the city park to be used for an outdoor theatre. United operates 22 neighborhood houses in New Orleans and one drive-in on property out near Lake Pontchartrain, leased from the city's levee board.

Up in Albany, N. Y., Sam Rosen, of the Fabian Theatres, and Neil Hellman, of the Hellman circuit, recently merged their outdoor properties, the Drive-In on the Albany-Saratoga Road, and the contemplated de luxe Drive-In at Karner Road on the Albany-Schenectady road. Evacuation and grading shortly will begin on the project. When completed, expected by April, 1946, the new theatre will accommodate about 1,000 cars.

S. H. Fabian, head of the Fabian circuit, is reported to be interested in several sites in the Albany area for possible location of additional drive-ins.

Ten new open-air houses are to be opened in California by Park-In Theatres, of which Seth D. Perkins of Los Angeles is president. Each house is to cost approximately $100,000 and will serve 500 cars.

### *Harry and Elmer Balaban Active in Chicago Area*

Harry and Elmer Balaban, Chicago and Detroit circuit operators, have purchased 88 acres of land in the Melrose Park district, Chicago, for drive-ins.

Another outdoor project will be constructed in the 91st Street area on Chicago's south side after V-J Day.

S. N. Barger's Drive-In, the only open-air theatre now operating in the Chicago territory, will undergo extensive remodeling after the war, to increase the present 1,500 car capacity. The house has been grossing $30,000 a week, in its fifth season, offering two shows week nights and three on Saturdays. The Chicago season for outdoor film shows runs from May 1st to mid-November.

In Ohio, where there are eight outdoor theatres now operating in the northern part of the state, 14 new projects are being planned. Sites for the outdoor houses have either been acquired or are now being negotiated. Box office receipts this season have greatly improved over last year, according to operators. More family parties seeking group entertainment are in evidence at film showings, with the result that the family type of picture has replaced the "jitterbug" variety of screen fare.

## Moseacher Purchases Loew's State Building, Syracuse

Emil Moseacher of New York has purchased the Loew's State Building at Syracuse, N. Y., for $1,650,000, it was revealed last week by a deed filed in the County Clerk's office. Several parcels on South Clinton Street were included in the purchase. Mr. Moseacher made a cash payment of $500,000. It was reported that Loew's would continue to operate the State.

## Delson Joins Law Firm

Robert Delson, formerly associate general counsel for Consolidated Film Industries and Republic Pictures, has joined the New York law firm of Delson, Levin and Gordon after an honorable discharge from the Army. He will specialize in the law of motion pictures, the theatre and radio.

## Press Club Sees "Orders"

A special screening of the Warner Brothers short subject, "Orders from Tokyo," was held recently in the National Press Club auditorium, Washington, for members of the club and invited guests.

# THE MUSICAL THAT HAS EVERYTHING

from *Amorous* to *Zany*



Those rollicking comics of the Jack Benny radio show... in the slickest musical in many a *swoon!*

**WHAT FUN! WHAT GIRLS! WHAT SONGS!**

"GOOD, GOOD, GOOD" (THAT'S YOU THAT'S YOU)
"POOR LITTLE RHODE ISLAND"
"MR. BEEBE"
"DARKTOWN POKER CLUB"
"COUNTING THE DAYS"
*and others*

COLUMBIA PICTURES
presents

# I Love a Bandleader

starring

## Phil HARRIS · "ROCHESTER" · Leslie BROOKS

with

## WALTER CATLETT · FRANK SULLY · JAMES BURKE

SCREENPLAY BY PAUL YAWITZ

Produced by MICHEL KRAIKE · Directed by DEL LORD



# Government Will Retain Control Of Stock Export

Until the domestic supply situation has cleared, exports of 35mm raw stock will be retained under control of the Foreign Economic Administration, it was announced Monday in Washington by Stanley B. Adams, director of the War Production Board Consumers Hard Goods Bureau.

The decision to retain control over film shipments was reached at a meeting of the joint committee on exports control last Friday, called at his request to reconsider an earlier decision to eliminate restrictions in the near future, Mr. Adams said. He said FEA would not be given a formal quota of raw stock for fourth quarter export, but individual exporters would have to obtain licenses before any film could leave the country. The purpose of the move, he said, was to enable WPB to keep in close contact with the export situation. As new information on supply becomes available, the controls may be tightened or abandoned.

Although Mr. Adams explained the purpose was to assure that domestic consumers obtained adequate supplies of film, there were suggestions in other quarters that the administration was anxious to have some strings on exports so that supplies could be cut off from countries which did not treat our distributors equitably.

### *No Time Limit on Control*

No time limit was set on the export control, but the joint committee is scheduled to meet again October 15 to review the situation.

The opinion was expressed by Mr. Adams that consumption of raw stock in the post-war period would reach new high records and that distributors already have increased sharply the number of prints on some films. Statistics for 1941, he said, showed that the industry used about 360,000,000 feet a quarter for features, Class C producers used about 10,000,000 feet, newsreels about 65,000,000 feet and all others about 30,000,000 feet. The total of 460,000,000 feet, plus Army and Navy use, left less than 100,000,000 feet for export.

Currently, Mr. Adams pointed out, world facilities for 35mm production were less than before the war, despite the fact that domestic production had been pushed to the limit. The Army and Navy for the coming quarter, he said, would require from 25,000,000 to 30,000,000 feet, compared with more than 15,000,000 taken quarterly during the war. By pushing the domestic manufacturers to the limit, production has been boosted from 595,000,000 to 600,000,000 feet a quarter. To meet the present needs of foreign countries, probably 150,000,000 feet would be required, which is not likely to be available in view of the heavily increased domestic demand.

### *Consider Committee's Future*

Mr. Adams indicated that consideration was being given the future of the advisory committee. It is expected that film manufacturers' and producers' committees will be continued on an "on call" basis, but it is probable that the advertising and commercial producers' committee may be disbanded.

A personal letter of appreciation has been sent by Mr. Adams to every member of the advisory committees over which he has presided, thanking them for their help and contributions, "not only as a member of the advisory committee, but also as one of the leaders of your industry during these hectic war years." The letter continued that "your industry can do more than any other to present to the world at large the American people and the American way of life. It is your opportunity, as I see it, to lead the way and teach the world the benefits of the American way, which is the path to peace and happiness."

## Rogers Begins Rodeo Tour

Roy Rogers, Republic cowboy star, left Hollywood September 9 on the first lap of a personal appearance tour during which he will be guest-star at rodeos in four eastern cities. He will visit Philadelphia, Montreal, Boston and New York.

## Byron Price Arrives in Berlin On Presidential Mission

Byron Price, former head of the Office of Censorship and now a Presidential representative, has arrived in Berlin from Washington to take charge of motion picture, press and radio matters in the American zone of occupation in Germany. Although it is believed that Mr. Price's assignment is another indication that the Office of War Information will not continue operating long in Germany, President Truman made it clear when he appointed Mr. Price that he was not dissatisfied with the present handling of public relations by our occupation forces.

# Auten Sees Rank Films Speeded

Captain Harold Auten, vice-president of Eagle-Lion Films, J. Arthur Rank's American company, told the trade press at an interview Wednesday in New York that the War Production Board's lifting of raw film stock controls would enable United Artists to speed release of Mr. Rank's films in America. The interview was held at 245 West 52nd Street, home office of Eagle-Lion and of the Lawrence Organization, headed by Jock Lawrence, Mr. Rank's U. S. public relations representative.

Captain Auten listed the forthcoming Rank releases as follows: "Blithe Spirit," "This Happy Breed," two Noel Coward productions, and "Henry V." He indicated that "2,000 Women," the Gainsborough production about British women in a French internment camp, might not be released in the U. S. The subject of the picture is believed to be untimely for American audiences.

"Caesar and Cleopatra," Gabriel Pascal's Technicolor production, probably will not be shown here until early 1946 and will be released on a roadshow basis. Captain Auten said that "Henry V," Mr. Rank's Technicolor version of Shakespeare, would open on a roadshow policy in New York and perhaps several other cities. General release would follow some time next year, he added.

## Myers Publicity Head For Rank in England

John B. Myers has obtained his release from the Royal Air Force to become publicity director for the Rank enterprises in England, it has been announced. Formerly publicity director for Alexander Korda and other producers before the war, Mr. Myers will work with Robert Montgomery, representative of the Lawrence Organization in England. His first step will be the reestablishment of a publicity organization in the various studios represented in the Rank group to rebuild the flow of material from abroad. Former British publicists, until recently in the services, are being recruited to make up the British Rank production publicity setup under Mr. Myers' direction.

## Report Connors Sales Drive Progressing

William J. Kupper, general sales manager of Twentieth Century-Fox, reported this week that the sales department's testimonial drive in honor of Tom J. Connors, vice-president in charge of distribution, was proceeding in a manner "unprecedented in company sales drives." Reports from W. C. Gehring, A. W. Smith, Jr., Herman Wobber and Harry G. Ballance, sales managers in the field at present, indicate that all exchanges are giving their full cooperation to the drive, which will continue until the end of the year, the company announced.

## Voting on Sunday Shows

Four communities in Eastern Pennsylvania will vote on the issue of Sunday showings in the November election. The issue will appear for the first time on the ballots in Downingtown. Voters in West Chester rejected Sunday showings once before. It will be the third time for the issue to be voted upon in Columbia and Pottsville.

# Nelson Confers With Majors on Foreign Release

Donald M. Nelson, president of the Society of Independent Motion Picture Producers, who was in Washington and New York last week, met with company presidents and foreign department heads at the Hays Office last Wednesday. The purpose of the meeting was to exchange views regarding distribution of major company and independent product abroad.

Among those who attended the conference were N. Peter Rathvon, RKO; Barney Balaban, Paramount, and Spyros Skouras, Twentieth Century-Fox.

Mr. Nelson is understood to have proposed several methods for handling the distribution of American films in the foreign market in view of the common problems of majors and independents. Several similar plans already were under consideration by the major distributors.

Following the meeting, Mr. Nelson indicated the SIMPP plan to invite the Government to cooperate with the industry, along lines which would expedite the reopening of foreign markets, was a proposal for the future rather than the present.

It is understood that the independent producers thus far have not set any over-all formula for distribution of their films abroad, but some have indicated a willingness to join with the distributors, even in the recently-established Motion Picture Export Association, to fight foreign film monopolies and discriminatory trade regulations.

It was announced following the meeting that the study of the many problems involved, as they related to the particular interest of major companies and independents, would be continued in the near future.

## Cinema Lodge Will Honor Jack Cohn at Testimonial

The Cinema Lodge, B'nai B'rith, will honor Jack Cohn, executive vice-president of Columbia Pictures, at the testimonial dinner to be tendered him at the Hotel Waldorf Astoria in New York Sept. 27 by the entertainment industry division of the 1945 Joint Defense Appeal drive, Albert A. Senft, Cinema president, has announced. The dinner will highlight the entertainment industry division's participation in the drive for the Anti-Defamation League of B'nai B'rith and the American Jewish Committee.

The Cinema "Honor Scroll" will be presented Mr. Cohn for his pioneering in Anti-Defamation League work in New York. Barney Balaban, president of Paramount Pictures, will make the presentation for Cinema. A "descriptive" biography of Mr. Cohn's career will be written and presented by Jack H. Levin, vice-president of Cinema.

Previous recipients of the scroll during the past five years have been Mr. Balaban, Harry Brandt and Samuel Rinzler. The dinner will help spearhead Cinema's drive for a membership of 1,000 in the entertainment industry.

## Four Continents Film, Inc., Issues "Love on the Dole"

Daniel Frankel, vice-president of the newly-formed Four Continents Film, Inc., has announced that "Love on the Dole," the first of 12 feature productions to be released, will open at the World theatre, New York, September 21.

"Love on the Dole" is a film version of the Broadway stage success of 1936 and was produced in England by British National Film, Ltd. The cast includes Deborah Kerr, who was seen in "Colonel Blimp"; George Karney, Clifford Evans, Joyce Howard, Geoffrey Hibbert and Frank Cellier.

First run engagements for "Love on the Dole" have been arranged for Chicago, Los Angeles, San Francisco, Washington and other principal cities. Also scheduled for future release are "Battle for Music," "The Common Touch" and "Waltz Time," all British product.

# THE HOLLYWOOD SCENE

### COMPLETED

**COLUMBIA**
Phantom of the Desert

**PARAMOUNT**
Hot Cargo

**PRC**
Strangler of the Swamp

**REPUBLIC**
Dakota

**UNITED ARTISTS**
Diary of a Chambermaid (Bogeaus)

**UNIVERSAL**
Gun Town

### STARTED

**COLUMBIA**
Gilda

**MONOGRAM**
Charlie Chan in Mexico
Cherokee Trail

**PRC**
Buster Crabbe No. 1

**REPUBLIC**
Sun Valley Cyclone

**RKO RADIO**
Bamboo Blonde

**20TH CENTURY-FOX**
Centennial Summer

**WARNERS**
Verdict

### SHOOTING

**COLUMBIA**
Life with Blondie
Song of Broadway
Tars and Spars
Hail the Chief

**MGM**
Holiday in Mexico
Green Years
Up Goes Maisie
Yearling
What Next, Corporal Hargrove?
Boys' Ranch
Bad Bascomb
Hoodlum Saint
Two Sisters from Boston
Postman Always Rings Twice
Adventure

**MONOGRAM**
Black Market Babies

**PARAMOUNT**
Blue Skies
Bride Wore Boots
To Each His Own

**REPUBLIC**
Murder in the Music Hall
Along the Navajo Trail
Concerto

**RKO RADIO**
All Brides Are Beautiful
Some Must Watch
Kid from Brooklyn (Goldwyn)
Heartbeat (Hakim-Wood)
Tarzan and the Leopard Man (Lesser)

**UNITED ARTISTS**
Tom Breneman's Breakfast in Hollywood (Golden)

**UNIVERSAL**
Canyon Passage
Because of Him
Daltons Ride Again
Scarlet Street

**WARNERS**
Never Say Goodbye
Man I Love
Confidential Agent
Night and Day
Her Kind of Man

# 3 Stars of Tomorrow Are in Film Begun at 20th-Fox

*Hollywood Bureau*

Start of production on eight pictures, offset by the completion of shooting on eight others, maintained the production level at 48 for the third consecutive week. Metro-Goldwyn-Mayer was leading the production parade at the weekend with 11 features in production, Warner Brothers running second with six, Columbia third with five, and the rest of the field trailing.

Doubtless the standout among the pictures entering production is "Centennial Summer," a Technicolor undertaking by Twentieth Century-Fox, which is notable for at least one reason unknown to its producers until this publication broke the news. The picture has among its principals three players who were winners in this year's MOTION PICTURE HERALD "Stars of Tomorrow" poll, namely Jeanne Crain, Cornel Wilde and William Eythe. Others in the cast are Constance Bennett, Linda Darnell, Walter Brennan, Dorothy Gish and Barbara Whiting. Otto Preminger is producing and directing the production, a musical.

### *Greenstreet in "The Verdict," Started at Warners*

Warner Brothers started "The Verdict," with Sydney Greenstreet, one of the 1944 "Stars of Tomorrow," Peter Lorre, Joan Lorring, George Coulouris, Paul Cavanagh and Rosalind Ivan. William Jabocs is producing the picture, with Don Siegel directing.

RKO Radio got going on "Bamboo Blonde," already the subject of considerable advance publicity in the chatter columns, which is being produced by Herman Schlom and directed by Anthony Mann. It's on the tuneful side, with Frances Langford, Russell Wade, Glenn Vernon, Iris Adrian, Jane Green and Ralph Edwards among those present.

Monogram started two pictures. "Charlie Chan in Mexico" is another outing for the sagacious Sidney Toler, assisted this time by Fortunio Bononova, Benson Fong, Mantan Moreland, George Meeker, Mildred Boyd, Robert Emmett Keane and Donald Taylor. James S. Burkett is the producer and Phil Rosen the director.

Monogram's second undertaking is "Cherokee Trail," an item in the Jimmy Wakely series, produced by Lindsley Parsons and directed by Oliver Drake. Other players are Lee "Lasses" White, who would get mentioned in print more often if he'd drop those quotes, Johnny James, Lorraine Miller and Iris Clive.

Columbia turned cameras on "Gilda," a vehicle for Rita Hayworth, with Charles Vidor directing and that institution vaguely known in these cases as "the general office" in the producer spot. Miss Hayworth's cast associates include Glenn Ford, George Macready, Joseph Calleia, Ludwig Donath and Steve Geray.

### *Republic Starts Western Starring Bill Elliott*

Republic sent "Sun Valley Cyclone," a Bill Elliott number, into production with Sidney Picker as producer and R. S. Springsteen as director. Alice Fleming and Robert Blake are Cowboy Elliott's principal cast companions.

PRC, scene of many rearrangements in the past fortnight, started the first of its Buster Crabbe westerns for the 1945-46 season, known thus far quite candidly as "Buster Crabbe No. 1." (It may be something of a Hollywood secret that there's been so many more Westerns produced than any other kind of picture that it takes a Philadelphia lawyer to dig up an unused title, and another to defend it.) Mr. Crabbe's affiliates in this instance, which Sigmund Nufeld is producing and Sam Newfield's directing, are Al St. John, Evelyn Finley, Karl Hackett, Stan Jolley and Bud Osborne.

### *"Stars of Tomorrow" Make News of Today*

Players designated as tops in MOTION PICTURE HERALD'S annual "Stars of Tomorrow" poll pop up in the news of today and any day with a frequency and prominence which bear out the judgment of exhibitors, and their customers, who elect them.

Up there in that first stretch of production intelligence, for instance, it popped out that three of this year's winners, Jeanne Crain, Cornel Wilde and William Eythe, are castmates in the biggest picture started during the week.

A paragraph later, along came the name of Sydney Greenstreet, a winner of the 1944 poll, and a few paragraphs later, although no mention of the circumstance was made at the time, Rita Hayworth, a winner of the 1941 poll, was getting off in a new picture at Columbia. Neither was it mentioned there, because this is the place for it, that Columbia last week signed the star to another year's contract, the eighth it has given her.

Other news of the week is that Van Heflin, Number One man in the 1942 poll, and a soldier from about then until just lately, is to be starred by MGM, his pre-war and post-war employer, in "Bridget," which Joe Pasternak will produce.

And the final item on this general theme is a two-sided little story about Dane Clark, Number One Man in this year's poll, and Louella Parsons' vacation. You see, the hard-working cinema columnist of the Hearst newspapers, who makes it an annual custom to tell Hearst readers about the "Stars of Tomorrow" poll, took her annual vacation last week, and in keeping with custom the several studios supplied her in advance with news stories which were not to break elsewhere before—or even when—they did in her column. One of these, scheduled for a Friday splash, was the one about Warners going to star Dane Clark in "The Jazz Singer," a decision to which they had come without knowing he'd been voted Number One Star of Tomorrow. Anyway, when this latter piece of news came along to the assistant holding down the Parsons' desk over the vacation lull, the lady didn't know how to combine it with the "Jazz Singer" piece already set up and settled for doing nothing about it.

### *Rocking Chair Journalism*

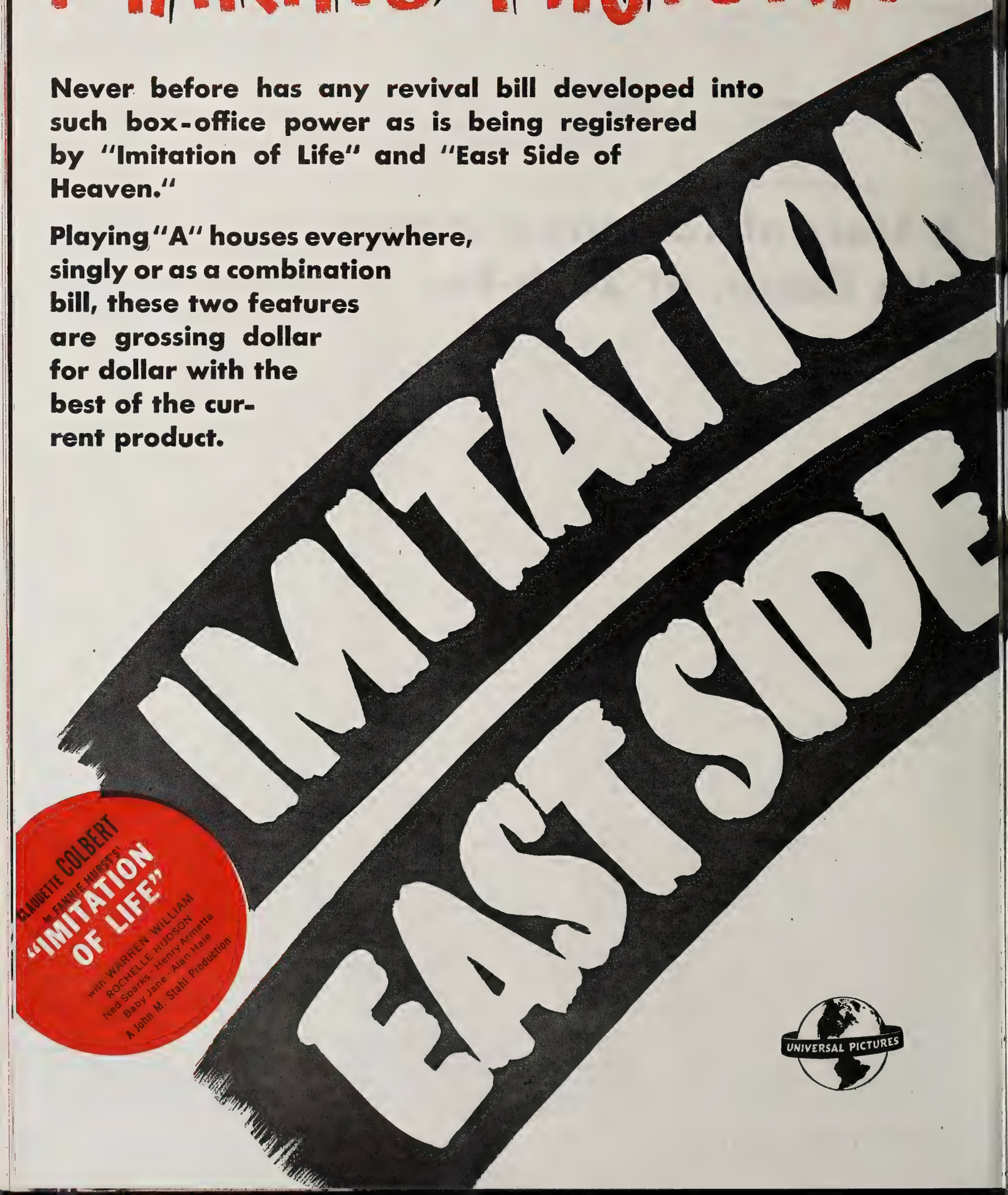
Just about the forehanded-est announcement of recent utterance in these parts was last week's declaration by Paramount that "'Unconquered,' planned by Cecil B. DeMille to be the most spectacular production in all his 33 years as producer-director, has been definitely scheduled to start on May 15, 1946." What with producer-director DeMille engaged at the moment in a long-running controversy and some litigation with the American Federation of Radio Artists, and what with a strike going on in Hollywood with some 32 other AFL unions arrayed on opposing sides of it, the setting of that date amounts almost to a prediction about when these unrelated differences may be composed—and none too soon.

The House of Republic's issuance of a long term contract to the veteran Alan Dwan as producer-writer-director is additional evidence that Herbert J. Yates and Allen Wilson are not disposed to turn their production plant and projects over to untried upstarts with fancy ideas. Like the previously contracted Frank Borzage, producer-writer-director Dwan has been furnishing dependable diversion to the screen's millions of followers since the art began to spell itself with a capital "A."

# MAKING HISTORY!

**Never before has any revival bill developed into such box-office power as is being registered by "Imitation of Life" and "East Side of Heaven."**

**Playing "A" houses everywhere, singly or as a combination bill, these two features are grossing dollar for dollar with the best of the current product.**






**HELD OVER** to Top Business at the Lafayette, *Buffalo*; Missouri, *St. Louis*; Grand, *Cincinnati*; Republic, *New York*; Bijou, *Springfield, Mass.*; Fulton, *Pittsburgh*; Proctors, *Newark*; Hawaii, *Los Angeles*; Adams, *Detroit*; Broadway, *Denver*; Century, *Rochester*; Rivoli, *Toledo*; Allen, *Cleveland*; Granada, *Spokane*; Tower, *San Diego*; and others.

**NEAR RECORD BUSINESS** at the Colonial, *Dayton*; Albee, *Providence*; Keiths, *Baltimore*; Keiths, *Washington, D. C.*; Palace, *Akron*; Alhambra, *Milwaukee*; Majestic, *Bridgeport*; Albee, *Brooklyn*; Strand, *Louisville*; Orpheum, *Omaha*; Circle, *Indianapolis*; Boston, *Boston*; Paramount, *Des Moines*; Orpheum, *Kansas City*.

**...AND HEADED FOR OUTSTANDING BUSINESS** at the Palace, *Chicago*; Broadway, *Portland, Ore.*; Bijou, *New Haven*; Century, *Minneapolis*; Keiths, *Philadelphia*; Esquire and Tivoli, *San Francisco*; and many other top situations all over the country.

# Dutch Industry Handicapped in Return to Normal

by PHILIP DE SCHAAP
*in Amsterdam*

The industry in Holland at this writing remains confused and uncertain both in the matter of distribution and exhibition. Film people here were expecting that by early September the Supreme Headquarters, Allied Expeditionary Forces, would withdraw its organization, which has been handling distribution since the liberation of Holland—either withdraw from the field entirely or release British pictures only.

It is expected shortly that American companies and their representatives will continue with their pre-war activity. Further complicating the industry is the matter of limited railway traffic, the lack of building materials for new theatres or renovation and threatened quarrels between the Dutch trade organization and the Dutch Government.

The SHAEF schedule includes 56 pictures, nine of which are British, three Allied Army pictures and the rest American films. The picture stock is almost undamaged and the majority of the films date from 1939 or before.

### *SHAEF Rentals Cut to 30%*

SHAEF's film rentals were set at 40 per cent when the activity of this office began. However, this percentage has been reduced to 30 per cent.

Job Weening, former assistant manager for Paramount here, heads the SHAEF organization. Although practically all performances in Amsterdam have been sold out since the first theatre was opened, the public has recognized that the SHAEF product is of second quality and disappointing in that all the pictures are quite old.

New difficulties have arisen between the Nederlandsche Bioscoop Bond, the trade organization, and the Nederlandsche Film Import en Distributie Orgaan (Dutch Film Import and Distribution Organization). The Bond is the organization of both exhibitors and distributors in Holland and combines all their interests. It had its own jurisdiction, made binding instructions for all its members and represented the whole activity of the Dutch trade. During the war it was replaced by the Filmgilde, but immediately after the liberation, the Bond resumed. The Import organization, manager of which is B. D. Ochse, was founded in London, September 15, 1944, by the Dutch Government and must control the whole future distribution of pictures.

The conflict between the two organizations concerns the matter of authority. The Bond wants to organize the distribution of pictures in its own manner based on former principles of free competition. Mr. Ochse, as a representative of the Dutch Government, wants to handle the release of pictures in his way, according to principles embodied in an Order in Council of 1944.

### *Would Limit Imports*

The order contains, among other rulings, the proviso that the number of imports and distribution offices shall be limited. The order further indicates that the total stock of pictures still remaining in Holland shall be submitted to the censorship office again before they are released. This would mean that censor rights for pictures approved years ago should be paid a second time.

Although normal distribution practices do not now exist, the majority of the U. S. companies are ready to start releasing their pictures. These companies include MGM, with Fritz Strengholt as manager; 20th-Fox, with Louis Groen; Warner Brothers, with Jack Wessel; RKO, with Joe Swanink; Universal, with Herman Kroonenberg, and the Paramount office.

Because of the elimination of German product, which, of course, has disappeared entirely, there are now many places for new pictures, even if a quota system is introduced by the Dutch Government. Whether American or British pictures will fill the places will depend upon trade policy and quality of pictures.

## Committee of Observers To Follow Trust Trial

A special committee of observers has been assigned by the Conference of Independent Exhibitors to follow the trial of the Government's anti-trust suit against the major distributors, according to announcement in Washington last Friday by Allied States Association of Motion Picture Exhibitors. The committee:

Jesse L. Stern, moderator of the Conference and president of the Unaffiliated Independent Exhibitors of New York; Robert H. Poole, executive secretary of the Pacific Coast Conference of Independent Exhibitors; Nathan Yamins, chairman of Independent Exhibitors, Inc., of New England; Sidney E. Samuelson, general manager of Allied Independent Theatre Owners of Eastern Pennsylvania; Irving Dollinger, eastern regional vice-president of Allied; Maxwell Alderman, secretary of the Allied Theatres of Connecticut, and Abram F. Myers, general counsel of Allied and of the Conference.

The committee will "cooperate with Government counsel in such ways and to such extent as may be agreeable," according to the announcement.

# SMPE Autumn Meeting Oct. 15

The Society of Motion Picture Engineers will hold its 58th semi-annual autumn conference, its first post-war session, at the Hotel Pennsylvania, New York, October 15-17, inclusive. The announcement was made by W. C. Kunzmann, convention vice-president.

Since the scheduled meeting is the first since the end of the war, it is expected, according to Mr. Kunzmann, that many motion picture engineers and executives who have been engaged in confidential activities for various branches of the Government will be able to discuss wartime developments in the motion picture field and their possible commercial applications.

According to Barton Kreuzer, chairman of the Papers Committee, a number of interesting papers already have been scheduled. However, there were still openings for other papers, he said. Members desiring to present papers at the conference should communicate with Mr. Kreuzer at the RCA Victor Division, Camden, N. J.

On October 16 the annual Journal award will be presented to the author of the best paper published in the SMPE *Journal* during 1944.

## Clearance Complaint Filed In Boston Tribunal

A clearance complaint was filed in the Boston tribunal last week by Allen F. Stoughton, operator of the Fryeburg theatre, Fryeburg, Me., against the five major distributors.

The complainant alleges that the defendants had licensed films to him with provision of 30 days' clearance after Conway, N. H., where Leon C. Bolduc operates the Majestic and Conway theatres in North Conway.

Mr. Stoughton claims the clearance is unreasonable in that the Conway usually exhibits films on or before exhibition at the Majestic. Because of this, the Conway has clearance of not less than 30 days over the Fryeburg, which is unreasonable, he charges, and for which he is penalized for excessive periods in exhibiting product of the major companies. He asks that clearance be eliminated.

## Rosyl Amusement's Trust Suit Is Settled in Jersey City

A settlement was effected this week in the anti-trust action brought by the Rosyl Amusement Company, operating the Cameo theatre in Jersey City, against 23 defendants, including the eight major companies, subsidiaries and five circuits. The company had charged it was unable to obtain product for its house. Now, under terms of the settlement, product and better runs will be negotiated for the Cameo. However, it has been agreed that the Fulton theatre will have seven days' clearance over the Cameo.

# Expect Completion Of Griffith Action Before October 8

Completion of the suit before the scheduled October 8 start of the New York anti-trust trial was indicated Monday as the Government's seven-year-old action against Griffith Amusement Company and affiliated theatre concerns went to trial in Federal District Court in Oklahoma City. Counsel for the Government completed their side of the case in the first two days, the defense taking over for what counsel declared would consume no more than three weeks.

Robert L. Wright, special assistant to the Attorney General in charge of the film division, said Monday in Washington he expected the case to be finished before the start of the New York trial. He added that if the action was not completed by the deadline he would ask for a continuance of the New York case.

The Department of Justice attorneys reviewed expansion practices of the Griffith interests in Clinton and Hobart, Okla., and in Brady, Tex., during the first day. The second day was devoted to a study of practices in Elk City and Norman, Okla., concluding the Government's presentation.

Tuesday, Judge Edward S. Vaught characterized "75 per cent of the testimony in the suit as "wholly incompetent according to the rules of evidence." Nevertheless, he allowed almost all testimony.

"Why keep the facts out of this case," he said, when M. A. Kallus, prosecuting attorney, objected to some defense cross-examination. "The court has opened the gates so you can develop your theory fully," he added. Government witnesses Tuesday were William Underwood, Dallas distributor, and T. R. Benedum, attorney for Mrs. Juanita Berry, owner of the Oklahoma theatre in Norman.

This Monday Charles H. Mahone, Hobart exhibitor between 1933 and 1938, testified he was not offered "A" product for the 1937-38 season because the distributor elected to deal only with Griffith interests, which opened a house there in 1934.

Other witnesses were Aubrey Morgan, operating in Grand Prairie and Fort Worth, Tex., and Mrs. Myrtle Guthrie, Clinton exhibitor. Mrs. Guthrie testified that circuit buying power prevented her from obtaining first run pictures. Mr. Morgan charged that in 1936, Jack Pickens, who later became an executive for one of the Griffith companies, tried to buy a theatre in Brady, declaring he wanted to "line up some theatres against the Griffiths."

Constituting a sizable volume of defense testimony will be the eight depositions taken in New York from distribution executives by Henry Griffing, counsel for the Griffith interests. These will be read, as will the written statement from Neil F. Agnew, head of distribution for Vanguard Films, Inc., who was unable because of illness to appear personally in New York.

The new action represents a resumption of the case. The bulk of the Government's testimony was heard in a three-week session last May. The defendants include Griffith Amusement Company, Wes-Tex Theatres, Consolidated Theatres, and R. E. Griffith Theatres. The major distributors, originally listed as defendants, were dismissed from the proceedings last year.

## Arthur Arbitration Case May Go to Circuit Court

Russell Hardy, attorney for Harry C. Arthur, Jr., in Mr. Arthur's suit to upset a ruling by the St. Louis arbitration tribunal which reduced clearance for the Arthur theatres in favor of a competitor, said in Washington this week that the case may be taken to the Federal Circuit Court of Appeals instead of directly to the Supreme Court. The Supreme Court already has a petition involving the question of arbitration which was filed last spring by Mr. Hardy on behalf of Mr. Arthur. The court is expected to announce whether it has jurisdiction in the case when it reconvenes next month. This petition was based on the action of the New York Federal District Court which rejected Mr. Arthur's application for authority to intervene in the Consent Decree case.

# Theatre Building Only Construction Limitation Left

The industry is now free of all wartime construction limitations, with one exception, the construction of new theatres.

Last weekend the War Production Board lifted the restrictions on all other construction activities pertinent to the industry, but it was indicated that some weeks might elapse before the over-all Construction Order L-41, was lifted.

Meanwhile, in amending the over-all order, the WPB removed all restrictions from alterations and repair work not involving exterior additions, authorized the rebuilding, without formality, of structures destroyed by fire, flood, tornado, etc., since April 8, 1942, and removed all limitations on the building of studio sets.

The amendment also permits the construction of airports, bridges, railroad stations and other transportation facilities without specific authorization.

A specific provision of the order releasing sets stipulated that the prohibition on theatre construction remained in effect. However, it was provided that no authorization was necessary for construction work in "establishments producing motion pictures, including construction of temporary or permanent motion picture sets, but not including theatres."

With respect to alterations and repair work, the WPB pointed out that alterations formerly were considered as new construction and were subject to the same limitations, while repair work had been limited to that necessary to keep a structure in sound working condition. These limitations have now been lifted and operations of any extent may be undertaken without formality.

## Lightman Plans $2,000,000 Theatre Building Program

A $2,000,000 building program has been set by Malco Theatres, Inc., Memphis, Tenn., for expansion in Arkansas and Tennessee, it has been announced by M. A. Lightman, president. New theatres, each to cost about $50,000, are planned for Ft. Smith, Hope, McGehee, Helena, Hot Springs and Camden, Ark. Theatres to be remodeled and air conditioned are in Ft. Smith, McGehee, Morrilton, Conway, Jonesboro, Newport, North Little Rock, Smackover, Stuttgart, Clarksville and Pine Bluff, Ark. The Tennessee program includes construction of a drive-in outside Memphis, the remodeling of the Capitol theatre, Memphis, and the building of another house in Jackson. In addition to new construction, $100,000 will be spent on new seats, $40,000 on carpets and $60,000 for equipment.

## Paramount Will Pay 3 Per Cent Debentures

The board of directors of Paramount Pictures, Inc., authorized last week the prepayment at par of $2,000,000 of its three per cent debentures due 1955 and 1956. After making this payment, the interest-bearing obligations of the company will aggregate $10,000,000, consisting of $8,000,000 of notes and debentures due 1947-54 and $2,000,000 of debentures due 1951. Debt reduction of the company and consolidated subsidiaries since January 1, 1945, aggregates approximately $6,000,000, including the above prepayment. All domestic consolidated subsidiaries are now free of funded or bank debt. Debt of foreign consolidated subsidiaries aggregates approximately $5,300,000 which is owed by Paramount's Canadian theatre subsidiary and which is payable in Canadian funds.

## Henry Found in Prison Camp

Lt. Floyd C. Henry, USNR, former Paramount manager in the Philippines, a prisoner of war since May, 1942, has been found alive and in good health in Toyama prison camp, according to word received by Paramount. At the time of his capture, Lieutenant Henry was on active duty.

**LATE REVIEW**

## Men in Her Diary

***Universal*—Comedy of Errors**

This is a light comedy with an amusing story starring Peggy Ryan, who neither sings nor dances in this film. She plays the part of Doris Mann, a secretary. Her life lacks romance because she devotes all her time to her attractive older sister. She finds an outlet for her suppressed self by keeping a diary. When the boss' wife reads the entries, she sues for divorce. Amusing situations arise from Miss Ryan's combination of fact and fiction. William W. Terry as the boy who always liked Miss Ryan makes her romantic dreams come true, and the boss and his wife are reunited.

Jon Hall plays the charming boss and Louise Allbritton, the wife. Virginia Grey stars in a musical show backed by Hall and sings "Makin' a Million" and "Keep Your Chin Up." There is a formidable list of supporting players who add weight to the film. They include Ernest Truex, Alan Mowbray, Eric Blore and Samuel S. Hinds.

F. Hugh Herbert and Elwood Ullman wrote the screenplay from an original story by Kerry Shaw. Charles Barton was the associate producer and director. The executive producer was Howard Welsch.

*Seen in the home office projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, September 14, 1945. Running time, 73 min. PCA No. 10661. General audience classification.

Doris Mann ..... Peggy Ryan
Randolph Glenning ..... Jon Hall
Isabel Glenning ..... Louise Allbritton
Ernest Truex, Virginia Grey, William W. Terry, Alan Mowbray, Eric Blore, Samuel S. Hinds, Jacqueline de Wit, Maxie Rosenbloom, Sig Ruman, Addison Richards, Lorraine Miller, Robin Raymond, Minerva Urecal, Arthur Loft, Vivian Austin, Lorin Raker.

## NLRB Denies Appeals in St. Louis Union Case

The National War Labor Board has denied the appeals of both the St. Louis theatres and the IATSE local union from the ruling of the Regional Labor Board handed down in Kansas City last May. The theatres alleged the ruling was unfair and asked that if the retroactive wage provision was enforced that the order reducing the number of stagehands at each of five first run theatres also be made retroactive, returning the salaries paid to the stagehands who had been discharged since January 15, 1944.

The union asked for a review of the board's decision increasing the hours of stagehands at the first run theatres to 56 hours per week from 49 hours.

Following the receipt of the national board's decision, negotiations were opened this week for the incorporation of the provisions of the decision in the new contract. Sixty-six stagehands are affected by the negotiations in 41 theatres. Negotiations on the union's demands have been pending since August, 1943.

## Chicago October Release Schedule Is Strong

Exhibitors in the Chicago area will benefit by one of the best general release schedules in months, when 36 pictures will be made available during October. Of the total, only five are reissues, none of them coming from major exchanges. Film Classics will have three ("Hurricane," "Raffles," "Pardon Us"), and Supreme Pictures Company, local independent office, will have two ("Lion Man" and "A Gangster Talks"). United Artists is the only company not represented on the October schedule. Following is the October breakdown: Paramount and Universal, five for each; PRC, four; MGM, 20th-Fox, RKO and Columbia, three for each; Warners and Republic, two for each, and Monogram, one.

## Hissong New Ohio Censor

Clyde Hissong, head of the educational department of the Bowling Green, Ohio, University, has been appointed State Director of Education, by virtue of which he becomes head of the state censor board. Mr. Hissong succeeds W. Kenneth Ray, who resigned recently to become educational director of the Grolier Society.

# Theatre Pickets Asked to Back Studio Strike

The Hollywood strike passed the half-year mark this week, but the week brought only guesses about a settlement. There were still no indications that "might be" would soon be changed to "could be."

Intensification of activity was suggested Tuesday in New York when Roger McDonald of the Studio Set Designers Local No. 1421 asked several American Federation of Labor craft unions and CIO unions to support the Hollywood strike by picketing New York theatres. He addressed a closed meeting Tuesday afternoon at the Hotel Roosevelt.

It was reported from Hollywood another effort was planned. This effort will be made by the conciliation service of the U. S. Department of Labor as soon as the National Labor Relations Board hands down its decision concerning which union is to be considered the bargaining group for the Hollywood set decorators.

Meanwhile, disregarding orders to the contrary from the American Federation of Labor, the International Alliance of Theatrical Stage Employees has chartered a new local—No. 468, studio mechanics. This local is the fifth chartered by the IATSE since the outbreak of the strike. The AFL's executive council, several weeks ago in Chicago, ordered the cancellation of the four charters previously issued to cover carpenters, painters, machinists and art craftsmen.

This fifth local, according to Roy Brewer, IATSE vice-president, "will not be made up entirely of replacement people, but will absorb workers who don't quite properly belong in our other locals." Mr. Brewer said that the IATSE had identical locals in New York and Chicago.

The Strike Strategy Committee has been so encouraged by the results of its theatre picketing that it has set up a separate theatre-picketing headquarters and plans to send three representatives to organize picket lines in the San Francisco area and another to organize the Seattle, Portland and Tacoma area.

## Smith to Arbitrate Disputes Over Chicago Operators

Differences between the Chicago projectionists' union and some 20 to 30 small neighborhood houses will be arbitrated by Frank Smith, RKO theatres Western division manager, appointed by both sides. The neighborhoods, members of Allied of Illinois, are claiming that the terms of the new contract between the union and the exhibitors will force them to close. Mr. Smith will consider the case of each house separately and will rule whether a certain wage scale levied on the theatre is just or unjust. The new Chicago scale, running from $2 to $3.25 an hour, the highest in the country, will reportedly provide projectionists in first run Loop houses with weekly salaries averaging $124.

## Veterans Dominate New Members of Local 306

Veterans of World War II dominate the 178 new members admitted during the past year to the New York projectionists' union, Local 306. More than 60 per cent are veterans, according to Herman Gelber, president. The local now has a membership of 2,358 with approximately 120 members still in the armed forces, according to Mr. Gelber.

## Siritzkys May Buy

The Siritzky brothers have been reported planning to purchase the Majestic Theatre in Brooklyn, which they now operate on a lease. The brother's Ambassador theatre, a former legitimate house, opened in New York September 1.

## No Limit on Ads

For the first time in several years, no restrictions on theatre ad space have been announced by Bridgeport, Conn., papers for September.

# INDUSTRY GIFT TO ARMY: $38,500,000

## *Overseas Attendance at 16mm Shows, Ending October 31, Put at 700,000,000*

Total monetary value of the 16-mm. gift films which the motion picture industry has supplied up to September 1 for showing to armed forces overseas was estimated at $38,500,000 by the War Activities Committee this week. This figure would include cash spent for raw stock, raw stock contributions, laboratory profits, Technicolor's contribution and the estimated copyright value of five cents per man for an attendance exceeding 700,000,000.

Deliveries of the gift films will be completed on October 31, according to Francis S. Harmon, executive chairman of the War Activities Committee. However, the films now in Overseas Motion Picture service exchanges will play out, a process which may require four to six months after deliveries are halted.

### *15,000,000 Feet of Film*

Gift prints provided under this program amount to 43,306 features and 33,236 shorts subjects, including orders now in the laboratories for September and October delivery. This has required approximately 150,000,000 feet of 16-mm. film. One-third of this film has been donated by Eastman Kodak Company and the Photo Products Division of E. I. duPont de Nemours Company. The balance was purchased by the donor companies through the War Activities Committee. The laboratories processing the film waived all profits.

In advising WAC that he was instructing Army officers to proceed with the changeover from gift films to the regular product, Secretary of War Henry L. Stimson expressed the government's gratitude for this war service of the motion picture industry.

"These entertainment pictures have constituted one of the outstanding contributions to the maintenance of the morale of our fighting forces," said Mr. Stimson.

The original gift of eighty prints on 16-mm. was made in a ceremony at WAC headquarters a few weeks after Pearl Harbor, when General Frederick H. Osborn had charge of the overseas entertainment program. After gift film deliveries had totaled several thousand, General Osborn, on his return from an overseas inspection tour, declared that films represented 80 per cent of the overseas recreation program and were by far "the number one morale factor in the service."

### *Cover the Globe*

Films were shown on lonely outposts in the Pacific, in the frozen wastes of the Aleutians, in Europe, Africa, China-Burma-India, at air and naval bases, and in hospitals. Even German prisoners of war saw movies, supplied to them through War Prisoners Aid.

The Army gave films the same priority as mail while the Navy rated films "right after Nimitz and munitions."

The task of arranging for print deliveries was handled by the WAC sub-committee with William D. Kelly of Loew's as chairman. The committee worked in close cooperation with the Overseas Motion Picture Service.

This week the last order of 1,000 prints was sent to the laboratories by WAC for Navy use on small craft. In acknowledging this gift, Rear Admiral William M. Fechteler wrote to Mr. Harmon:

"The 16-mm. motion picture film which the Navy has so far received as its portion of your splendid gift has been a major contribution to the morale of the armed forces, and I take this opportunity in behalf of all Naval personnel to express deep appreciation to each company concerned and to the War Activities Committee through which this additional contribution is being made."

The Navy, throughout the war, has relied on 35-mm. films as its primary source of entertainment, and the removal of blackout restrictions at sea enables the Navy now to resume deck showings with standard equipment.

Similarly, the Army Motion Picture Service during the war operated nearly 1,200 standard theatres in Army camps in the United States, Alaska, Hawaii and the Canal Zone for admission showings of rented films. While the number has decreased in the last few months, more than 1,000 Army theatres have been giving daily exhibitions to returnees and domestic troop installations.

Recently, U. S. Army Motion Picture Service has taken over the responsibility also for a 35-mm. circuit in Europe which has more than 150 requisitioned theatres in operation, with an additional hundred soon to open. Now that the fighting has ceased this will be the primary service.

### *Eight on Committee*

The joint committee in charge of the changeover from the gift films to 16-mm. and 35-mm. rented product consists of Ben Kamelson, Abe Montague, Charles M. Reagan and William F. Rodgers for the distributors' division with Arthur M. Loew, Phillip Reisman, Joseph A. Seidelman and Murray Silverstone representing the foreign managers division.

The immense morale value attached to this 16-mm. gift to the armed forces was pointed up by General Joseph W. Byron, director of the Army Special Service Division, who said:

"I can personally testify that the soldiers have the highest regard for this entertainment, and it is contributing largely to their excellent morale. It is a pleasure to report this to you and to thank the industry, through your War Activities Committee, for your great cooperation and generosity."

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## DeMille To Be Honored By American Legion

Cecil B. De Mille, veteran director and producer, will receive the gold Americanism Medal for 1945 from Wall Street Post 1217 of the American Legion in a special public ceremony at the Subtreasury Building, New York, September 25, marking the 156th anniversary of the enactment of the Bill of Rights. Mr. DeMille will be cited for his "courage, sacrifice and non-temporizing struggle for the liberties of all."

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## O'Donnell Rejoins Warners

Edward O'Donnell, recently discharged from the Army, has returned to his former post as booker at the Warner exchange in Philadelphia. William Solomon has left his Philadelphia sales post with PRC.

# *Los Angeles Asks Citizens' Help on Admission Tax*

Following six weeks of discussion, formal and informal, including a radio debate featuring its sponsor, a proposal to levy a five per cent municipal tax on gross receipts of Los Angeles theatres was turned over by the City Council to a Citizens' Committee Tuesday. It was scheduled for attention of the council again a fortnight later. The Council's Revenue and Taxation Committee chairman, Meade McClanahan, sponsor of measure, was instructed to meet in the interim with the committee for the purpose of reconciling its constituents' views with those of the committee if that is possible.

Mr. McClanahan, serving his first term in the council, disclosed his admission-tax scheme about six weeks ago, representing it as his proffered solution of a city problem having to do with defraying the carrying costs of sewage and garbage disposal. In support of his proposal he cited the precedent of San Diego and other California towns which, under pressure of wartime over-population caused by concentration of plane and ship production in the region, has imposed local levies, usually two cents per adult admission, to meet extra expense of maintaining special fire and police protection. In each such instance, levies have been imposed only after being submitted to vote of the population and passed as offsets to wartime conditions.

Mr. Meade's proposal does not contemplate submission of the measure to popular election nor has it been modified by him to meet conditions changed by the ending of the war and the migration of war-plant workers eastward in back-to-the-land numbers.

Mr. Meade's three-man committee is split on the measure, two for and one against, and it was on the motion of the dissenting Councilman, John C. Holland, a week ago, that the council postponed hearing of the committee's report until Tuesday of this week. Mr. Holland asked the delay for the purpose of conducting a survey which, he said, would show the tax proposal to be less desirable from all points of view than other forms of taxation spreading the burden over all business instead of saddling it upon one.

The report of Mr. Holland's survey was not read on Tuesday, because the council, getting around to the McClanahan matter late in its session, reported receipt of communications from the Los Angeles Chamber of Commerce, from downtown and neighborhood business men's associations, from AFL and CIO union officials and from a diversity of civic bodies, and ordered these to be made a part of the committee's report prior to its consideration by the council at large. These and other organizations, including exhibitors and producers, were assigned one representative each on the citizens' committee with which Mr. McClanahan was instructed to confer.

The Los Angeles City Council rejected a one-cent-per-ticket tax proposal in 1943 and a two-cent proposal in 1944.

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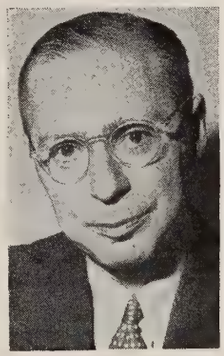
# *RKO Preparing European Films*

Phil Reisman, vice-president of RKO in charge of foreign distribution, leaves New York City by Clipper September 16 for England and the Continent. Mr. Reisman will confer with J. Arthur Rank on the first two productions to be made in England under the recent RKO Radio-Rank affiliation and with executives of Pathe in France on the production plans which have been set by RKO there.

The joint projection deal for two pictures a year or more was set with RKO just before Mr. Rank returned to England in July following his two-month visit to the United States. The Pathe affiliation was made by RKO last spring. It is a reciprocal arrangement.

# *Argentina's Film Horizon Clearer, Nathan Says*

The Argentine picture, from the viewpoint of the American industry, is clearing, according to John Nathan, managing director for Paramount there, and in Uruguay, Paraguay and Chile. Mr. Nathan is in New York conferring with executives of Paramount International Pictures. It is his first visit home in four years.



John Nathan

The Government decree that native product be sold on percentage had caused the majority of American companies to sell similarly, he said Monday. Distributors and exhibitors had agreed to eliminate the bothersome triple and quadruple bills, he added. Finally, Mr. Nathan noted, the Government censorship had practically ended.

The only exception, he observed, was the continued ban on "For Whom the Bell Tolls." The Franco Government, in Spain, still asks the picture be barred. Paramount, Mr. Nathan said, would continue to fight the ban. The issue had been well publicized, he observed, and Paramount was not unhappy about this. The public, he said, "is highly prepared and eager to see it now."

Argentine production continues low, Mr. Nathan said. The raw stock manufactured in the country is unsatisfactory, he understands. It will, however, enable an increase of production. About 12 pictures were made in the country last year; the industry has a capacity of approximately 50.

American films will continue to hold preference and the majority of the Argentine playing time, in Mr. Nathan's opinion. Of competition from other imported product, Mr. Nathan merely remarked that from January through August of the current year, only 12 Mexican, 10 Russian pictures and one French picture were released.

The Russians, he noted, had resumed releasing for the first time in many years. Tactics of Russian distributors and their exhibitor customers did not seem unusual, he said. The resumption of Russian screenings was despite a lack of relations between Argentina and Russia, he noted.

Theatre construction was active, Mr. Nathan said, adding that the new houses, and also the old, presented a market for American equipment, which exhibitors desired.

## "State Fair" Scheduled For October Release

"State Fair" and "The House on 92d Street" will be released by 20th Century-Fox during October, it was announced last week by William J. Kupper, general sales manager.

"State Fair," a Technicolor musical by Richard Rogers and Oscar Hammerstein II, is based on the Phil Stong novel and was directed by Walter Lang and produced by William Perlberg. It stars Dana Andrews, Jeanne Crain, Dick Haymes and Vivian Blaine.

"The House on 92nd Street" deals with the FBI and the development of the Atomic Bomb. It was directed by Henry Hathaway, produced by Louis de Rochemont, and features William Eythe, Lloyd Nolan and Signe Hasso.

## Pavone New Haven Manager

John Pavone has been appointed manager of Monogram's New Haven branch, it was announced last week by Samuel Broidy, Monogram vice-president and general sales manager. Mr. Pavone replaces Harry LaVine, who has been named New Jersey sales manager with headquarters at the New York exchange.

## Mailing Restrictions Remain On Much Printed Matter

Many restrictions remain as yet on the sending of publications and other printed matter into the European area. No mail of any classification can be sent to Germany, Austria, Hungary or the Free City of Danzig.

In addition mail of the printed matter classification cannot be sent to Esthonia, Finland, Italy, Latvia, Lithuania, Poland, Bulgaria, Rumania, Czecho-Slovakia or Vatican City.

Weight restrictions still apply to the sending of printed matter to many countries. The pre-war limit of four pounds, six ounces, per week per recipient is in force for Sweden, Russia, England, Ireland, Portugal, Spain and Turkey.

A weekly limit of one pound per recipient is in force for Belgium, France, Greece, Luxemburg, the Netherlands, Switzerland, Norway, Denmark and Yugoslavia.

The weight limit for Central and South America was unaffected by wartime restrictions.

# *New Films Stress China War Effort*

A special preview of three official Chinese Government subjects, all stressing that nation's war effort, was held for the press in New York Monday through the joint offices of the Chinese Ministry of Information and the Chinese News Service. Although the footage was taken in China before V-J Day by Warren Lee, a Chinese cameraman attached to the Ministry here, the films are timely as well as entertaining and informative.

"The Road to Victory," a nine-minute subject in 16 and 35mm, tells the story of China's supply problem, and how, with the aid of her allies, she overcame it.

"The Voice of China," 10 minutes, 16mm, reflects the thoughts, hopes and life of the people as the burden of war is lifted from them.

"China's Pattern for Peace," nine minutes, 16 and 35mm, shows the new nation that is emerging out of years of war and suffering, stressing the pattern for the industrialization of post-war China.

Negotiations are now under way for the commercial distribution of the subjects in this country.

## Hoover Is Host to Press At 20th-Fox Screening

J. Edgar Hoover, director of the Federal Bureau of Investigation, was host Wednesday in Washington to a group of prominent newspaper and magazine editors at a special screening of "The House on 92nd Street," the 20th Century-Fox motion picture dealing with the safeguarding of atomic bomb secrets by the FBI.

The group, accompanied by Jules Fields, 20th Century-Fox publicity manager, arrived in Washington, D. C., Tuesday from New York, and together with Washington correspondents, toured FBI headquarters under the personal guidance of Mr. Hoover.

This was the first time the press had been behind the scenes of the Bureau's activities in connection with the exploitation of a picture.

## Joseph Sistrom to Join International Pictures

Joseph Sistrom, former producer for Paramount, will join International Pictures early in October under a long term contract, William Goetz, head of the independent organization, announced this week. Formerly associated with Pandro S. Berman, William Perlberg and Frank Capra, Mr. Sistrom has produced a number of Paramount's large-scale pictures during the past five years. Among his productions are "Double Indemnity," "Wake Island," "Incendiary Blonde" and "Duffy's Tavern."

## MGM Host to Press

Metro-Goldwyn-Mayer was host to the motion picture editors of the Cleveland, Ohio, press at a luncheon in New York September 10, followed by a tour of the News of the Day plant.

# *Compromise Deal On Wages Settles Mexican Strike*

by LUIS BECERRA CELIS
*in Mexico City*

The strike against the American companies has been settled. With the industry back to normal, the exhibition of American pictures has reached a new high and several new records have been established.

The strike began August 11 and was called against Paramount, Universal, United Artists, RKO, MGM, Columbia, Twentieth Century-Fox and Warner Brothers. It was settled by a compromise September 7 after the disputing parties and the Federal Board of Conciliation and Arbitration had conferred 21 hours. The settlement was not effective until September 10, however, because of the intervening Saturday and Sunday.

With the settlement, the National Cinematographic Industry Workers Union, which instigated the strike, accepted a negotiated 32 per cent increase in salary instead of the 50 per cent demanded. The union also received full wages for the time of the strike. However, the union withdrew its demand that the salary increases be incorporated in new contracts and allowed the present contracts to continue for another two years.

American product is again available to the 1,035 Mexican theatres which had been deprived of it during the strike. The settlement was regarded as a victory for the Americans.

The settlement had something of a double action since it averted the strike set for September 10 against 17 leading Mexican producer-distributors and since it more or less conformed to the peace suggestions made to the industry by President Manuel Avila Camacho.

The national union also had demanded a 50 per cent increase in salary from the Mexican producers. However, eight units accepted the American 32 per cent increase, while nine other units settled for a 26 per cent increase.

Although the major issues now appear to have been settled, there is still labor trouble in the industry. This new trouble centers about President Camacho's peace suggestions. He has suggested that the recently-organized Picture Production Union, dominated by the players, confine itself exclusively to producing features while the National union makes nothing but newsreels and shorts.

The Production union has endorsed this suggestion, but National, which has started work on an ambitious feature production program, will not accept the suggestion.

However, Mexican film interests see an early end to the arguing between the two unions, believing that the settlement of the larger issues of the strikes will influence the union leaders.

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Proceeds of taxes on public amusements, including theatres, are among guarantees the Municipal Government has pledged for the issue of $7,000,000 worth of 10-year bonds it has been authorized by a presidential decree to issue to build 45 modern public markets.

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The Banco Radiocinematografico, recently organized here to finance the picture and radio industries, has been authorized by the Ministry of Finance to change its name to the Banco Refaccionario Industrial, S. A., which will enable it to issue commercial and general bonds.

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Important Mexican picture players have begun to go to Venezuela, because of labor and other difficulties in the Mexican film industry. Lina Montes and Victor Junco, prominent in Mexican pictures, are already on their way to that country, contracted by a Venezuelan company which, it is said along film row, is backed by Mexican capital.

## "Mildred Pierce" To Tradeshow

The national tradeshowing of "Mildred Pierce," Joan Crawford's first starring vehicle for Warner Brothers, has been set for Monday, October 1

# Columbia Opens Series of Area Sales Meetings

Columbia Pictures began September 11 the first of four regional sales meetings scheduled for this month and early October. In conference this week in Chicago until Thursday, home office executives and branch office personnel are scheduled to meet in New York, September 19-21; New Orleans, September 26-28, and Los Angeles, October 2-4.

The four meetings will be directly tied in with the launching of such Columbia product as "Kiss and Tell" "She Wouldn't Say Yes" and "Pardon My Past."

Home office executives, department heads and sales personnel who attended the Chicago meeting at the Hotel Drake included Abe Montague, general sales manager, who presided; Rube Jackter, Louis Astor, Louis Weinberg, M. J. Weisfeldt, George Josephs, H. C. Kaufman, Maurice Grad, Seth Raisler, Irving Sherman, Vincent Borelli, Joseph Freiberg, Sydney Singerman and William Brennan.

Present at the meeting were division manager, branch managers and salesmen from Albany, Buffalo, Chicago, Des Moines, Detroit, Indianapolis, Kansas City, Milwaukee, Minneapolis, Omaha and St. Louis.

Exchange personnel who will attend the New York meetings include the managers and sales staffs of the branches headed by Nat Cohn, New York division manager; Sam Galanty, mideast division manager; I. H. Rogovin, New England manager, and H. E. Weiner, division manager for eastern Pennsylvania and southern New Jersey. The branches to be present at the meeting include Boston, Cincinnati, Cleveland, New Haven, New York, Philadelphia, Pittsburgh and Washington.

Branch managers from Atlanta, Charlotte, Dallas, Memphis, New Orleans and Oklahoma City will attend the New Orleans meeting.

Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle will be represented at the Los Angeles meeting.

## Walters Forms St. Louis Theatre Supply Company

Lou H. Walters has resigned from National Theatre Supply Company and, in association with Chicago interests, has formed the St. Louis Theatre Supply Company with headquarters in St. Louis. Mr. Walter would have completed 19 years with National Theatre Supply by December 1. For the past 10 years he has been manager of that company's Cleveland branch. At the time of his resignation, Mr. Walter was also head of the newly created drive-in theatre department. He has been in the theatre supply business for 35 years, starting as an office boy for the Lears Theatre Supply Company in St. Louis.

## Newsprint Restrictions Still Affect Chicago Space

Chicago newspapers are continuing to operate under wartime newsprint restrictions, and any improvement in the tight amusement space situation is a long way off, according to amusement advertising managers of those dailies. Roy Steffens, manager of the Chicago *Tribune's* amusement ads, explains that all film house accounts will continue to run about 10 per cent short of their normal space demands, and are reduced additional lineage from time to time when new, and important, accounts enter the field which cannot be ignored by the newspapers. This method of operation will permit a new house to obtain some amusement page space at the expense of existing accounts.

## "Morgan" Tradeshow Set

MGM will tradeshow "The Great Morgan" in all exchange centers October 2. Frank Morgan heads the cast. The national release date has not been set as yet.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 28, No. 3**—Surrender of Japan. . . . President Truman hails dawn of a new world.

**MOVIETONE NEWS—Vol. 28, No. 4**—General Wainwright home at last. . . . Utter destruction of Japanese cities by atomic bomb. . . . Sports: tennis, football, midget auto racing. . . . Miss America of 1945.

**NEWS OF THE DAY—Vol. 17, No. 201**—Japanese surrender ceremonies. . . . The President speaks.

**NEWS OF THE DAY—Vol. 17, No. 202**—First films inside atom-bombed Japan. . . . The men who delivered the first atom bomb. . . . Nation honors General Wainwright. . . . Meet Miss America, 1945.

**PARAMOUNT NEWS—No. 4**—Inside Tokyo. . . . Portrait of peace.

**PARAMOUNT NEWS—No. 5**—$3,000,000 shipyard fire. . . . President goes to a ball game. . . . Miss America of 1945. . . . Japan bombed and atomized. . . . The heroes come home.

**RKO PATHE NEWS—Vol. 17, No. 6**—Surrender in Tokyo Bay. . . . Inside defeated Japan.

**RKO PATHE NEWS—Vol. 17, No. 7**—Burma Japs surrender. . . . Atom bomb aftermath. . . . President goes to a ball game. . . . Wainwright welcomed back.

**UNIVERSAL NEWS—Vol. 17, No. 431**—Japs sign surrender papers. . . . The President speaks. . . . Tokyo, a desolate city. . . . The Afuna horror camp.

**UNIVERSAL NEWS—Vol. 17, No. 432**—A nation gives Wainwright hero's welcome. . . . Limited wrecked. . . . Fire sweeps shipyard. . . . British film star arrives. . . . Checks on G. I. souvenirs. . . . Miss and Mrs. America of 1945. . . . Atom bomb havoc.

## First Canadian Regional Is Held by RKO Radio

RKO Radio held its first Canadian regional sales meeting in Montreal September 10-12, with home office executives and Canadian sales personnel attending. Ned E. Depinet, president, presided. James Mulvey represented Samuel Goldwyn Productions, A. W. Schwalberg represented International Pictures, and Leo F. Samuels and Charles Levy represented Walt Disney. Heading the Canadian delegation was Leo M. Devaney, Canadian sales manager. This meeting was the fifth and final sales meeting scheduled by RKO. Previous regionals were held in New York, Cincinnati, Chicago and Los Angeles.

Hatton Taylor, branch manager, accepted the first prize in the Ned Depinet sales drive awarded to the Montreal exchange. Second place was taken by Herman McArthur's St. John exchange, with third place awarded to the Vancouver office.

## Legion of Decency Reviews Five New Productions

The Legion of Decency reviewed five new productions this week, approving of only three of them. In Class A-I, unobjectionable for general patronage, were "The Great Morgan" and "The Shanghai Cobra." "And Then There Were None" was placed in Class A-II, unobjectionable for adults. Those placed in Class B, objectionable in part, were Noel Coward's "Blithe Spirit," which was characterized as containing "suggestive dialogue and situations," and "Men in Her Diary," which "reflects the acceptability of divorce" and contains "suggestive lines."

## Warner Brothers Select Prints for Orient

Prints of at least 20 specially selected pictures have been set aside by Warner Brothers for shipment to the Orient as soon as facilities are opened again. These films were picked not only for entertainment value, but also with consideration for the morale and readjustment needs of the populations that have been under Jap domination.

## Form Partnership

Closing of a partnership deal between Myer P. Beck and George Glass and Hollywood Associates has been announced. Mr. Beck will open New York offices as eastern publicity and exploitation headquarters. Mr. Glass will have headquarters on the west Coast. Mr. Beck was formerly with United Artists, Warner Brothers and the Russell Birdwell organization.

# Young New Studio Head for PRC; Stoltz Promoted

Raymond E. Young, formerly studio business manager of PRC Pictures, has been appointed general studio manager, Reeves Espy, vice-president in charge of production, announced Monday in Hollywood. His selection follows the action of the board of directors in electing Kenneth M. Young president at a special meeting in New York after the resignation of Leon Fromkess.

From Hollywood came a report Tuesday that Samuel Broidy, vice-president in charge of sales for Monogram, had been offered the presidency of PRC. Mr. Broidy would neither confirm nor deny it. It was indicated the recent election of Kenneth Young as president was designed to fill the post until a permanent successor to Mr. Fromkess was chosen.

Raymond Young, who has been studio business manager for the past six months, was a treasurer and director of Monogram Pictures when Pathe Laboratories held a financial interest in that company. He left Monogram when Pathe withdrew its affiliation, and resigned from Pathe Laboratories in 1941 to become general manager of Monogram.

Arnold T. Stoltz, for six months in charge of eastern activities for the department, was named last week director of advertising and publicity by Harry Thomas, vice-president and general sales manager.

Robert Goodfried has been appointed assistant to Mr. Stoltz and liaison between the studio and New York, with headquarters in Hollywood.

Don McElwaine, who resigned as director of advertising and publicity when Mr. Fromkess withdrew, will remain in Hollywood to handle studio publicity.

## Western Electric Lays Off 15,000 War Employees

Approximately 15,000 employees of the Western Electric Company have been laid off since August 1, it was announced this week as the company continued to speed its reconversion activities for the manufacture of telephone equipment.

Many of Western Electric's war contracts for electronic and communications equipment have been cancelled outright and others have been reduced. At present the unfilled war orders are only about 40 per cent of the total on hand August 1, according to an announcement from C. G. Stoll, president.

Unofficial advices indicate further cancellations will be received in the near future. The company's working force, following the layoffs, now numbers approximately 70,000.

Reconversion, according to Mr. Stoll, was undertaken immediately after V-J Day.

## Loew's State Celebrates Its 24th Anniversary

Loew's State theatre, New York, began a week-long celebration of its 24th anniversary Friday, Septmber 14. Invitations to attend the theatre have been extended to couples who, September 14, celebrate their 24th wedding anniversary. A birthday cake measuring three feet square and two feet high, the gift of a New York restaurant, was to be cut on stage and distributed to the audience. Gifts of corsages and candy also were made. Special activities have been planned for each night of the celebration.

## De Rochemont Decorated

Richard de Rochemont, producer of March of Time, was decorated August 31 as an officer of the Legion of Honor for his service to France. The decoration was made by Henri Laugier, director general of Quai d'Orsay, France's State Department, at a dinner given Mr. de Rochemont in Paris by the France Forever Society, of which he is the national president in the United States.

*don't fight boys...*

*...she belongs to the...*
**BOX OFFICE!**

*...a boy who remembered and a girl who didn't know...that you can't buy love!*



# Behind City Lights

featuring

**LYNNE ROBERTS • PETER COOKSON**

and

**JEROME COWAN · ESTHER DALE · WILLIAM TERRY**
**VICTOR KILIAN · MORONI OLSEN · WILLIAM FORREST**

Directed by JOHN ENGLISH · Screen Play by RICHARD WEIL
Adaptation by GERTRUDE WALKER

**A REPUBLIC PICTURE**

Keep your

**BOX OFFICE** eye

on Republic's

10th Anniversary Pictures

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**ROUGH, TOUGH AND READY:** Chester Morris, Victor McLaglen—Average program for Friday and Saturday double bill. Did nice business with a Gene Autry reissue, which was the other offering on the program. Played Aug. 24, 25.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**SERGEANT MIKE:** Larry Park, Jeanne Bates — I thought this was a "Lassie Come Home" or something. It turned out as just average entertainment. We have played worse and lots better. Double billed with a special Western to average business. Played Friday, Saturday, Aug. 3, 4.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**SONG TO REMEMBER, A:** Merle Oberon, Paul Muni —A wonderful picture that was enjoyed by all. Played Sunday-Tuesday, Aug. 26-28.—Garland C. Lamb, Rex Theatre, Minden, La. Rural and small town patronage.

**TAHITI NIGHTS:** Dave O'Brien, Jinx Falkenberg—A good little picture that should do well wherever it is played. Dave O'Brien is O.K., even if not in a Western. Jinx is always good. Played Sunday, Aug. 26.—Garland C. Lamb, Tower Theatre, Minden, La. Rural and small town patronage.

## Metro-Goldwyn-Mayer

**MUSIC FOR MILLIONS:** Margaret O'Brien, Jose Iturbi—Business only fair, probably due to heavy accent on symphony music. Little Miss O'Brien continues to improve and become more popular. Played Sunday, Monday, Aug. 19, 20.—A. C. Edawrds, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**NATIONAL VELVET:** Mickey Rooney, Jackie Jenkins—Very good show. Pleased everyone. Above average business. Played Sunday, Monday, Aug. 19, 20.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**SON OF LASSIE:** Peter Lawford, Donald Crisp—The story is not as good as "Lassie Come Home," but the production and the box office performances are greater. This is among our top grossers of the year. Small children in the audience were frightened at the picture and this is a signal to tone down stories of films which will attract heavy juvenile trade. Played Sunday, Monday, Aug. 12, 13.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**THIS MAN'S NAVY:** Wallace Beery, James Gleason —Played this on Sunday and Monday, but could have used it here any day because Beery is a good draw here. Let's have some more with Marjorie Main costarred with Beery. Played Aug. 12, 13.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**THIS MAN'S NAVY:** Wallace Beery, James Gleason —Typical Beery picture. This one not as good as some others. Above average at the box office. Played Wednesday, Thursday, Aug. 22, 23.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**VALLEY OF DECISION, THE:** Greer Garson, Gregory Peck—A wonderful picture that drew only fair business. It was too long and there was too much dialogue for our customers. In my opinion, Miss Garson is strictly big city. Played Sunday-Tuesday, Aug. 19-21.—C. V. Wilson, Ritz Theatre, Alexandria, Ind. Small town and rural patronage.

## Monogram

**DILLINGER:** Elisha Cook, Jr., Lawrence Tierney—Tops for a small town. Monogram has rung the bell for entertainment that our patrons go for. Played Wednesday, Thursday, Aug. 8, 9.—C. V. Wilson, Ritz Theatre, Alexandria, Ind. Rural and small town patronage.

**ENEMY OF WOMAN:** Paul Andor, Claudia Drake, Donald Woods—Pass it. It is another propaganda picture that will not please the critical. More complaints on this poorly directed effort than on any picture in months. —H. Goldson, Plaza Theatre, Chicago, Ill.

## Paramount

**BRING ON THE GIRLS:** Veronica Lake, Sonny Tufts —Record attendance at the showing of this picture. It is an outstanding picture. Played Monday, Tuesday, Aug. 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**DOUBLE EXPOSURE:** Chester Morris, Nancy Kelly —Used on weekend double bill with a Roy Rogers feature to average business. Played Friday, Saturday, Aug. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**PRACTICALLY YOURS:** Claudette Colbert, Fred MacMurray—A second run here that was enjoyed by all. Quite a few people said it was good enough to see a second time. Played Monday, Tuesday, Aug. 27, 28.—Garland C. Lamb, Tower Theatre, Minden, La. Rural and small town patronage.

## RKO Radio

**BELLE OF THE YUKON:** Randolph Scott, Gypsy Rose Lee—Nothing special about this. Average entertainment, if you aren't too particular. Played Sunday, Monday, Aug. 5, 6.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**BELLE OF THE YUKON:** Randolph Scott, Gypsy Rose Lee—This is a very colorful picture. Played Friday, Saturday, Aug. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**BELLE OF THE YUKON:** Randolph Scott, Gypsy Rose Lee—This was not as good as I thought it would be. Too short. The only thing that was good was Dinah Shore's singing, but she couldn't act. Bob Burns' comedy was good, too. I don't see why they starred Gypsy Rose Lee. She didn't do anything in the show. Color was good and the songs were excellent. Business off. Played Sunday, Monday, Aug. 12, 13.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**HAVING A WONDERFUL CRIME:** Pat O'Brien, George Murphy—With stars like these you expect a picture with more than ordinary entertainment. But this one fell flat. It was a complete waste of time and effort. Played Sunday-Tuesday, July 29-31.—C. V. Wilson, Ritz Theatre, Alexandria, Ind. Small town and rural patronage.

**MURDER, MY SWEET:** Dick Powell, Anne Shirley —Good picture, but no draw for us. Played Wednesday, Thursday, Aug. 8, 9.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**MURDER, MY SWEET:** Dick Powell, Anne Shirley—We played this one very late, but its pull at the box office was up to par. Many of our patrons had asked us to play it, after we had been hesitating because of the title. We are grateful for their tip. Many of them wanted to see it and they were all pleased. Played Wednesday, Aug. 15.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**MY PAL, WOLF:** Jill Esmond, Sharyn Moffett—Sharyn Moffett is a new little star who is O.K. Give her some more of the same type of roles. Good draw for midweek. It could be used on any bill. The recording on this was not so good in places. Dog pictures are always good. Why not some more? Played Wednesday, Thursday, Aug. 8, 9.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**PRINCESS AND THE PIRATE:** Bob Hope, Virginia Mayo—Nothing to write home about. Below average business. Played Sunday, Monday, July 22, 23.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**PRINCESS AND THE PIRATE:** Bob Hope, Virginia Mayo—Bob Hope is in a class by himself. He has great drawing power here and the good sized crowd which came out for this presentation of his latest picture in Technicolor went wild over it. Production and Technicolor were wonderful. Played Friday, Saturday, Aug. 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**TARZAN AND THE AMAZONS:** Johnny Weissmuller, Brenda Joyce—Tarzan is one of our top drawing cards. This one is not up to standard but they liked it. So who am I to complain? Played Sunday-Tuesday, Aug. 26-28.—C. V. Wilson, Ritz Theatre, Alexandria, Ind. Small town and rural patronage.

**THOSE ENDEARING YOUNG CHARMS:** Robert Young, Laraine Day—Here is another that will please everyone who sees it. I had a good crowd here and all the comments were good. Played Wednesday, Thursday, Aug. 29, 31.—Garland C. Lamb, Rex Theatre, Minden, La. Rural and small town patronage.

**THOSE ENDEARING YOUNG CHARMS:** Robert Young, Laraine Day—We did average business on this soldier romance and everyone was pleased. Our audience was particularly glad to see Miss Harding again and many expressed a desire to see pictures with her more frequently. Ann Harding was always a drawing personality and I wonder why producers hesitate casting her. Played Sunday, Monday, Aug. 19, 20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**THREE CABALLEROS, THE:** Disney Cartoon Feature—Business good on opening night, but many walked out before the end of the show. This would have made one or two good single reel shorts. As a feature it was utterly impossible. Played Wednesday, Thursday, Aug. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**THREE CABALLEROS, THE:** Disney Cartoon Feature—I thought this was going to be better, but it was very good. However, my patrons didn't think so. I know that because they stayed away. The ones that saw it said it has too many mixed languages. No draw. Business below average. Played Sunday, Monday, Aug. 26, 27.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**ZOMBIES ON BROADWAY:** Bela Lugosi, Wally Brown, Alan Carney—Double billed with a Western and got by fairly well. This pair is not too good in this town. Played Friday, Saturday, Aug. 10, 11.—Kyle E. Keltner, Ozark Theatre, Ozark, Me.

## Republic

**BORDERTOWN TRAIL:** Smiley Burnette, Sunset Carson—Just another Western which everybody liked very much. Business good. Played Wednesday, Thursday, Aug. 29, 30.—Garland C. Lamb, Tower Theatre, Minden, La. Rural and small town patronage.

**COWBOY AND THE SENORITA, THE:** Roy Rogers, Dale Evans, Mary Lee—Played this late, but it still satisfied Western fans and kids. Business average. Played Friday, Saturday, Aug. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**FLAME OF THE BARBARY COAST:** John Wayne, Ann Dvorak—The usual attendance. Nothing to brag about. Played Wednesday, Thursday, Aug. 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**GREAT FLAMARION, THE:** Eric Von Stroheim, Mary Beth Hughes—Republic used to be the answer to the prayer of the small town exhibitor, but this picture, like most of their current product, proves they should have stayed in Westerns. It is a draggy picture which nobody really liked. Played Friday, Saturday, Aug. 17, 18.—C. V. Wilson, Ritz Theatre, Alexandria, Ind. Small town and rural patronage.

**MY BUDDY:** Donald Barry, Ruth Terry—A fair one-day picture liked by the majority but business was below average. Played Saturday, Sept. 1.—Garland C. Lamb, Rex Theatre, Minden, La. Rural and small town patronage.

**SONG FOR MISS JULIE, A:** Shirley Ross, Barton Hepburn—Poor. Double billed with a Gene Autry reissue, which saved my life. Played Friday, Saturday, July 27, 28.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**SPRINGTIME IN THE ROCKIES:** Gene Autry—Still doing nicely with these Autry reissues. Played Friday, Saturday, Aug. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**UTAH:** Roy Rogers, Dale Evans—A good Western with plenty of music and Roy Rogers is still all you need. The people will come out rain or shine. Played Friday, Saturday, Aug. 31, Sept. 1.—Garland C. Lamb, Tower Theatre, Minden, La. Rural and small town patronage.

## United Artists

**BREWSTER'S MILLIONS:** Dennis O'Keefe, Helen Walker—Fair comedy. Funny for a while but it got monotonous. Doubled with a Western to average business. Played Friday, Saturday, Aug. 17, 18.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**BREWSTER'S MILLIONS:** Dennis O'Keefe, Helen Walker—A pleasing comedy which did average midweek business. All who came enjoyed it. Its title is very familiar around here and many of our patrons wanted

*(Continued on following page)*

(Continued from preceding page)

to know if we had played it before. The laughs were continuous from start to finish. Played Wednesday, Aug. 22.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**SINCE YOU WENT AWAY:** Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—This is a good picture with a strong cast but it is much too long for a small town. I could give one show only each night instead of two and this caused confusion for the late comers. Business was fair. Played Sunday, Monday, Aug. 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Universal

**BOWERY TO BROADWAY:** Contract Players—Another Universal top picture that I could have done well with on a midweek date at midweek film rental. Fair show but no draw. Played Sunday, Monday, Aug. 5, 6.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**I'LL REMEMBER APRIL:** Gloria Jean, Kirby Grant—This is a good show but Universal is making Gloria Jean older than she really is. Before long she will be an old woman. She sang some good songs. Grant sang well, too. Played Friday, Saturday, Aug. 10, 11.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**MOONLIGHT AND CACTUS:** Andrews Sisters, Leo Carrillo—A fine little midweek picture for a single or double bill. This type of picture from Universal is the only one that has any draw for me. Played Wednesday, Thursday, Aug. 1, 2.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**SONG OF THE SARONG:** Nancy Kelly, William Gargan—These Universal musicals are always good. This had draw and brought my patrons in. William Gargan has a voice. Nancy Kelly was also good. Good for a double bill. Play it. Business good. Played Friday, Saturday, Aug. 17, 18.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**SWING OUT, SISTERS:** Rod Cameron, Arthur Treacher—Average Universal musical. The only good star was Arthur Treacher and his performance was good. Lots of music, but the story was not so very good. Business average.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**THAT'S THE SPIRIT:** Jack Oakie, Peggy Ryan—A good comedy which did well the first night, but fell off badly the second night. However, go ahead and play it. Played Wednesday, Thursday, Aug. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Warner Bros.

**CONSPIRATORS, THE:** Hedy Lamarr, Paul Henreid—Average picture of this type. It played to below average business. Played Wednesday, Thursday, July 25, 26.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**HOLLYWOOD CANTEEN:** Warner Star Revue—Good picture which played to above average business. We play this kind for fun, not for profit. Every time I say this is the last of the 50-50 proposition; maybe this is the last. Played Sunday, Monday, July 29, 30.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**OBJECTIVE, BURMA:** Errol Flynn, Henry Hull—Very good war picture. Business above average. Played Wednesday, Thursday, Aug. 1, 2.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**PILLOW TO POST:** Ida Lupino, Sydney Greenstreet—For once Warner Bros. has got a hit that has a little of everything in it. The music was good in this. I wonder why they didn't have more of it. William Prince will go to the top on this. Ida Lupino got me. I didn't think she could do it after all those drama pictures. A very good show, Warner Bros. Give us more like this. Business average. Played Sunday, Monday, Sept. 2, 3.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**TO HAVE AND HAVE NOT:** Humphrey Bogart, Lauren Bacall—Lowest gross in two years on Sunday and Monday. Just average picture with no drawing power. Played Sunday, Monday, Aug. 12, 13.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**VERY THOUGHT OF YOU, THE:** Dennis Morgan, Faye Emerson—This one is tops. Good entertainment in anyone's theatre. Not very much of a draw here, but don't be afraid to get behind it. It is deluxe.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

# Short Features

## Columbia

**COMMUNITY SINGS:** These are good. It lets the wise crackers open their heads and make a noise in the theatre. I use them mostly on weekend programs. The animation is getting better all the time.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**IDIOTS DELUXE:** All Star Comedies—Another "Stooge" comedy that was good. It was not on the silly side. It was well liked here. Played on Friday and Saturday.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

# Short Product in First Run Houses

### *NEW YORK—Week of September 10*

***ASTOR: Dog Watch*** ..... ***RKO***
Feature: Wonder Man ..... RKO

***CAPITOL: Mouse in Manhattan*** ..... ***MGM***
***Tee Tricks*** ..... ***RKO***
Feature: Anchors Aweigh ..... MGM

***CRITERION: Village of the Past*** ..... ***Universal***
***Tee for Two*** ..... ***MGM***
Feature: Strange Affair of Uncle Harry ..... Universal

***GLOBE: Speakin' of the Weather*** ..... ***Vitaphone***
***Overseas Roundup*** ..... ***Vitaphone***
Feature: The Southerner ..... United Artists

***HOLLYWOOD: Orders from Tokyo*** ..... ***Vitaphone***
***Hare Conditioned*** ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.

***MUSIC HALL: Homicide on Ice*** ..... ***RKO***
Feature: Our Vines Have Tender Grapes ..... MGM

***PARAMOUNT: Campus Mermaid*** ..... ***Paramount***
Feature: Duffy's Tavern ..... Paramount

***RIALTO: Snubbed by a Snob*** ..... ***Paramount***
***Game Bag*** ..... ***Paramount***
Feature: Isle of the Dead ..... RKO

***RIVOLI: Jasper and the Bean Stalk*** ..... ***Paramount***
***From A to Zoo*** ..... ***Paramount***
Feature: Love Letters ..... Paramount

***ROXY: The Watch Dog*** ..... ***20th Cent.-Fox***
***Song of Sunshine*** ..... ***20th Cent.-Fox***
Feature: State Fair ..... 20th Cent.-Fox

***STRAND: Wagon Heels*** ..... ***Vitaphone***
***Miracle Makers*** ..... ***Vitaphone***
***Orders from Tokyo*** ..... ***Vitaphone***
Feature: Pride of the Marines ..... Warner Bros.

### *CHICAGO—Week of September 10*

***APOLLO: Where's the Meat? (March of Time)*** ***20th Cent.-Fox***
Feature: Pillow to Post ..... Warner Bros.

***GARRICK: Canine Feline Capers*** ..... ***Paramount***
***Here Come the Yanks*** ..... ***WAC***
Feature: A Bell for Adano ..... 20th Cent.-Fox

***ORIENTAL: Goofy News Views*** ..... ***Columbia***
***Yankee Doodle's Daughters*** ..... ***Vitaphone***
Feature: Divorce ..... Monogram

***ROOSEVELT: Hare Conditioned*** ..... ***Vitaphone***
Feature: Christmas in Connecticut ..... Warner Bros.

***STATE LAKE: Tee for Two*** ..... ***MGM***
Feature: The Valley of Decision ..... MGM

***UNITED ARTISTS: Chips and Putts*** ..... ***Columbia***
Feature: Thrill of a Romance ..... MGM

***WOODS: Screen Snapshots, No. 9*** ..... ***Columbia***
Feature: Wonder Man ..... RKO

## Official WAC Films

**ON TO TOKYO:** This War Activities short is talky and informative, but to some people it was boring.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Paramount

**POP-PIE-ALA MODE:** Popeye the Sailor—Entertaining cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**WHO'S WHO IN ANIMAL LAND:** Speaking of Animals—The closing shot in this reel, where the cow walks down the fence singing a hillbilly tune, and joined in chorus by the bulls, sent our audience into stitches of laughter. Very, very funny.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

## RKO Radio

**HOW TO PLAY GOLF:** Walt Disney Cartoons—Another good Disney that was well liked. Good any place on any program.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**TRIPLE TROUBLE:** Leon Errol—This was an average Leon Errol comedy. It had some good laughs.—Nick Raspa, State Theatre, Rivesville, W. Va.

## Twentieth Century-Fox

**MEMO FROM BRITAIN:** March of Time—A very good subject which everyone liked.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

## Universal

**JIVE BUSTERS:** Name-Band Musicals—These Universal Name-Band Musicals are always good. This did not have good singers or good music. Too jumpy.—Nick Raspa, State Theatre, Rivesville, W. Va.

**ON THE MELLOW SIDE:** Name-Band Musicals—This was a good musical. Delta Rhythm Boys are solid and can sure sing. Good for high school boys and girls.—Nick Raspa, State Theatre, Rivesville, W. Va.

**SLIPHORN KING OF POLAROO:** Swing Symphonies—Great little cartoon. Play it. You won't regret it.—Nick Raspa, State Theatre, Rivesville, W. Va.

**SWINGTIME HOLIDAY:** Name-Band Musicals—This is a good musical. Delta Rhythm Boys are tops. Play this. Good for young boys and girls.—Nick Raspa, State Theatre, Rivesville, W. Va.

**WOODY DINES OUT:** Lantz Color Cartunes—This is all right. Not up to the usual Woodpecker cartoons.—Nick Raspa, State Theatre, Rivesville, W. Va.

## Warner-Vitaphone

**AMERICA THE BEAUTIFUL:** Technicolor Specials—This is an excellent two-reel subject which takes the audience on a trip around these lovely United States and shows them all the beauty of our fine country. Applauded at every showing.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**CIRCUS BAND:** Melody Master Bands—This is no musical, but it tells and shows something about the circus.—Nick Raspa, State Theatre, Rivesville, W. Va.

**HARE RIBBIN':** "Bugs Bunny" Specials—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SPEAKIN' OF THE WEATHER:** Blue Ribbon Hit Parade—This is an old one, but a good one. All of Hollywood is in this. Music was great. There is a story to this one.—Nick Raspa, State Theatre, Rivesville, W. Va.

## "G.I. Joe" Premiere to Be Held at Broadway Gotham

Ernie Pyle's "Story of G. I. Joe" will have its New York premiere at the Gotham theatre October 5, United Artists announced this week. The picture starts its dual Broadway run the following day at the Globe and Gotham theatres. Showings will be on a reserved seat basis with a top of $2.40 at the Gotham, which will give three shows a day. The Globe will play "G. I. Joe" at regular admission prices.

## MGM's "Football Thrills" Gets Special Showing

A special advance preview of Pete Smith's annual compilation of great moments from the previous season's major gridiron contests, "Football Thrills of 1944," was screened for officials of the Eastern Intercollegiate Football Association at their annual meeting at the University of Pennsylvania, Saturday, September 8. The short, as produced by MGM, includes shots from 14 different football games.

## General Chicago Release For 20th-Fox's "Wilson"

Twentieth Century-Fox has decided to forego a popular-priced first run for "Wilson" in Chicago's Loop district and will instead release the picture generally next month, Tom Gilliam, local exchange manager, has announced. A first run date for "Wilson" under the Chicago clearance system would have meant a 10-week delay for neighborhood theatres.

## Chicago Censor Rejects None

The Chicago police censor board passed 89 pictures during August without any rejections. It classified for adults "Dr. Terror's House of Horrors" and "The Northerner," a Mexican-language feature.

*The Great International Authority*

# *1945-46*
# INTERNATIONAL MOTION PICTURE ALMANAC

EDITOR:
TERRY RAMSAYE

ASSOCIATE EDITOR:
GEORGE SCHUTZ



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# PICTURE GROSSES

***A statistical compilation and comparison of Box-Office Performance in first-run theatres***

**Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.**

**Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1945.**

**SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.**

**INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.**

## DILLINGER (Mono.)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $451,300 |
| Comparative Average Gross | 377,000 |
| Over-all Performance | 119.7% |

| | |
|---|---|
| BALTIMORE—Mayfair, 1st week | 133.3% |
| BALTIMORE—Mayfair, 2nd week | 116.6% |
| BALTIMORE—Mayfair, 3rd week | 100.0% |
| BOSTON—Fenway | 81.3% |
| (DB) A Sporting Chance (Rep.) | |
| BOSTON—Paramount | 83.6% |
| (DB) A Sporting Chance (Rep.) | |
| BUFFALO—20 Century | 109.3% |
| (DB) G. I. Honeymoon (Mono.) | |
| CLEVELAND—RKO Palace | 80.0% |
| CLEVELAND—Warner's Lake, MO 1st week | 103.0% |
| DENVER—Paramount | 106.8% |
| (DB) Honeymoon Ahead (Univ.) | |
| INDIANAPOLIS—Lyric, 1st week | 187.5% |
| (DB) G. I. Honeymoon (Mono.) | |
| INDIANAPOLIS—Lyric, 2nd week | 93.7% |
| (DB) G. I. Honeymoon (Mono.) | |
| KANSAS CITY—Tower | 118.8% |
| LOS ANGELES—Orpheum, 1st week | 128.5% |
| LOS ANGELES—Orpheum, 2nd week | 70.0% |
| MILWAUKEE—Palace | 151.2% |
| (DB) G. I. Honeymoon (Mono.) | |
| NEW YORK—Victoria, 1st week | 246.0% |
| NEW YORK—Victoria, 2nd week | 184.2% |
| NEW YORK—Victoria, 3rd week | 184.2% |
| NEW YORK—Victoria, 4th week | 144.6% |
| PHILADELPHIA—Stanton, 1st week | 170.9% |
| PHILADELPHIA—Stanton, 2nd week | 86.2% |
| PHILADELPHIA—Stanton, 3rd week | 86.3% |
| PITTSBURGH—Fulton, 1st week | 130.9% |
| PITTSBURGH—Fulton, 2nd week | 60.0% |
| SEATTLE—Orpheum, 1st week | 127.8% |
| (DB) Delightfully Dangerous (UA) | |
| SEATTLE—Orpheum, 2nd week | 88.2% |
| (DB) Delightfully Dangerous (UA) | |
| ST. LOUIS—Fox | 98.3% |
| (DB) Docks of New York (Mono.) | |
| ST. LOUIS—St. Louis, MO 1st week | 126.3% |
| (DB) Nob Hill (20th-Fox) | |
| TORONTO—Uptown, 1st week | 90.0% |
| (DB) Divorce (Mono.) | |
| TORONTO—Uptown, 2nd week | 87.2% |
| (DB) Divorce (Mono.) | |
| WASHINGTON—Columbia, 1st week | 148.1% |
| WASHINGTON—Columbia, 2nd week | 111.1% |

•

## BACK TO BATAAN (RKO)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $441,800 |
| Comparative Average Gross | 435,100 |
| Over-all Performance | 101.5% |

| | |
|---|---|
| BALTIMORE—Hippodrome | 103.8% |
| BOSTON—Keith Memorial | 120.3% |
| BUFFALO—20th Century | 100.7% |
| (DB) Zombies on Broadway (RKO) | |
| CINCINNATI—RKO Palace | 74.7% |
| CINCINNATI—RKO Shubert, MO 1st week | 85.1% |
| CINCINNATI—RKO—Lyric, MO 2nd week | 96.1% |
| CLEVELAND—Warner's Hippodrome | 122.1% |
| CLEVELAND—Allen, MO 1st week | 83.3% |
| CLEVELAND—Warner's Lake, MO 2nd week | 80.3% |
| INDIANAPOLIS—Circle | 102.5% |
| (DB) Zombies on Broadway (RKO) | |
| LOS ANGELES—Fox Wilshire, 1st week | 101.0% |
| (DB) The Beautiful Cheat (Univ.) | |
| LOS ANGELES—Fox Wilshire, 2nd week | 60.0% |
| (DB) The Beautiful Cheat (Univ.) | |
| LOS ANGELES—Guild, 1st week | 88.2% |
| (DB) The Beautiful Cheat (Univ.) | |
| LOS ANGELES—Guild, 2nd week | 66.0% |
| (DB) The Beautiful Cheat (Univ.) | |
| LOS ANGELES—United Artists, 1st week | 128.0% |
| (DB) The Beautiful Cheat (Univ.) | |
| LOS ANGELES—United Artists, 2nd week | 91.4% |
| (DB) The Beautiful Cheat (Univ.) | |
| MILWAUKEE—Riverside | 90.3% |
| (DB) Easy to Look At (Univ.) | |
| MINNEAPOLIS—Orpheum | 86.2% |
| OMAHA—Brandeis, 1st week | 125.7% |
| (DB) Blonde from Brooklyn (Col.) | |
| OMAHA—Brandeis, 2nd week | 82.8% |
| (DB) Blonde from Brooklyn (Col.) | |
| PITTSBURGH—Stanley | 134.0% |
| PITTSBURGH—Warner, MO 1st week | 97.5% |
| PROVIDENCE—Albee, 1st week | 133.3% |
| (DB) Honeymoon Ahead (Univ.) | |
| PROVIDENCE—Albee, 2nd week | 88.8% |
| (DB) Honeymoon Ahead (Univ.) | |
| SAN FRANCISCO—Golden Gate, 1st week | 119.1% |
| (SA) Vaudeville | |
| SAN FRANCISCO—Golden Gate, 2nd week | 99.6% |
| (SA) Vaudeville | |
| SAN FRANCISCO—Golden Gate, 3rd week | 96.1% |
| (SA) Vaudeville | |
| SEATTLE—Paramount | 95.1% |
| (DB) Pan Americana (RKO) | |
| SEATTLE—Blue Mouse, MO 1st week | 111.1% |
| (DB) Pan Americana (RKO) | |
| ST. LOUIS—Fox | 120.2% |
| (DB) Two O'Clock Courage (RKO) | |
| WASHINGTON—Keith's, 1st week | 104.3% |
| WASHINGTON—Keith's 2nd week | 70.0% |

•

## ANCHORS AWEIGH (MGM)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $1,195,700 |
| Comparative Average Gross | 874,600 |
| Over-all Performance | 136.7% |

| | |
|---|---|
| BALTIMORE—Century | 138.7% |
| CINCINNATI—RKO Capitol | 206.1% |
| CLEVELAND—Loew's State | 169.1% |
| KANSAS CITY—Midland | 155.5% |
| LOS ANGELES—Egyptian, 1st week | 162.8% |
| LOS ANGELES—Egyptian, 2nd week | 137.8% |
| LOS ANGELES—Egyptian, 3rd week | 137.8% |
| LOS ANGELES—Egyptian, 4th week | 117.4% |
| LOS ANGELES—Egyptian, 5th week | 125.0% |
| LOS ANGELES—Los Angeles, 1st week | 163.6% |
| LOS ANGELES—Los Angeles, 2nd week | 138.6% |
| LOS ANGELES—Los Angeles, 3rd week | 133.0% |
| LOS ANGELES—Los Angeles, 4th week | 105.0% |
| LOS ANGELES—Los Angeles, 5th week | 109.2% |
| LOS ANGELES—Ritz, 1st week | 150.4% |
| LOS ANGELES—Ritz, 2nd week | 130.0% |
| LOS ANGELES—Ritz, 3rd week | 134.9% |
| LOS ANGELES—Ritz, 4th week | 113.8% |
| LOS ANGELES—Ritz, 5th week | 121.9% |
| NEW YORK—Capitol, 1st week | 138.7% |
| NEW YORK—Capitol, 2nd week | 139.6% |
| NEW YORK—Capitol, 3rd week | 140.2% |
| NEW YORK—Capitol, 4th week | 141.8% |
| NEW YORK—Capitol, 5th week | 138.2% |
| NEW YORK—Capital, 6th week | 132.9% |
| NEW YORK—Capitol, 7th week | 132.1% |
| SAN FRANCISCO—Fox, 1st week | 144.8% |
| SAN FRANCISCO—Fox, 2nd week | 96.5% |
| SAN FRANCISCO—St. Francis, MO 1st week | 134.0% |

•

## PRIDE OF THE MARINES (WB)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $378,000 |
| Comparative Average Gross | 259,400 |
| Over-all Performance | 145.7% |

| | |
|---|---|
| LOS ANGELES—Warner's Downtown | 143.6% |
| LOS ANGELES—Warner's Hollywood | 139.1% |
| LOS ANGELES—Warner's Wiltern | 146.3% |
| MILWAUKEE—Warner | 116.7% |
| (DB) Tell It to a Star (Rep.) | |
| NEW YORK—Strand, 1st week | 131.9% |
| (SA) Charlie Barnet's Orchestra | |
| NEW YORK—Strand, 2nd week | 130.1% |
| (SA) Charlie Barnet's Orchestra | |
| PHILADELPHIA—Mastbaum, 1st week | 234.7% |
| PHILADELPHIA—Mastbaum, 2nd week | 186.9% |
| PHILADELPHIA—Mastbaum, 3rd week | 121.7% |
| SAN FRANCISCO—Paramount | 138.0% |
| (DB) Gangs of the Waterfront (Rep.) | |

# *Jack Warner Sees New Films "More Mature"*

Now that the motion picture has awakened to its social responsibilities, product will be made "more mature and more cultivated than ever before in its history." This is the belief of Jack L. Warner, executive producer for Warner Brothers, who wrote in last Sunday's New York *Herald Tribune* of the future of the "idea" picture.

Pointing out that "nobody will deny that the function of the film is entertainment," Mr. Warner went on to say that "this does not mean that some of those films cannot deal with phases of life which are serious."

"War pictures," he wrote, "were as successful as any pictures we have ever made. . . I think the pictures we made of and about the war helped people. They helped people work out their personal problems, gave them a sense of identification with the war and showed them a picture of what their loved ones were doing at the front. . . Now, just as films portrayed the effect of the war on the individual, so will there be films to interpret the behavior of people under the stress of peacetime problems ahead."

Speaking of his European tour, which included a visit to Germany, Mr. Warner reported that he and other industry executives were "appalled at the tremendous difficulty of educating a nation (Germany) which has been insulated from the truth for so long. Those people have no sense of values left, no standards and no faith on which to build. . . . No one connected with motion pictures who has seen these things can allow himself to assume responsibility for a screen which portrays only a make-believe world."

Some of the pictures to be made in the future, Mr. Warner believes, will "be films on important themes having a sound basis of reality. . . . There will be pictures which look at the war in restrospect and perhaps they will turn out to be our most important war pictures."

A rapid expansion of television and non-theatrical films is in prospect, the article concludes. While Mr. Warner does not see either seriously affecting the economic position of the film industry, he does see both offering a "worthy challenge" to the creative forces in the industry.

## Premiere of "First Yank" Is Held in San Francisco

"First Yank Into Tokyo," RKO Radio feature, was given its world premiere in San Francisco Tuesday, September 11. Staged at the Golden Gate theatre, the premiere featured the personal appearance of Tom Neal, Barbara Hale and other principals in the picture. Dick Powell was narrator in a broadcast from the theatre's stage. Proceeds from the premiere went to the Wounded Servicemen Fund. Servicemen who once had been held as prisoners by the Japanese were guests of the theatre.

## "Nobody Lives Forever" Has Premiere in Reich

The world premiere of "Nobody Lives Forever," a Warner Brothers picture starring John Garfield, was held last weekend in Kempten, Germany, for an audience of veterans of the 80th Blue Ridge Division. The premiere was held in the Hollywood manner, with Kleig lights, red carpets and bands.

## Offers Popcorn Service

Looking toward greater popularity of popcorn as a confection in the east, the Farmer Boy Corn & Equipment Company, Jamaica, L. I., has established a department for installing and servicing equipment available to its customers. The company is one of the largest suppliers of popping corn. Service such as now offered by his company has been available in the west and south, according to Otto Price, president, but not in the east.

# Stars and Yipes

CONDUCTED BY

**BRUCE PATTERSON**

*Laughs from the army camps here and abroad*



"Darling, I'm home!"

It happened in the field restaurant. A GI called over the waitress and complained: "I think there's a fly in my soup."

"Well make sure," she replied, "I can't be bothered with rumors."

*Fighter Pilot*

Girl: "I'm telling you for the last time you can't kiss me."

"Fine! I would

A dumb girl is a dope. A dope is a drug. Doctors give dope to relieve pain. Therefore a dumb girl is just what the doctor ordered.

*Lee Traveler*

Have pity on the sad GIs
Whose gals have done them dirt
There's nothing that can dry their eyes
[illegible] skirt.

There once was a soldier named Mac,
Who was cleaning his slacks in his shack,
He used gasoline
And that's the last that was seen,
Of Mac, slacks, or his shack.

*The Howitzer*

Diplomacy. [illegible] some one else's throat

Women are a funny
They curl their hair
their face,
They change their style
that
Last week's hat is not a ha
They sleep all a. m., dance al
Go to games but never see
They spend the stuff so
The bills mount up—b
hell,
Man, too, is a fun
He pays for w

"I just g
"Then
owe m
[illegible] you the rest of m
dream."

Sign at the blood bank: "Please keep your appointments. Let's not ge caught with our pints down."

*Camp Lejeune G*



**Bruce Patterson**

## Funny—how this guy always draws a crowd . . .

BRUCE PATTERSON knows what makes readers rally 'round. Men in the armed forces clamor for his stuff! There's big name talent behind all the features in Sunday Pictorial Review—the *stage and screen news—pictorialized news—sophisticated cartoons—amusing columns.* Louella Parsons, Milt Gross, E. V. Durling! They attract more than 5 million families every week, in nine major markets, where 235 million dollars a year is spent on entertainment. Today, more than 1000 individual theatres are advertised in this great pictorial supplement. *Always draws a crowd!*

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# *Congress Aims at Repeal of Daylight Time, Tax Relief*

*Washington Bureau*

Repeal of daylight saving and enactment of tax relief legislation are, from the standpoint of the film industry, two of the outstanding objectives of Congress, reconvened last week for its first post-war session.

Return to standard time was recommended by President Truman some days in advance of the session, and to the bills already introduced on the subject were added another dozen as the Congressmen met after their summer vacation.

In his lengthy message September 6, the President called for a "limited" reduction of taxes, but warned that extensive cuts would not be possible in view of a deficit of $30,000,000,000 which will occur during the current fiscal year.

He told Congress, however, that it should follow tax relief—to become effective next January 1—with an over-all revision of the revenue laws with the objective of "encouragement of business incentives and expansion, and of consumer power."

Other targets pinpointed by the Chief Executive for the legislators included speedy demobilization of the armed forces, quick cancellation and settlement of war contracts, continued price and wage control until all danger of inflation is passed—but he urged an increase of the present 40-cents-an-hour minimum wage, which he designated as "obsolete," prompt removal of all possible wartime controls and prevention of a rapid decrease of income or purchasing power.

"The major objective is to reestablish an expanded peacetime industry, trade and agriculture, and to do it as quickly as possible," he summed up.

As Congress this week buckled down to the work of the session, prompt action was in sight on taxes; the House Ways and Means Committee preparing to go into that subject as soon as it disposes of legislation now before it, proposing expanded unemployment benefits for displaced war workers. The Senate Finance Committee also is expected to take up the tax question within a few weeks, so that the legislation may be enacted well before the end of the year.

Early action also is expected on the daylight saving repeal, with indications that hour-ahead wartime will pass out of the picture by October 1. Independently of national action on the matter, several local government bodies have voted to return to standard time. The city councils of Cleveland and Bucyrus, Ohio, last week voted to change over October 1.

## Paramount Sets Tradeshows For Four in Second Block

Charles M. Reagan, vice-president in charge of sales for Paramount, announced this week trade screenings of the four pictures which make up the second block of Paramount films. Thursday, October 4, "Hold That Blonde" and "Stork Club" will be shown. The following day, "People Are Funny" and "Kitty" will be screened.

## Merritt Kyser New Head Of New York's MPTO

Merritt A. Kyser, manager of the Aurora theatre, East Aurora, N. Y., has succeeded the late A. Charles Hayman as president of the Motion Picture Theatre Owners of New York State, Inc. Before taking over his new post, Mr. Kyser was the organization's vice-president. He is also a member of the board of directors.

## Feitel Resigns 20th-Fox Post

Chester Feitel, manager of the national promotion department of 20th Century-Fox, has resigned, it was announced this week. His resignation becomes effective September 22.

# *Realign Disney Organization's Top Personnel*

In a move designed to free him from administration duties so that he may devote his full time to production matters, Walt Disney has announced that he will resign as president of Walt Disney Productions to become chairman of its board of directors.

A number of changes have been made in the organization. Two new men have joined the Disney forces and Roy O. Disney, who is now vice-president and general manager of the company, will assume the office of president when his brother becomes chairman.

The two who have joined the company are John F. Reeder, advertising executive, who replaces Roy Disney as vice-president and general manager, and Fred Leahy, veteran production control manager, who takes over as production and studio manager.

Mr. Reeder has been vice-president of the Young and Rubicam advertising agency since 1936 and has been in the advertising business since 1925. He entered the Navy shortly after Pearl Harbor with the rank of lieutenant commander and became Officer in Charge, U. S. Navy Recruiting Bureau, the Navy's advertising and printing department. He was released from the Navy late in 1943 and returned to Young and Rubicam.

Mr. Leahy, with Paramount for 15 years, was production control manager when he left. Since that time he has spent three years with MGM.

Current Disney feature activities include "Make Mine Music," which is largely cartoon, and "Uncle Remus," which will be about 80 per cent live action. Other features in work are "Midnight and Jeremiah" and "The Little People."

Disney is rapidly expanding his facilities for the production of cartoons containing live action.




MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

## Let's Stop Being Promoted

Wouldn't it be unusual if the grocer or the clothier would periodically announce a special sale with all proceeds going to the support of some community project?

Whoever heard of the town's leading department store offering to give away, free, the first 100 dresses to customers in order to promote a particular manufacturer's line?

Of course it sounds ridiculous, because a merchant knows that no amount of publicity, no increase in goodwill would compensate.

It is true that theatre business has little in common with industries which offer tangible products for consumption, but we fail to see why our product should be so different that we have to give it away in great quantities to insure its success.

Most theatremen will remember that it is only a few short years ago when every exhibitor and circuit executive focused plenty of attention on the so-called pass evil. Oral instructions and an abundance of literature reached the manager regularly, cautioning him to hold down the pass list.

In the past two or three years we seem to have gone to the other extreme. Witness the increasing popularity of special screenings for the newspaper press, radio commentators, *and other important dignitaries*. The press and radio are, of course, important, but whether these dignitaries are of any material consequence is a moot question.

Then look at the increasing popularity of picture premieres in which all proceeds from the initial showing are for the benefit of some sundry fund. Whatever the purpose, the distributor deprives both himself and the exhibitor of revenue.

We must have a distorted viewpoint if we expect the public to interpret these publicity-bent outbursts as philanthropic ventures, perhaps because we are ourselves a bit confused on what we hope to accomplish.

Right now in a western state a number of theatres are engaged in supporting a fund which has been established to welcome and help returning servicemen in changing over to civilian life. The fund is enriched by the amount taken in at the box office at a special performance.

As worthy as the enterprise may appear, the boys who did the fighting are asking for nothing more than a job and an opportunity to pick up their social and economic life.

By assisting these men to find jobs and perhaps by citing the advantages which our industry affords young, ambitious people, it is more likely the theatremen's efforts would be of a more permanent nature and find fuller appreciation.

Sooner or later our generous habit is going to make us the target for every local charity or organization which finds itself in need of funds.

The best way to prevent our being bombarded with such requests is to renew our former estimation of the pass. Then let's put the brakes on all these free shows and cut down the number of free admissions to the theatre.

Let's restore the spotlight on theatre exploitation that gets publicity without sacrificing our box office, our prestige and our talent for showmanship.

A sound pass policy was formulated by the late Marcus Loew. For years, when he was buttonholed by some opportunist looking for a pass to a Loew theatre, he reached into his pocket and counted out the admission price.

"Here," he said, "is the admission, in money. That is how we have to run the business to have a business."

△ △ △

## Ounce of Prevention

Forewarned is forearmed. In a recent bulletin to the managers of Publix Great Lakes, Chicago, Maurice M. Rubens, general manager, took a constructive step to head off groups of misinformed reformers who take it upon themselves to solve juvenile and other social problems.

Mr. Rubens points out that these groups, lacking real knowledge of the psychology of the problem, usually attack the motion picture as the point least likely to resist. With assistance from city officials and the press they frequently become a nuisance factor.

While the manager cannot afford to be antagonistic in such an instance, he can prepare himself with data which will be a reasonable defense against unreasonable demands.

To this end, a photostatic copy of a recent article by Arlene Wolf, A.P. news feature writer, is attached to Mr. Rubens' letter for study by managers.

Miss Wolf's analysis quotes Dr. A. A. Brill, child psychologist, Dr. F. M. Thrasher, Professor of Education at New York University, and other prominent educators who contend that "the motion picture has no effect on the delinqency rate"; "blood and thunder films satisfy normal craving for excitement", and that "we haven't been able to find any case of direct imitation picked up from the screen by a child".

The complete article is available to theatremen in the August 9 issue of the *Kewanee Star-Courier*.

—CHESTER FRIEDMAN

# BALLYHOO AND EXPLOITATION



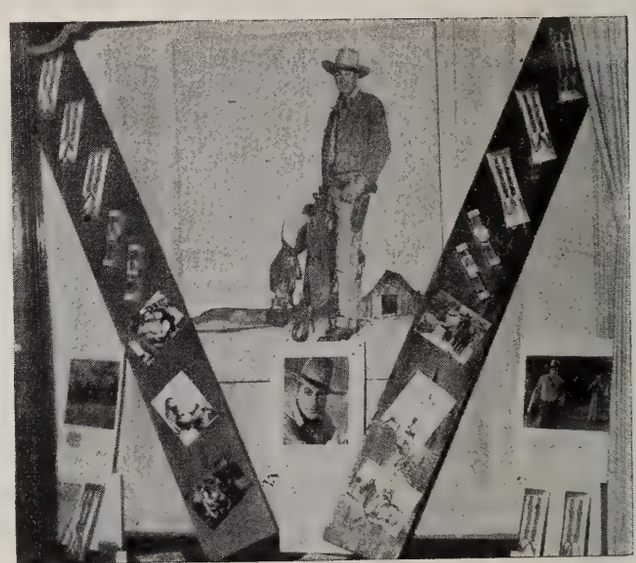

Morris Rosenthal, manager of the Loew-Poli, New Haven, had this truck carrying banner and attendant who rang the bell announcing "A Bell for Adano".




To publicize his date on "National Velvet" Verne Austin, manager of the Avalon, Grand Junction, Colorado, had these two attractive girls riding about town. Ballyhoo attracted plenty of attention.



Pictured at right, a window display with Jordan - Marsh Company was arranged by Red King, publicity manager for RKO Theatres, Boston, to promote "Along Came Jones" at the Keith Memorial theatre.



Left, one of the several window tieups in Syracuse for "A Thousand and One Nights" set by H. S. Mortin, manager of Loew's State theatre.




This massive display, announcing "Duffy's Tavern", was created by Bob Weitman, managing Director of the New York Paramount, atop the theatre's main stairway.



Here is one of sixteen windows promoted by Bernie Hynes of the Denver and Esquire theatres, Denver, which aided the exploitation for "Junior Miss".

# Farmer Boy

REG. U. S. PAT. OFF.



# POP CORN

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# POPCORN PROFITS PROTECTION

*and here's why —*

**1** FARMER BOY Giant Yellow, South American Variety Corn, plus FARMER BOY Seasoning, makes an irresistibly appetizing product.

**2** FARMER BOY Boxes and Bags are considered the most compelling popcorn containers on the market today.

**3** FARMER BOY Products are nationally distributed and their quality has widespread recognition.

**4** FARMER BOY'S Complete Popcorn Service provides everything you need to run a popcorn business at a profit limited only by your own ambition.

**5** FARMER BOY'S vast corn-growing resources mean *assured supply* if you will let us book your entire 1945-1946 requirements, regardless of quantity — IMMEDIATE DELIVERY, in carload lots or less. DON'T GET CAUGHT SHORT! For prompt service, 'phone or wire

*Otto Price*

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# *Attracting Patronage*

**through use of colorful theatre fronts is no secret to theatre men in the foreign capitals of the world. Pictured are recent theatre fronts from Broadway, Main Street, England and two of our Latin American neighbors. Essentially there is little difference in the showmanship which is displayed, indicating that the theatre men of other nations keep apace with us.**




Republic theatre, New York. Credit Harry Goldstein, publicity director.




Parisiense theatre, Rio de Janeiro. Credit R. Castro, manager.




Victoria theatre, New York. Maurice Maurer, manager.




Warner theatre, London, England.




Stillman theatre, Cleveland. Arnold Gates, manager.




Cine Buenos Aires, Mendoza, Argentina.

# The Quigley Awards Rules

**Entries must be forwarded as soon as possible after exploitation is completed.**

•

**There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent downtown or neighborhood, big city or small town.**

•

**Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.**

•

**Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor**

•

**Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.**

•

**A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.**

•

**No fancy entries are necessary. Costly and time-using "gingerbread" decorations are not encouraged. Showmanship only counts.**

•

**In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.**

•

**A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.**

•

**Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.**

•

***One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.***

•

***A War Showmanship Certificate is awarded annually to the theatreman whose activities and promotions of a patriotic nature are considered by the judges to have made the greatest material contribution in the prosecution of the war.***

•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

## Lands Newspaper Writeup in "Sun"

Gertrude Bunchez, publicist for Loew's, Baltimore, exploited the controversial censorship of "The Southerner" in Memphis to land a favorable two-column writeup in the local *Sun*.

# *QUIGLEY AWARDS CONTENDERS*

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

GEORGE BALKIN
Stanley, Philadelphia, Pa.

JAMES G. BELL
Penn, New Castle, Pa.

ED BENJAMIN
Radio City, Minneapolis

LIGE BRIEN
Enright, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Loew's Century, Baltimore, Md.

W. J. BURKE
Broadway, Timmins, Ont., Can.

LOUIE CHARNINSKY
Rialto, Dallas, Tex.

H. S. CLOUGH
Lorin, Berkeley, Cal.

LOU COHEN
Loew's Poli, Hartford, Conn.

M. CONNER
Capitol, Madison, Wis.

JAMES J. DEMPSEY
Paramount, Lynn, Mass.

AL DUNN
United Artists, San Francisco, Cal.

ARTHUR EGBERTS
Loew's, Jersey City, N. J.

ALICE GORHAM
United Artists, Detroit

EDGAR GOTH
National, Norfolk, Va.

ARTHUR GROOM
Loew's, Evansville, Ind.

W. D. HARWELL
Laroy, Portsmouth, Ohio

PHIL KATZ
Kenyon, Pittsburgh, Pa.

LESTER KROPP
Melba, St. Louis, Mo.

P. E. McCOY
Miller, Augusta, Ga.

LOU MAYER
Palace, Chicago, Ill.

JACK MATLACK
Broadway, Portland, Ore.

CYRIL MEE
Opera House, Frederick, Md.

H. S. MORTIN
Loew's, Syracuse, N. Y.

T. O'DRISCOLL
Juneau, Milwaukee, Wis.

ED PETTETT
Paris, Greenville, S. C.

ED PURCELL
Strand, Staunton, Va.

HARRY A. ROSE
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
Loew's State, Providence

A. FRED SERRAO
Circle, New Kensington, Pa.

SOL SORKIN
Keith's, Washington, D. C.

MIKE STRANGER
Loew's State, White Plains

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

RALPH G. TIEDE
Community, Welland, Ont.

HELEN WABBE
Golden Gate, San Francisco

CHARLES A. ZINN
State, Minneapolis, Minn.

## Holds Mickey Mouse Show

To celebrate his annual Mickey Mouse Show at Loew's State, Providence, R. I., Joe Samartano, through a tieup with a local bakery, distributed 5,000 heralds along with orders delivered to homes. The herald carried cuts of the various Disney characters and copy was directed to "kids six to sixty."




# *The Selling Approach*
## ON NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]*

**ANCHORS AWEIGH (Metro-Goldwyn-Mayer):** Maybe this will not require as much selling as the average picture, but there is plenty of opportunity for economical promotions that will keep this attraction prominent in the minds of your patrons.

All sorts of music tieups are in order. Amplify Sinatra's popular hit tunes with the exciting music recordings of Jose Iturbi. Kathryn Grayson's magnificent singing is also to be heard in the picture.

Several contests are suggested; an essay contest for women based on the subject, "How I would spend four days leave with Frank Sinatra"; "Why I adore Frankie"; or you might promote a "Blind Date Party" for gobs and girls which is suggested by the picture.

There is a wishing well in the picture. Build one for your advance and current lobby. Invite the girls to drop a wish into it. The well could be decorated with red hearts, artificial vines and scenes from the production.

Make a life-size cutout of Sinatra with Miss Grayson without the latter's head. Invite the girls to have their photo taken with Frankie.

Arrange co-op ad tieups, with merchants paying tribute to local men and women of the Navy. Arrange a bicycle parade of bobby soxers to welcome the picture's arrival at the theatre. Use sidewalk stencils and directional arrows with picture title leading to the theatre. Pennants can be strung outside the theatre during the current run.

Leo Feist, Inc., 1619 Broadway, New York, has published the following tunes heard in the picture: "I Fall in Love Too Easy", "What Makes the Sunset?", "We Hate to Leave", "The Charm of You", "I Begged Her" and "The Worry Song". "My Heart Sings" is published by Leeds, 1270 6th Ave., New York.

Iturbi conducts: "Anchors Aweigh", "Largo Al Facto", "Waltz Serenade", "Hungarian Rhapsody", Tschaikowsky's Piano Concerto and "Concertino" (Donkey's Serenade).

**INCENDIARY BLONDE (Paramount):** Betty Hutton and Arturo de Cordova should be played up in all advertising. Use cutouts of the stars for a big advance buildup. These can be placed in and around the theatre, on the marquee and in store windows.

The music can help to publicize the picture. There are 17 song hits of current and old-time popularity heard, with Miss Hutton doing five of these numbers. The star has also made a Columbia recording of "What Do You Want to Make Those Eyes at Me For?" Music shops can build displays around this idea, backed up with attractive cutouts and stills with theatre credits.

Announce through theatre media of advertising or display ads that you are looking for song sheets of music heard in the picture. Slant copy to read that you only want to borrow the music until after the run of the picture. Arrange to have this sheet music displayed by one of the local stores with copy, "Here are the all-time song hits of the sizzling 1920's, etc."

Go after radio promotions featuring these old-time hit tunes with guest tickets awarded to listeners who correctly identify the titles.

"Incendiary" drinks might be featured by soda fountains and restaurants. An "Incendiary Blonde" contest on stage to locate the local owner of the most "incendiary" head of hair could be worked up. Plant special newspaper stories of "Texas Guinan", whose career is traced in the film production.

## Sinatra Singing Contest Utilized by Samartano

Inspired by the engagement of "Anchor's Aweigh" at Loew's State theatre in Providence, Joe Samartano staged a Frank Sinatra singing contest. Through a tieup with one of the leading night clubs, the winner was given a week's engagement at the club plus $50 in prizes.

## Columnist Assists Stickles

Several very good breaks in "Sayings of the Spectators" column of the *Meriden Journal* helped boost Mollie Stickles' campaign on "The Great John L." at the Palace in Meriden, Conn.

Announcements of playdate were made at amateur fights and bowling tournaments, and a hundred 22 x 28 cards were posted in barber shops and bowling alleys around the outlying neighborhood sections.


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THE ANNOUNCEMENT OF AMERICA'S PIONEER MAKER OF OUTSTANDING CORN POPPING MACHINES

CRETORS

Established 1885


# *Teaser Ads Help Levy on "Thrill Of a Romance"*

Larry Levy, manager, and his assistant, Marianna Jackson, made effective use of radio, newspapers, store windows, car cards, store counters and other exploitation mediums in staging a highly successful campaign for "Thrill of a Romance" at Loew's theatre, Reading, Pa.

Teaser ads were scheduled for two weeks in advance in the local newspapers. Three days in advance, the lineage was increased with copy reading: "Van Is Twice as Terrific in Technicolor—See him at Loew's."

The music from the picture was placed with orchestras around the town, with picture credits given when the music was played. A special "It's True" mat was placed without charge in the weekly suburban newspapers.

Lobby displays stressed the romantic angle of the story. Thirty-four special window and counter cards with stills were placed in stores, store windows, beauty shops, on soda fountains, and in barber and beauty shops.

Three thousand stickers were placed around the city, with teaser copy. One hundred and fifty specially designed street card and bus cards were placed in vehicles of city and county car and bus lines.

Five thousand pin-up folders of Esther Williams in bathing suit poses were distributed, going into parked cars, to patrons leaving the theatre, to persons on street cars and in buses, and on store counters where bathing suits were sold.

On the radio, regular broadcasts and spot announcements were tagged with the local play date, with free announcements made on the "It's in the Bag" radio program.

## Heiss Ties Goodman Personal To War Housing Service

In connection with the personal appearance of Benny Goodman at the RKO Palace, Cleveland, Bill Heiss tied up with the War Housing Service to open new quarters at Taylor's Department Store. A truck bannered with copy reading: "Benny Goodman now at the RKO Palace, find a home for returning G. I.'s. Join the War Housing Service at Taylor's." Banners were paid for by the store and remained on the truck for the full engagement. Newspaper breaks were had and all radio stations cooperated.

Blowups of Benny, furnished by Columbia distributors, were used for window displays and posters mounted with theatre credit dates were also used. The maestro made personal appearance at stores where he autographed records and newspapers covered radio columns, theatre and music pages with stories and art.

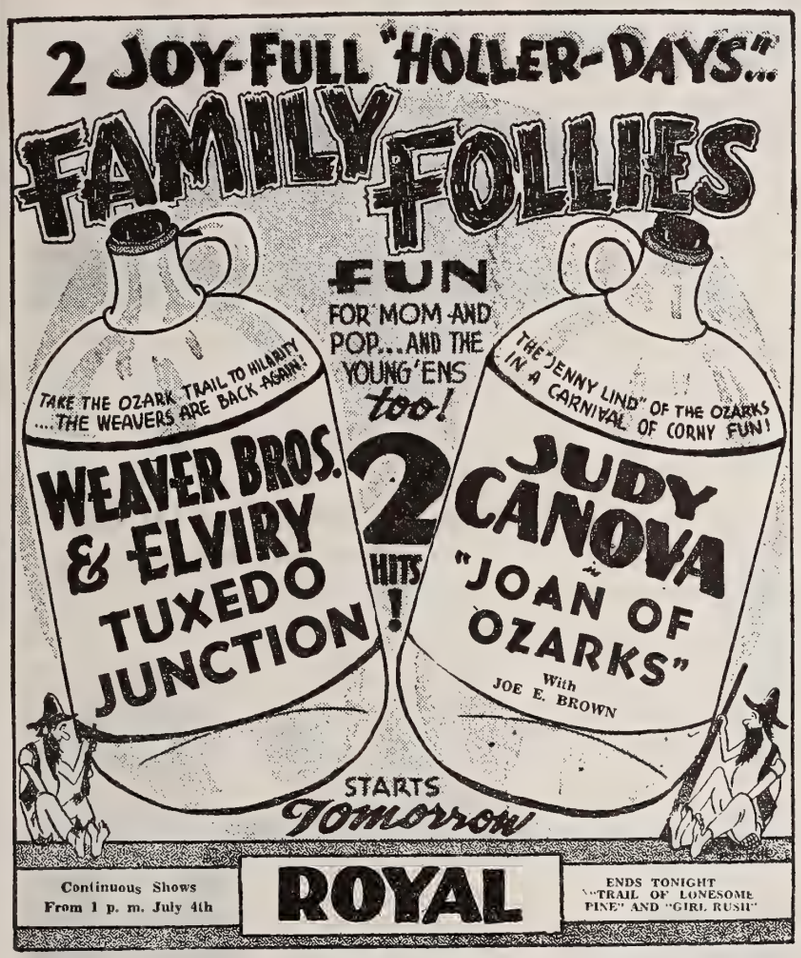
## Newspaper Tieup Set by Steffy for "Guest Wife"

Manager Frank Steffy of the Radio City theatre in Minneapolis, made a tie-up with the *Minneapolis Times* to entertain wives of servicemen at the opening of "Guest Wife."

The stunt consisted of having 20 wives of G.I.'s whose husbands were away longest as guests of the management. The *Times* made the selections of the wives and ran considerable publicity about the event.

Special trailers heralded "Guest Wife" as one of the year's funniest pictures. Radio spots were bought on WCCO, WTCN, WDGY and WLOL.

# *Showmen Layouts*




Daily Globe

Dale Thornhill, manager Fox Atchison theatres, Atchison, Kansas.




Chicago Tribune

Norman E. Kassel, publicity director, Essaness theatres, Chicago.




New York Daily Mirror

George Hoffman, publicity manager, Rialto theatre, New York.




Paterson Morning Call

Jay Wren, publicity director, Paramount Adams theatres, Newark, N. J.




Cleveland Plain Dealer

Hank Harold, advertising manager, RKO theatres, Cleveland.




Charles B. Taylor, director of advertising and publicity, Shea's, Buffalo, N. Y.

# SHOWMEN PERSONALS

**In New Posts:** Stanley Goldberg named general manager of the Baltis, Bijou and Murray theatres, owned by Charles Potter, in Kansas City. Harold S. Knutsen, named manager of three houses in Roseland, Ill., recently acquired by Alliance Theatre Corp.

Charles Byrnes, Ritz, Alton, Ill. Jack Boyd, Rivoli, Hartford, Conn., replacing Jim Cotoia, recently inducted into the armed forces. Lou Vitarelli, Highland, Audubon, N. Y., Arthur M. Grown, Murphy, Wilmington, O.

**Assistant Managers:** Edward G. Schultz, Victory, Holyoke, Mass. Eugene Straub, Ambassador, New York City.

**Happy Birthday:** Charles Brown, W. H. Hall, L. O. Daniel, Irvin A. Moffitt, Harry Sayer, George E. Livingston, Samuel Stepanian, Teddy Peck, Thomas R. King, Robert Menches, Harry Beenoken, Al Bartolot, R. H. Hightower, J. E. Spencer.

Jimmie L. Redmond, John L. Link, Jerome Greenebaum, Ralph L. Trathen, Ralph M. Wilson, William Truesdell, Lee Naify, H. B. McFarling, Reid L. Crow, Joseph Feldman, John Alford Mier, James H. Nicholson, Paul G. Schoonmaker, William D. Hewitt.

J. Ramos Defontaine, J. H. Berlinger, G. O. Romine, Leonard Goldberg, Irving Levine, Martin Simpson, Harold Goldman, Jarrell B. Rhea, J. Gordon Bason, Thomas B. Shannon, William A. Bowers, Edmund B. Noonan, Leroy J. Boudreau, Clarence Littler.

Robert O. Robinson, Jack Huwig, A. G. Buchanon, Harry Sanders, George M. Aurelius, W. A. Gallemore, Norman T. Cohen, Dozier B. Roberts, Albert K. Cormier, Whit Thornton, Fred Bixby, R. V. McGinnis, Jack Zaitzow, C. L. Hollister, Max Reizes, Albert Perly.

**Showmen's Calendar:** October 4: Battle of Germantown, Pa.—1777. 5th: Wright Bros. take first long distance flight in aeroplane 25 1/5 miles —1905. 6th: Missouri Day; Statue of Liberty unveiled—1886. 7th: First Colonial Congress met in New York—1765; James Whitcomb Riley born 1852.

9th: Washington Monument opened—1884; Battle of Saratoga—1777. 12th: Columbus Day. 13th: Cornerstone of White House laid—1792. 14th: Wm. Penn (Founder of Pa.) born 1644. 18th: Alaska Day (Alaska). 22nd: First wireless across Atlantic—1915.

27th: Theo. Roosevelt (26th Pres.) born—1858; Navy Day. 31st: Hallowe'en; Admission Day (Nevada)—1864.

## Fink Started Managerial Climb As Office Boy for Columbia

Starting as office boy at Columbia Pictures Toronto Exchange, six and a half years ago, Fred H. Fink, manager of the Broadview theatre in that city, can actually claim that he started on the lowest rung in the industry. In 1941, after two years with Columbia Pictures, he joined Twentieth Century theatre circuit as assistant manager of the Windsor theatre in Toronto. He has been with Twentieth Century ever since and has been assistant manager at the Park theatre in Welland and the Vanity theatre in Windsor. In 1944 he was promoted to the managership of the Broadview. In addition to his duties there he acts as junior film booker for the circuit theatres. Fred was born in Toronto, March 13, 1923.



## Haycock Returns as Manager After Hitch with Marine Corps

Harry D. Haycock's induction to theatre business started at Loew's State theatre in Norfolk, Va., in 1938. He remained at the State until 1939 and then transferred his association to the Roxy theatre where he was assistant manager. In 1940 Harry enlisted in the Marine Corps and received an honorable discharge in the summer of 1942. For the next two years his ambitions took him into other industries and for a time he owned a small business of his own. In July of this year he joined the Wilder circuit and has been at the Warwick theatre, Newport News, Va., since then. Harry is a native of Norfolk and was born June 6, 1921. "It really feels great to be back," he says, in his application for membership in the Managers' Round Table.



## Borland Issues Ingenious Institutional Program

Eye-arresting is the neat institutional program recently distributed by Hugh Borland at the Louis theatre in Chicago. The front cover of the two-page leaflet with a red, white and blue border read: "You've been warned before by Uncle Sam not to discuss troop movements, ship sailings or war equipment. A careless word may give the enemy useful information or may cause needless deaths. If you must talk, talk about the . . . " The inside spread and back cover of the program was devoted to forthcoming and current attractions.

# *Singer Promotes Radio Tieups*

Cooperative advertising, free radio plugs and a plentiful supply of attractively decorated windows highlighted the campaign put on by Will Singer, manager, and Louise Cotter, publicity director, Brandies, Omaha, for the opening of "A Thousand and One Nights."

Using the Adele Jergens Helene Curtis tie-in as a basis, Kilpatrick's Department Store placed a two-column ad in the *Omaha World-Herald* opening day.

Taking advantage of the man-in-the-street broadcast over KOIL, Singer arranged to have the three days prior to opening day devoted to the picture.

Windows were plentiful, with the Brandeis Department Store contributing three of them. In addition the shop used one 40 x 60 in the entrance and 11 x 14 cards in all elevators. All displays carried full credit to the theatre and playdate.

Other full window displays were in Mathews Book Store, Orchard-Wilhelm Furniture Company, and the two Woolworth stores. The Standard Beauty Supply Company paid for and mailed to its mailing list a special bulletin of Helene Curtis cold wave. The bulletin carried special copy calling attention to the picture. The public library placed a table in the center of the main reading room at the entrance to the library; all types of Arabian Nights books were featured, and cards placed on the table called attention to the theatre and playdate.

## Judo Exhibition Aids "Blood on the Sun"

A novel tie-up with the U. S. Coast Guard whipped up interest at Loew's Century, Baltimore, opening of "Blood on the Sun," as part of the theatre's exploitation program.

Manager William Saxton arranged for eight Coast Guardsmen to appear on a huge rolling flat van in the downtown section to interpret the art of Judo. Blowups of James Cagney were spotted around the exhibition area, with theatre credits. Judo was also brought up in other ways with the American Legion Women Clubs, the YMCA and similar organizations holding discussions on the subject with reference to the picture. Thirteen Baltimore war plants used special copy on the picture of company public address systems.

Contests, stories and art appeared in dailies three days in advance of opening, while radio breaks were supplemented with spot announcements over WFBR and WCAO.

## Twenty-four Sheets, Music Tieups Set by Purcell

Ed Purcell, manager of the Strand theatre in Staunton, Va., backed his opening of "Bells of Rosarita" with the posting of two twenty-four sheets on the two most-traveled highways leading into Staunton. These were posted in cooperation with a new and very modern music store.

Copy on one side read: "The Big Westerns Play First at the Strand—See Roy Rogers' Latest Musical Western Hit, 'Bells of Rosarita'—The Best Western to Ever Play Staunton." The other side carried the store's copy, which read: "For the most popular hillbilly and western song hits, sheet music, albums, and portfolios, come into our store and hear them played for you. The Music Store of Tomorrow."

Purcell also arranged a display in the store's large center window. A one-sheet on the picture, with theatre and playdate credit, was featured in the display, together with photographs of Rogers, sheet music, and instruments.

## Reinert Distributes Wallets For "Christmas" Date

Christmas spirit in August was created by George Reinert, manager of the Rialto theatre, Allentown, Pa., in a 13-day promotion in advance of "Christmas in Connecticut." Taking advantage of 30 unclaimed wallets in the theatre's lost and found collection, Reinert placed in each, otherwise bare, a note reading: "Christmas is here. Return this wallet to the Rialto, where it will be redeemed for two passes for 'Christmas in Connecticut'." The wallets were placed at key sections throughout the city and over 90 per cent of them were returned.




# *To Decide Future Course of House Inquiry Shortly*

*Washington Bureau*

The future course of the House Committee on un-American Activities in its investigation of subversive activities on the Pacific Coast was in the making this week as news services reported that investigators sent to Hollywood had uncovered enough Communistic activity there to justify the charges and committee officials denied that any such information had come from them.

At the committee's offices, it was admitted that two investigators were on the coast during the summer, but it was said that the reports they prepared had not yet been laid before the committee. They were due to be presented at a meeting called tentatively for Wednesday, at which time a decision was to be made with respect to public hearings.

While newspaper reports talked of activities in Hollywood, committee officials appeared inclined to minimize the film capital's importance in the investigation which, they pointed out, was directed at the "Pacific Coast" and not at the California community.

They indicated that more Communist activity had been found to the north of Hollywood than in that community itself and that, even in Hollywood, it might develop that activity in film circles was less than in others.

A possible indication that the activities of individuals in the film industry would be less reprehensible than those of persons in other sections of the West and in other industries—although more likely to make headlines—was seen in a statement of one official in an informal discussion of the situation.

"The word 'Hollywood' has been used entirely too loosely," he said. "When we say 'Hollywood' we appear to indict a lot of people who never should be smeared. Those distortions are going to cause poor relations between those who would like to have the affair cleaned up and those who are trying to clean it up."

The services performed and the sacrifices borne by the industry and its members, he declared, were recognized and appreciated by the committee, and there was no desire to smear everybody because of the activities of a few individuals.

## Federal Films Incorporated By LeBaron and Morros

William LeBaron, producer and writer, and Boris Morros, producer and musical director, have formed an independent production company which also includes the television field. The new company will be known as Federal Films, according to incorporation papers filed at Sacramento, Cal., this week. The company is leasing quarters at the California Studios. Both men have lately been associated with Twentieth Century-Fox.

## With Coiffure Council

Antionette Spitzer, former eastern publicity director for Walt Disney, has joined the Coiffure Creation Council as publicity director.


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| 1000 | $1.26 | $2.19 | $3.74 | $8.75 |
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MOVIOLAS, $195; NEUMADE ELECTRIC FILM Conditioner, $195; RCA modernized Recorder, $1,650; Artreeves type Galvanometer Recorder, synchronous motor; 1000' magazine; amplifier; power supply; microphone; cables; etc. $1,250. Quartz slits, $39.50; Background Projection Outfit worth $10,000, now $4,990. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

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FIRE EXTINGUISHERS AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

## TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

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NEW CHAIRS A LONG WAY OFF—MEANWHILE buy these 202 Heywood-Wakefield panel-back, padded cushion chairs, $4.95; 219 Irwin Veneer backs, padded seats, $4.95; 200 American Veneer backs, reupholstered box spring cushions, $5.95; 520 American ¾-in. veneer backs, 5-ply seats, $5.75; 275 American heavy panel-backs, box spring cushions, $6.50; 800 beautiful American metal lined fully reupholstered backs, reupholstered box spring cushions, rebuilt, $8.95. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

GET IN ON THE GROUND FLOOR. COMPLETE Booth Outfits—rebuilt projectors, lamphouses, lens, new soundheads, motors, amplifier, new speakers, soundscreen. Guaranteed one year, Powers, $1,050; Simplex, $1,500, why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE: TWO 35MM. SIMPLEX PROJECTORS complete with soundheads and arc lamp. CHRISTIAN CATHOLIC CHURCH, Administration Bldg., Zion, Ill.

FOR SALE: 1638 VENEER THEATRE SEATS. FANCHON & MARCO, 537 N. Grand Blvd., St. Louis, Mo.

## SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

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BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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FINEST QUALITY PROCESSED POPCORN. Boxes, salt, seasoning. CORN POPPERS SUPPLY, 1722 Berkshire Rd., Columbus, Ohio.

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## HELP WANTED

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## NEW EQUIPMENT

GRIME DOES NOT PAY—SOUNDSCREENS AT PREwar prices—Crystal Beaded, square foot, 44½c; famous Flextone plastic coated, guaranteed washable, 30½c; Rayon Plush 39" drapery material, 35 yard rolls, red, pink or blue, $2.45 yrd.; latest 30W Amplifiers, $125.; latest Soundheads, single sprocket, $91.25; Gyro-stabilizer, $282.50; giant Air Circulators, $75. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

GLAMORIZE AND DIAMONDIZE YOUR SAND urns. Crystalline mineral sand for your urns. A Feldspar product with silver flake appearance, producing a glittering and dazzling effect under artificial or natural light, affording the same practical and protective results as ordinary sand but with attractive distinction. Send for 100-pound sample bag—only $2.75 F.O.B. Remittance should accompany order for initial shipment. ORNAMENTAL SAND ENTERPRISES, P. O. Box 100, Erwin, Tenn. Reference, Erwin National Bank.

## THEATRES

WANTED THEATRE IN TOWN 2,500 to 5,000 POPulation. California or Middle West. HAROLD L. BURRIGHT, 2261 Diamond St., San Diego, Calif.

DESIRE TO BUY OR LEASE THEATRE IN A Northeastern state. Give details. BOX 632, Hingham, Mass.

MICHIGAN—INTERESTED IN BUYING THEATRE in Michigan town out of Hay Fever district. R. E. KLINGLER, Centerburg, Ohio.

THEATRE WANTED IN OREGON, WASHINGTON or California. Cash for 350 seat theatre building, equipment and property. HENRY S. HARTSON, 1879 S. W. 10th, Portland, Ore.

## BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE - SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when troubles start. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

# *New York to Apply Film License Law To Television*

Notice has been served by Paul Moss, License Commissioner of New York, that the city ordinance licensing motion pictures will be applied to television. He pointed out that the ordinance described a motion picture as a "display on the screen or other device, of pictures or objects in motion." He said that the city would collect fees from television showings in department stores, cabarets, restaurants and other commercial establishments.

The Board of Education of New York is edging into the subject of television for the city's 850,000 school children. It was indicated that children in groups of 50 would tour the television studios of the National Broadcasting Company; that both students and teachers would report their impressions, and that the Board would give consideration to ultimate use of the medium in teaching special subjects.

A workshop course in television production and studio operation is being conducted by the evening session of the City College School of Business Administration in New York. The course was announced as designed to provide technical knowledge needed for effective television marketing.

Plans for the televising in the New York metropolitan area of nine football games this autumn was announced by National Broadcasting Company. Five games to be played by Columbia University will be telecast from Baker Field in New York, in addition to four Army games. The latter group will be highlighted by the relayed telecast of the Army-Navy game December 1 from Philadelphia.

The production of luminescent chemicals for cathode ray tubes has begun in the new Towanda, Pa., plant of E. I. duPont de Nemours and Company.

Included among applications for new commercial stations received by the Federal Communications Commission in Washington were requests from The Evening Star Broadcasting Company, for Washington, seeking Channel No. 6; WCAE, Inc., asking for Channel No. 4 in Pittsburgh, and New England Theatres, Inc., applying for Channel No. 4 in Boston.

Television receivers will follow radio receiving sets on the market, according to I. J. Kaar, manager of the receiver division of General Electric Company. He said that radio sets would go into production about October 1.

## Rudolph A. Knoepfle Dies; Was Cincinnati Salesman

Rudolph A. Knoepfle, 70, Republic salesman in Cincinnati, died at his home there September 7, following a long illness. Recently reelected president of the Cinema Club of Cincinnati, which he founded and of which he had been president emeritus, Mr. Knoepfle came to Cincinnati from New York in 1918 as home office representative of the old Fox Film Company. Later he became branch manager for that company. He subsequently was Cincinnati manager for Vitagraph, Educational and Gaumont-British. A member of the Cincinnati Variety Club, he is survived by his widow and four sons, three of whom are in the armed forces.

## Charles Smith

The coroner's office in Cincinnati is investigating the death of Charles Smith, 62, RKO Lyric theatre projectionist, who was found dead in an aisle of the gallery floor early Friday morning, September 7. Death was due to a skull fracture.

## Make Warner Assignments

Three new assignments in the Warner Brothers field public relations staff have been made by Mort Blumenstock, eastern director of advertising and publicity. Allan Kohan, formerly working out of the Cincinnati office, has been shifted to Omaha. Ed Schoen replaces Mr. Kohan. George Bannan has been assigned to the southwest territory with headquarters in Dallas. He succeeds Frank V. Bruner, resigned.

## Louin J. Wittman Dies

Louin J. Wittman, 65, who opened the first motion picture theatre, the Princess, in Hamilton, Ohio, in 1900, died in Mercy Hospital there, September 5, following a four-week illness. Two brothers and two sisters survive.

## James Roder

Services were held September 5 for James Roder, 70, veteran Chicago exhibitor and owner of the Astor theatre in the Loop since 1922. He came to Chicago from Greece in 1905. Two brothers, Harry and Christ, survive him.

## Lew Mumaw

Lew Mumaw, 39, former manager of Loew's Stillman and Park theatres, Cleveland, and recently appoined manager of the Arena, drowned Friday, August 31, in Cleveland. He is survived by his widow, Mrs. Betty Mumaw.

MOTION PICTURE
HERALD

# Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN



Rebuilding for
A Post-War World

◉

Modern Styling in
A Gay Latin Mood

◉

DON COLLINS ON PROJECTION

PHYSICAL OPERATION · MAINTENANCE

SEPTEMBER 15, 1945

YOUR




HAS

# Sterilamp Conditioning

## *Kills air-borne bacteria—sanitizes the air*

### WESTINGHOUSE STERILAMPS

★ **IN AIR-CONDITIONING SYSTEMS**—installed in ducts and chambers, Sterilamps kill 98% of the bacteria in the air...protect patrons from air-borne infection.

★ **IN AUDITORIUMS**—Sterilamps mounted in attractive fixtures, on sidewalls, provide the same benefits in non-air-conditioned interiors.

★ **IN THE LOUNGE**—the soft blue glow of the Sterilamp signifies clean, bacteria-free air to your patrons, invites relaxation.

★ **IN REST ROOMS**—Sterilamps generate small amounts of ozone which neutralizes odors, kills bacteria.

Sterilamp Conditioning in your theatre will ensure continuing patronage during seasons of colds or epidemics. See your RCA Theatre Supply Dealer for complete information on Sterilamps and other theatre supplies or equipment.

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RCA VICTOR DIVISION • CAMDEN, N. J.

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# *Clarity and Brilliance*

## FEATURE ILEX PROJECTION LENSES

Though years of use in the theaters of the nation, Ilex Projection Lenses have acquired an enviable reputation for dependability. These lenses have exceptional definition and sharpness.

On all battle fronts Ilex precision optical instruments demonstrated their outstanding qualities and amazing ability to take rough and tough punishment without alteration of optical characteristics.

*Pictured above is the famous Ilex f.2.5 Projection Lens. Made in a variety of focal lengths.*

The experience and knowledge gained from wartime research, production and service means finer Ilex Projection Lenses. So, "Look to Ilex" for precision optical equipment.

*Inquiries invited on precision optical equipment.*

**BUY VICTORY BONDS AND HOLD THEM**

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SHUTTERS AND LENSES — ILEX — OPTICAL INSTRUMENTS

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## LOOK FORWARD TO "U.S." Naugahyde

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THE IDEAL COATED FABRIC FOR—

*Seating*

*Wall Paneling*

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The New "U. S." Naugahyde will introduce a new high in all-over quality. There will be colors you want; authentic grain effects; resistance to all normal wear, such as crushing, scuffing, abrasion, wrinkling; outstanding imperviousness to dampness, rain, perspiration, salt spray, sunlight, oils, greases, gasoline, most acids and alkalies.

The strength and toughness of "U.S." Naugahyde are matched by an easy workability that permits fine tailoring. The decorative and style possibilities of "U.S." Naugahyde—combined with its amazing durability—deserve investigation now for your new products.

There is also "U. S." Fireproof Naugahyde.

SERVING THROUGH SCIENCE

UNITED STATES RUBBER COMPANY

COATED FABRICS DIVISION • MISHAWAKA, INDIANA





## End of L-41 Seen Releasing Several Hundred Projects

WITH MORE than 600 theatres completely planned and on architects' boards, several hundred projects are probably ready to be placed in construction with the removal in September of wartime restrictions on theatre building. Order L-41, which banned all construction without WPB authorization early in 1942, was scheduled to be rescinded by the end of the month, while at the middle of the month the end of the prohibition of theatre construction was regarded in Washington as "a matter of days."

By then all restrictions on the alteration and repair of buildings already had been removed. Only changes involving extension of a building awaited elimination of the regulation limiting new construction.

## You Can Say That Again

Observations on the French motion picture industry quoted by Terry Ramsaye in an editorial in the September 1st issue may bear repetition, in part, in these columns, to give them even more emphasis as a statement of principles for our own business to maintain—and to apply in the new era opening up with greater conviction. Mr. Ramsaye's correspondent, an American identified only as an expert in matters of the motion picture, and presently sojourning in France, summed up the whole idea in this paragraph:

"Any industry has to have customers and for the motion picture it means that the exhibition plant and presentation must bring them in. That in turn demands that the theatre must in itself partake of the glories and grandeurs and elegances of the product presented." The trouble with the French industry, he observes, is that "there is no effort of exploitation which has made our theatres in the States 'a place to go'."

So much material in BETTER THEATRES through the years has been an expression of that idea that we would be unlikely to let any remarks of such meaning and authority pass without giving them a subsequent-run in these columns. True of course it is, that the public goes to the theatre to see a picture, not the theatre. But what picture? A certain picture? Often, but it can never be often enough to put the theatre business wholly on that basis. Going to the movies must be a habit; the motion picture theatre must be "a place to go" in its community. The theatre therefore must be equipped to present each picture with maximum effect, in comfort, and appointed to provide a stimulating and satisfying recreational atmosphere.

Theatres in France, Mr. Ramsaye's recent correspondent points out, are neither new nor modern; they play no part in the life of the community. "The state of the French mo-

# SEND NOW for this FREE book on BETTER LIGHTING for BETTER BOX-OFFICE

*Do you know* just how important LIGHTING is in attracting patrons to your theatre? Here's a brand-new, 32-page booklet that tells you how to make better lighting *pay off* . . . to the very last penny!

*Send now* for this Westinghouse two-color book "Westinghouse Lamps for Theatres" with no less than 26 pages of theatre drawings which picture vividly how you can make *lighting* make more money for you. This book shows not only how the outside lighting of signs and marquee can bring more customers up to your ticket window, but how the lighting of foyer, auditorium and rest rooms, too, can sell the beauty, comfort, cleanliness and convenience of your theatre . . . and turn first-time patrons into regulars.

*Be prepared* for keener competition. Order this book today and learn how to make a theatre truly modern with really up-to-date lighting.

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# Westinghouse Lamps

Westinghouse presents John Charles Thomas, Sunday, 2:30 P. M., E.W.T., NBC. Tune in Ted Malone, Monday through Friday, 11:45 A. M., E.W.T.—American Broadcasting Company.

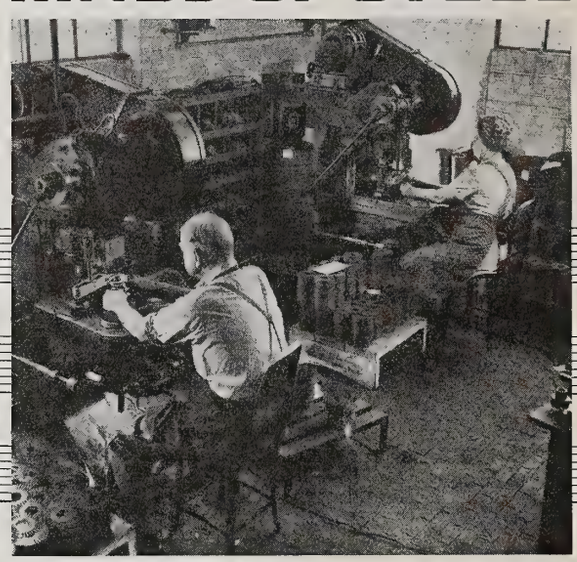
# EIGHT KINDS OF STEEL

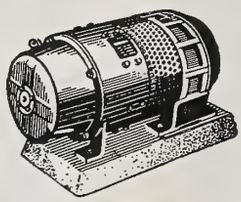
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BUILDING

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THEREIN lies one of the "secrets" of the many years of service obtained through having the Transverter in YOUR Projection Room.

To give you these years of service, the best type of steel is used for each particular part. 1. Hot rolled, high carbon, shaft steel; 2. Low carbon steel for frame rings; 3. Bessemer screw machine stock; 4. Silicon alloy steel to prevent aging magnetically; 5. Annealed low carbon sheet steel; 6. Deep drawn stock for formed parts; 7. Low carbon structural shapes for bases and other component parts; 8. Nickel chrome alloy steel used in bars.

The Transverter gives you direct current service for years and years, with freedom from further outlay.

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# CHANGE OVER *both* SIGHT *and* SOUND

★ Available for all projectors, new type Strong *Dual-Purpose Zipper* Changeover for both *Sight and Sound.* Sturdy construction plus simple action means less wear and longer life. Also Strong *Special* porthole model, and Strong *Zipper* projector-head model for sight changeover only. Essannay Electric Manufacturing Co., 1438 N. Clark Street, Chicago 10, Illinois.

Buy War Bonds

STRONG'S *Zipper* CHANGEOVERS

AN ESSANNAY ELECTRIC MANUFACTURING PRODUCT


tion picture theatre," he comments, "reminds me of the old one-night stand legitimate houses and dusty opera houses that still litter the landscapes in many parts of the States. The theatre," he adds, stating the whole point, "has to have a standing and a significance on its own. It must be 'a place to go,' *whatever is on the bill.*"

## Figuring Population Shifts

The figures recently released by the U. S. Census Bureau, for wartime shift of population, indicate that this movement has been relatively local (rather than from one part of the nation to another), and from this it is at least plausible that the shift largely may be considered temporary.

A huge number of people actually moved from one locality to another—about 15,300,000 went outside the counties in which they lived before the war. That is a shift of over 12%. But the Pacific Coast gained only a little over a million, while the South lost a little less than a million, and the North about 300,000.

Of further significance in judging the extent and permanence of the change are statistics to the effect that less than a fifth of the total number of migrants were men (which sex is likely to be more of a controlling factor than its opposite in determining where the family is going to stay), and that children under the age of 14 represented about the same percentage.

Rather than the figures of wartime migration, the prospects of post-war industry in any section or locality are the evidence to study in laying plans for the strengthening or expansion of one's theatre business.

## Servicing Fire Extinguishers

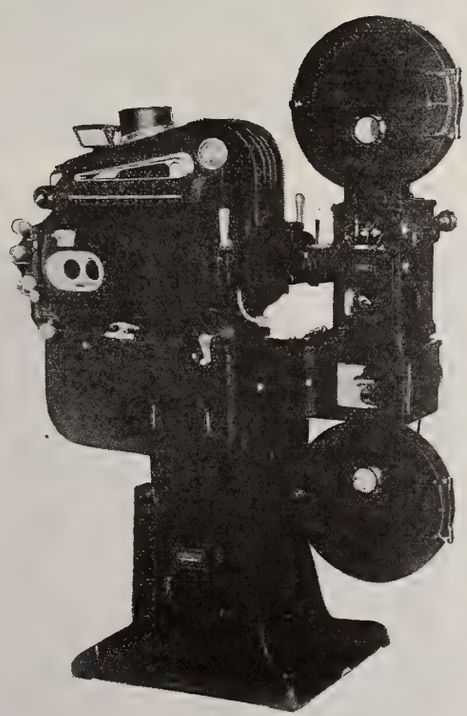
The Safety Research Institute uses the occasion of the 1945 "Fire Prevention Week," which is that of October 7-13, to issue precautionary instructions for the servicing of hand extinguishers. Of the two types most common in theatres—vaporizing liquid generally referred to as carbon tetrachloride (though there is an important distinction),




Archtect's sketch of a theatre to be erected by Publix Bamford Theatres in Asheville, N. C. It will seat 1000 on the main floor, 500 in a balcony. A feature of the front design will be a transparent glass panel above the marquee, while entrance door and transoms will be entirely of glass. Roy Benjamin of Jacksonville, Fla., is the architect. A name will be chosen later.



# First Place in "Lasting" Performance



The demands placed on a projector are much the same as those expected of the track man who goes out for the gruelling mile. Form, and smooth performance are necessary, of course, but it's the stamina, the ability to keep going when others drop out, that really counts.

The first model Motiograph, the Optigraph projector, was produced in 1896, the year motion pictures were first shown in a regular theatre.

Subsequent models were first with new developments, the acme in precision equipment, the finest examples of craftsmanship, always embodied exclusive developments. But above all they were made to last. The number of old Motiographs still in service around the country is unbelievable. Their owners won't part with them, so faithfully and so satisfactorily are they doing their job.

Your Motiograph dealer will be glad to tell you all about this superb equipment, or you may obtain literature describing the famous Motiograph projector and circular L72 on Motiograph-Mirrophonic Sound Systems by writing . . .

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ROYAL

# SOUNDMASTER AND LIGHTMASTER

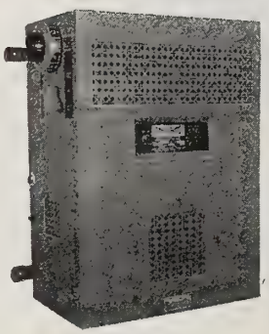
**LICENSED UNDER U. S. PATENTS OF WESTERN ELECTRIC CO. INCORPORATED**

**SOUND AND PROJECTION EQUIPMENT**

★ ★ ★

## SOUND HEADS





**SOUNDMASTER** sound heads are manufactured to meet designs and response standards of highest quality reproduction.

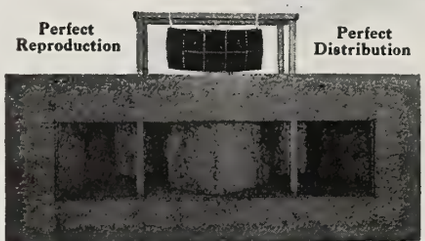
**SOUNDMASTER** amplifiers offer the highest quality, brilliant, true, life-like reproduction. Features of this quality equipment include—plug in filter condensers—climatic treated transformers—step type volume control—they are designed to lead . . . built to last.

## AMPLIFIERS

## TWO-WAY HORN SYSTEMS

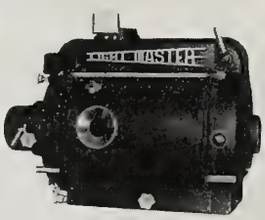
Perfect Reproduction

Perfect Distribution



Cellular Horn for Highs.
Folded Type Horn Baffle for Lows

## PROJECTION ARC LAMPS



**LIGHTMASTER** high intensity projection lamps incorporate the extra ruggedness, heavy duty construction — mechanical precision and dependability that assures trouble-free operation and long life.



## PROJECTOR BASES

Designed and constructed to meet requirements of present day, modern sound reproducers, projection arc lamps, projector mechanisms, and larger magazines . . . controls and locking devices instantly accessible . . . leveling adjustments provided for uneven floors.

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and foam—the former is usually recharged after use, by the local fire department.

If you have foam extinguishers, you might check your method of refilling with those issued by the Institute. Discharge the extinguisher by inverting, then remove the head and lift out the inner tank. Rinse the extinguisher thoroughly with water, draining out the water *through the hose.* Dissolve the charging material according to instructions on the packages (use hot water for the "A" charge, *lukewarm* water for the "B" charge). Pour solution "A" into the inner cylinder, and solution "B" into the outer tank, bringing both up to the "full" marks by adding water. Stop up the inner tank and replace it in the extinguisher; rub a little vaseline on the shell threads and replace the head.





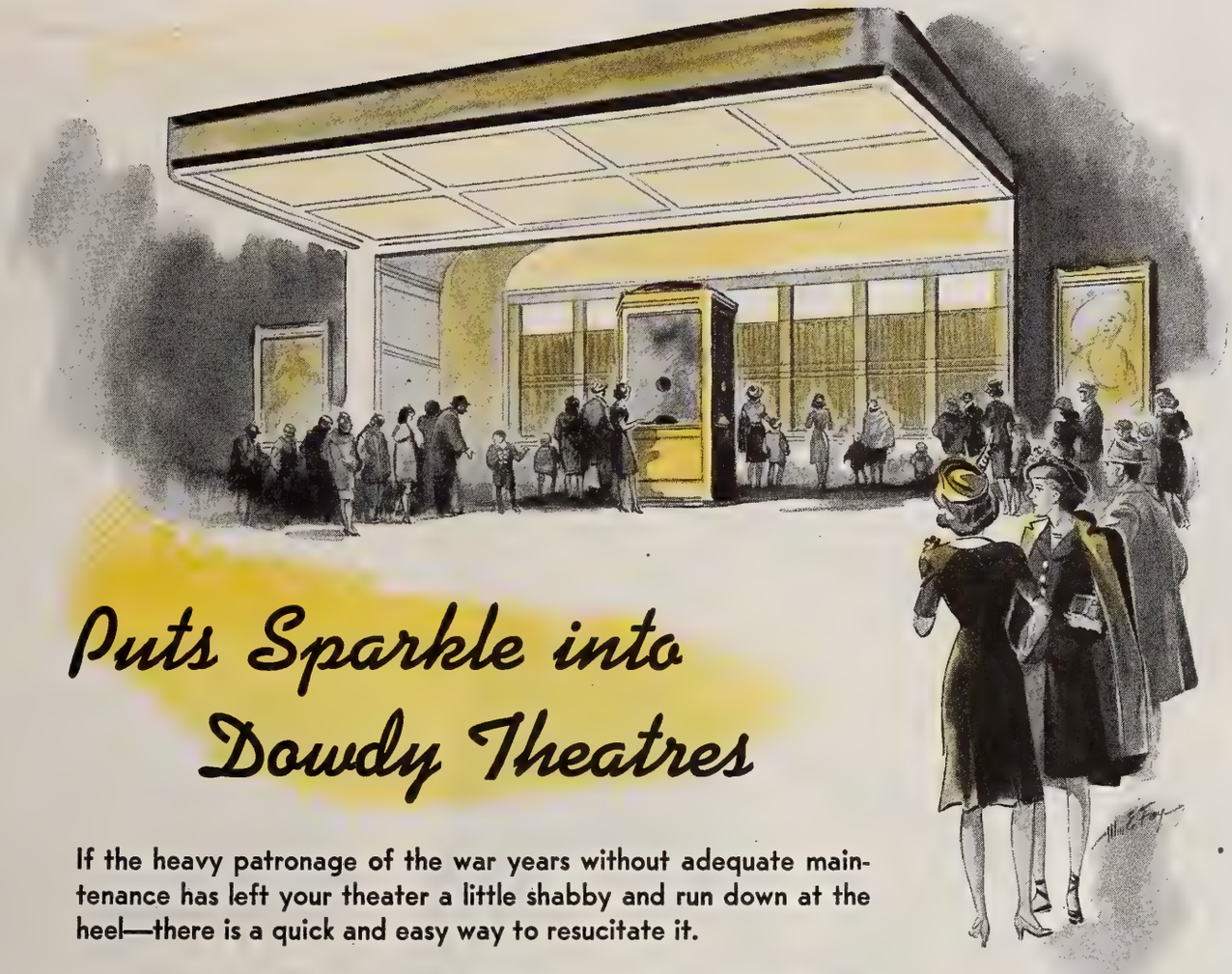
Ornamental styling in the modern manner as recently carried out among our neighbors to the South. These pictures are of the Parisiense theatre in Rio de Janeiro after remodeling, refurnishing and re-equipping prior to the run of Walt Disney's "The Three Caballeros". The Parisiense is a Castro circuit unit. Above are shown details of auditorium lighting (left) and lobby treatment.





A lounge effect in the Parisiense theatre's new foyer (above, left), rear auditorium treatment (above, right) and the new proscenium arch area (below).





# *Puts Sparkle into Dowdy Theatres*

If the heavy patronage of the war years without adequate maintenance has left your theater a little shabby and run down at the heel—there is a quick and easy way to resucitate it.

You can put a really theatrical thrill into your ticket booth, entrance doors and lobby wall paneling by giving your architect free rein to embody his imagination in Formica.

A large range of sparkling modern colors are available in this plastic surfacing material and inlays of one or many colors on a background of another are possible. Metal may also be inlaid.

A large part of your labor costs go for cleaning and Formica cuts it down. It requires no laborious polishing—just quick attention with a damp cloth or with soap and water.

The colors never fade; the surface does not craze; the material is hard, durable, wear resisting.

Ask your architect about it.

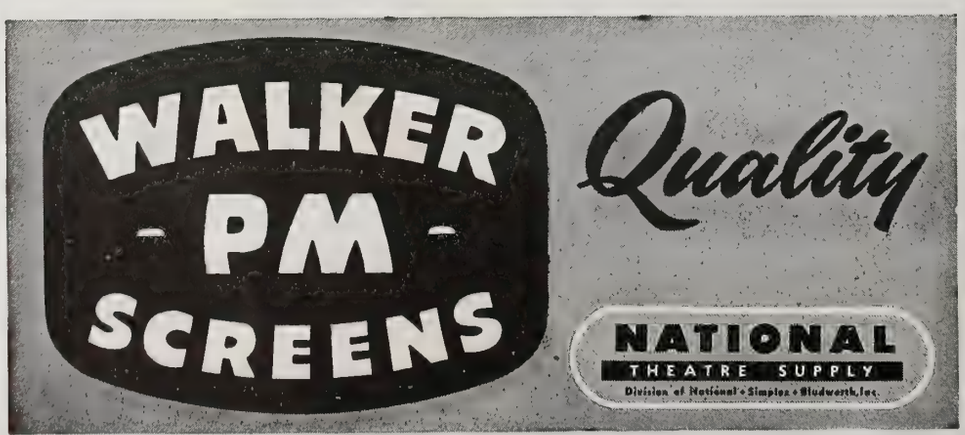
**THE FORMICA INSULATION COMPANY**
**4674 SPRING GROVE AVENUE** **CINCINNATI 32, OHIO**

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**CENTURY PROJECTOR CORPORATION**

729 SEVENTH AVENUE, NEW YORK 19, N. Y.



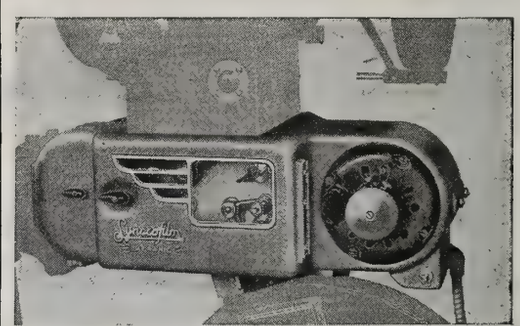

# Said 'n' Done

STATEMENTS AND REPORTS ABOUT THEATRE EQUIPMENT, MATERIALS AND SERVICES AND THOSE WHO SELL THEM

## Announce Projection Equipment Consolidating New Soundhead

HEAVY DUTY theatre projection equipment incorporating all components except the lamp, has been announced by the Weber Machine Corporation, Rochester, N. Y. Marketed under the name "Syncrofilm Syncro-Dynamic Theatre Sound Projector," the equipment is of unified design incorporating, on a streamlined base, a soundhead with a dynamic type filter system. The soundhead is the same as the Syncrofilm "400" mechanism.

The filter system consists in a heavy and a light flywheel interconnected by rapidly rotation precision-ground steel balls with different periods of oscillation.



Syncrofilm soundhead as mounted.

Other features of the soundhead pointed out by the manufacturer are a new cylindrical lens optical system and a new sound sprocket designed, it is stated, to make adjustment to any variation in the film automatically. The head also provides two exciting lamps mounted so that a spare lamp is immediately available in case of failure of the other.

The projector mechanism has a gate of hinged type with a hardened steel shoe so designed as to be easily replaced when worn; it can also be readily removed for cleaning. Provision is made for easy adjustment of aperture and film tension. The intermittent employs a standard star wheel and cam.

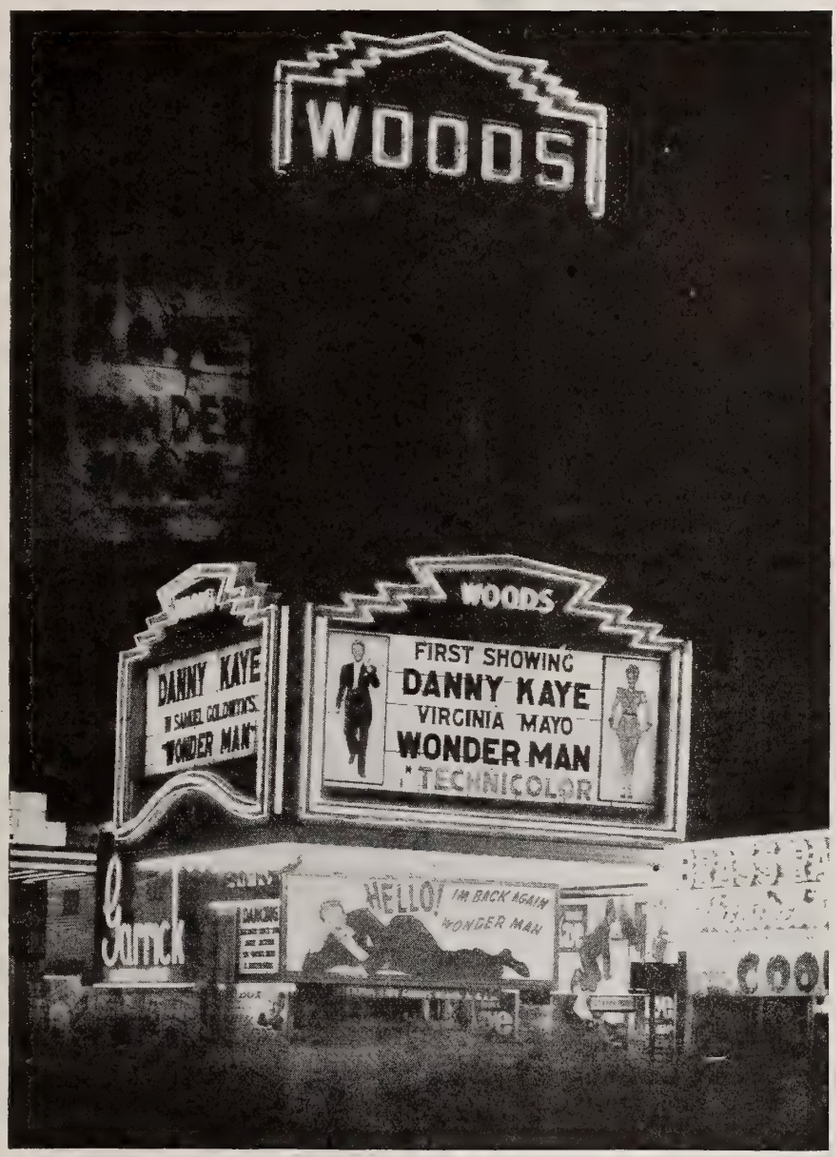
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B. B. BUCHANAN, *general sales manager of the theatre seating division of the Kroehler Manufacturing Company, Chicago, has announced the appointment of R. N. Tandler, until recently a lieutenant colonel in the Army Air Corps, as eastern division sales manager of the seating division, with headquarters in New York.*

•

## Rubber Matting Available

Matting of all kinds, including rubber link and perforated as well as solid plastic friction matting, in the line of the American Mat Corporation, Toledo, are announced as now




# FOR A DYNAMIC DISPLAY OF SMASH PROPORTIONS

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# WAGNER'S *Sensational New* WINDOW-TYPE MARQUEE FRAME

(PAT. PENDING)

● The only Marquee Frame which allows openings of any height and length . . . Affords unlimited billing space . . . Accommodates larger letters and lifesize colored photo transparencies . . . is installed separately and before the glass . . . Lamps, neon and glass can be cleaned or easily removed and replaced without removing frames. . . . No flimsy soldered parts in the structure . . . No shopwork necessary in the event of glass breakage . . . By far the most economical marquee frame on the market from the standpoint of maintenance cost.

### *WAGNER TRANSLUCENT COLORED PLASTIC CHANGEABLE LETTERS*

Replace your old fashioned opaque letters with this modern means of attracting attention and business. Afford a vivid, colorful display—impossible with other letters. Gorgeously brilliant when light shines through them, they assume sharply silhouetted third dimensional effect by day . . . Available in 4″ and 10″ sizes in fonts of assorted, beautiful, non-fading, colors (red, green, blue, amber and opaque black) from 76 letters up. New sizes up to 17 inches in height available shortly. The colors go all the way through, hence cannot chip or scale. Never require painting. Strong. Durable . . . We regret that plastics are on an allotment that falls far short of our demands. This condition probably will be corrected in the late Fall. Aluminum letters are available in any size or quantity for those who must have letters immediately.

### WAGNER LOBBY DISPLAY UNITS

Available in any length. Quality constructed of sheet steel, with attractive white enamel finish. Easily installed. Wagner Plastic Letters are mounted on the bars in the middle or firmly held by clips at the top or bottom.

Literature and name of nearest dealer will be sent upon request.

**Wagner Sign Service, Inc.**
218 S. Hoyne Avenue
CHICAGO 12, ILL.

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NATIONAL THEATRE SUPPLY'S
**DRIVE-IN THEATRE PLANNING BOOK**

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- Many new features—construction notes—ground plans—illustrations of Drive-In Theatre of Tomorrow, new type individual speakers and essential sound and projection equipment — complete check list of equipment and supplies necessary.

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the gal who kept her head by telling one tall tale after another. That may be a way to hold yourself together — but we prefer to leave tall tales to others. All we like to talk about are the thousands of Altec contracts now protecting theatres everywhere. The three famous Altec services are being used by smart exhibitors because they know that good booth performance is essential to good "box office." If you're interested in this modern way to theatre efficiency, we have a story for you. Write or phone today.

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SERVICE CORPORATION

ATLANTA . BOSTON . CHICAGO . CINCINNATI . DALLAS
DETROIT . LOS ANGELES . NEW YORK . PHILADELPHIA . SEATTLE
THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

available. The company states that shipments can be made immediately.

•

RALPH R. BRADY *has been named manager of electric discharge lamp sales for the Westinghouse Lamp Division, Bloomfield, N. J. His operations will embrace fluorescent lamps, sunlamps, mercury vapor lamps and glowlamps.*

•

### Arrange for Domestic And Foreign Distribution

DISTRIBUTION arrangements have been announced by the Century Projector Corporation and the Western Electric Export Corporation covering Century projectors and sound equipment produced through their collaboration. Distribution in the United States will be through authorized dealers of Century Projector, while these products will be distributed in foreign markets, except Canada, by Western Electric Export. In Canada these products will be sold through Dominion Sound Equipments, Ltd.

Trade display of the new sound equipment (a "preview" description of which appears in "The Needle's Eye" in this issue) has been timed with a meeting of Western Electric Export foreign managers at the Waldorf-Astoria hotel in New York, beginning October 1st. Western Electric foreign managers scheduled to attend the New York meeting are:

R. R. Abarbanell, Philippines; G. Debus, Mexico; W. DeMello, Colombia and Venezuela; F. DeRenzis, Spain and Portugal; D. Dona Dalle Rose, Italy; V. I. Enders, Switzerland; H. J. Ford, Great Britain; F. H. Gildemeyer, Puerto Rico; R. E. Gowar, Egypt; F. C. Hayes, Chile; T. M. Houston and F. C. Leach, Great Britain; A. C. Lenoel, North Africa; H. B. MacKenzie, Argentina and Uruguay; H. L. Marsterson, Great Britain; H. E. McFarland, Brazil; J. L. Monnerot-Dumaine, France and Belgium; G. Nordqvist, Sweden, Norway and Finland; M. Person, Venezuela; M. Prado, Peru, Bolivia and Ecuador; D. Pollock, Cuba; B. Rundle, New Zealand; P. Shean, Panama; H. Simonsen, Brazil; R .E. Warn, Australia; S. Wiedemann, South Africa; F. P. Young, India and Ceylon; K. E. Zint, Mexico.

•

### New Glass Cleaner

A cleaning compound for maintenance of glass, glazed ceramics and certain plastics, has been placed on the general commercial market by the Hudson American Corporation, New York. Called Safe-T-Clean, it has been in laboratory use for some time.

•

*John Gallagher has been appointed assistant marketing director of Lees-Cochrane, Inc., Bridgeport, Pa., manufacturers of carpeting. His new duties will be in addition to those as sales manager of the contract department.*

•

### New Publications

A manual for the guidance of architects and decorators in providing for the installation of carpeting has been issued by the Mohawk Carpet Mills. The contents explains the differences between various basic types of carpeting, offers suggestions regarding the selection of sizes, shapes and colors, and gives instructions for proper installation.

A 24-page booklet on the planning and equipping of drive-in theatres has been published by National Theatre Supply. Schemes for such theatres are shown, and the text includes both construction and equipment.



# YOU CAN PUT YOUR FINGER

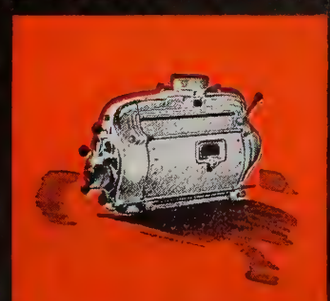
**on the chief reason** Strong Arc Lamps always do the most efficient job of projection lighting.

As the only projection lamps manufactured complete within one factory, they can be so engineered as to guarantee the best screen results.

Strong Arc Lamps make it possible for even the most modest theatre to have low cost, high intensity projection—the utmost in screen lighting. They deliver double the light of the low intensity at little increase in cost.

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***of Projection Arc Lamps***

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## *Record-Breaking*

## COMFORT AND LUXURY

## *for*

## POSTWAR THEATRE CHAIRS

★★ THEATRE PATRONS are doing without much comfort and luxury these days. And they aren't complaining! After the war, however, theatre-goers will be *repeat* customers *only* in houses where the cup of comfort and luxury runs over!

● Heywood is booking this kind of restful construction and luxurious quality for its postwar chairs. We are out to break *all previous records* for downright comfort in our new models. More than ever, Heywood theatre chairs will pay off at *your* box-office . . . help you build goodwill on *any* program!

● When wartime restrictions are relaxed, Heywood will be ready to turn out comfortable, luxurious theatre chairs in ever-increasing numbers.




**HEYWOOD-WAKEFIELD**

*Theatre Seating Division*

**GARDNER . . . . . MASSACHUSETTS**

**Established 1826**

# Remaking an Exhibition Plant In and for a Post-War World

AT THE END of war, the American motion picture theatre business finds itself at last confronted with the actual doing of those big jobs which have been created, extended and deferred by four years of war. There are no Government restrictions on the making and purchasing of equipment, furnishings and supplies. The beginning of new construction awaits only the impending formality of rescinding Order L-41, and there are no limitations upon interior remodeling and building repair whatever. Building supplies are ample, except for lumber, which has become sufficiently available to require no priorities. The flow of new equipment has begun, with the single exception of seating.

## THE THREE JOBS

The most urgent of these post-war jobs is that of theatre restoration—getting rid of their shabbiness and replacing or effectively reconditioning their equipment. At the same time, several hundred new theatre projects are ready to be placed in construction, marking the beginning of another of these post-war programs.

Then there is the third job, one not to be confined to any period of time that may properly be called post-war years; this is the long-term task of completing the modernization of our exhibition plant. The new construction and major remodeling projects of the next two or three years will constitute only a substantial beginning. They will not render fit to represent the motion picture in its new role in a new world, all of the five-to-six thousand theatres which authoritative observers now estimate to be definitely obsolete.

In the more immediate problem of obtaining equipment and furnishings, the principal factor will continue, for some time to come, to be the ability of manufacturers and dealers to come abreast of orders. This will be partly due to the abnormal demand, and partly because of reconversion, particularly in industries which contribute parts. These conditions, and shortages in textiles and woven floor coverings, are likely to limit the progress of the rehabilitation program for most of next twelve months.

It is the situation in the textile industry rather than the reconversion of the public seating industry which is hampering the production of auditorium chairs. So long as the armed forces number millions of men, cotton fabrics will likely remain under Governmental control, limiting the kind and amount available for civilian use, and of that amount only a part would be diverted from the manufacture of clothes and household goods to such uses as theatre chair coverings. The textile industry also expects a shortage of sufficiently skilled loom workers to continue for many months. Tests of materials less affected by these conditions are being made, but their availability could hardly eliminate this bottleneck in auditorium seating production.

Prompt reconversion of the carpet industry is expected to show itself quickly in the availability of greater amounts of yardage in grades and types suited to theatres. But carpet will be severely limited in quantity as well as choice for at least a year, and in patterns probably for a considerable period of time after loom capacity approaches demand. Fabrics for homes are expected to dominate production to a greater degree than usual for several years, with such consumers as hotels next in line to receive available yardage. It it estimated that existing American motion picture theatres need a million and a half yards of carpeting for immediate replacement. The estimate for hotels is ten million yards. Theatres will get carpeting in much greater amount than during the war years; but not as much as they want, and with less choice of patterns and colors.

## AIR-CONDITIONING'S ROLE

The air-conditioning industry will be called upon to play a significant role in both the new construction and the modernization program of the post-war years and thereafter. It emerged from the war probably in better position than before to meet vastly increased demand in all fields. It was largely devoted to the production of goods in or related to its regular products during the war, and as a result it enjoyed advantages of experimentation and development looking toward a greater variety of application, increased efficiency, and reduced costs.

The full, practical fruits of such research, however, remain possibilities for the future, while the public demand for comfort—its very association of air-conditioning with the motion picture theatre—must be dealt with in providing better facilities to serve the public. The technology of air-conditioning has undergone steady advancement since its inception; to have waited until it produced something still better or more economical than it already made available would have been to go without the advantages it has given theatre operation these many years. To the public air-conditioning is here—people are talking about it now for their homes!

## POST-WAR PRICES

This attitude of the public, which isn't concerned with the business man's if's, and's and but's, is cited here because of the cost factor. Genuine air-conditioning, assuring positive control of the "weather" inside, has always represented a major expenditure. Indications are that it will cost somewhat more during the post-war years. The increase, however, will be in line with higher costs generally, in the cost of living as well as in industrial and commercial supplies.

The increase in the cost of both construction and equipment has been sufficiently anticipated by now to make adjustment to it an assumed condition of the post-war rehabilitation program. If the majority of our theatres are going to be physically competent, this adjustment may have to take the form of further increases in admission prices among the more cheaply priced houses, to balance a general rise in the prices of products and wages of labor amounting to about 40%, with an increase in admission prices of about 10%.

•

Thus the job of providing an effective exhibition plant now appears to take shape as the motion picture business frees itself from the pattern of war. There will be some years of doing it.—*George Schutz.*

# It's Time to End Code Restrictions That Prevent Better Seating Plans

## How recent developments make it feasible to bring state and local regulations up-to-date

**By BEN SCHLANGER**

TWO DEVELOPMENTS have taken place recently which will undoubtedly influence motion picture theatre planning. One is the acceptance by a larger number of exhibitors of the idea that substantial back-to-back row spacing is required. The other is a new building code recommendation by the National Board of Fire Underwriters regarding the number of seats permissible between aisles. Both of these developments call for a revaluation and rewriting of most of the building codes in the United States.

Most of the building codes fix a maximum of 14 chairs between aisles and a minimum of 32 inches back-to-back row spacing. Some building codes permit as little as 30 inches back-to-back spacing. It is difficult to determine just how 14 came to be the typical number of chairs allowed between aisles in our building codes. There is no evidence of any scientific tests made to account for this widespread ruling.

Actually the proper number of seats from aisle to aisle should be determined by (1) the ability to empty the theatre in the least possible time, and with the least injury to patrons in case of emergency, and (2) the ability for patrons to reach or leave their seats with the least disturbance to themselves and to those persons already seated. This is a most opportune time to give genuine thought to this problem, and if at all possible, to make an effort to influence the various authorities to modernize their building codes.

Two definite moves have been made in this direction: that of the new code of the National Board of Fire Underwriters already mentioned, and the assignment to the Theatre Engineering Committee of the Society of Motion Picture Engineers, of the task of writing a code for motion picture theatre construction which could be used as a guide by authorities generally.

### CHAIRS A NEW FACTOR

It is necessary to emphasize that the advances made in the design of motion picture theatre chairs will have a definite influence in these considerations. For example, the self-raising seat cushion, and the end and middle support standards which project a minimum distance into the walking space between rows, are considered in the new code recommendations by the National Board of Fire Underwriters.

Many exhibitors are now educated to the fact that generous back-to-back row spacing is important in their theatres because of the very favorable patron reaction wherever such proper spacing has been used. It is obvious that a building code which permits as little as 30 inches in back-to-back row spacing, and at the same time limits the number of chairs between aisles to 14, becomes unfair when the exhibitor allows as much as 36 inches and sometimes even more for row spacing.

In such an instance the code requirements forces the creation of an inefficient plan because the number of aisles in any given plan is not diminished and the allowances for pure seating area, per seat, is increased. A fair adjustment of this condition would be to allow more seats from aisle to aisle where the back-to-back spacing was increased over and above a fixed mimimum.

We will leave out the problem of the emergency considerations and building codes for the moment to see how the practical, everyday functioning of the seating arrangement is affected by these new considerations for back-to-back spacing. First, we must realize at this phase of the problem that the requirements of a stage theatre, or of a motion picture theatre *in which there is no continuous performance,* and the needs of a motion picture theatre where there *are* continuous performances, differ so much that a different seating arrangement may be indicated for each. For example, it might be said that in a theatre in which the performance is continuous, a minimum number of chairs between aisles would be desirable because of the more or less constant traffic in and out of each row. There is a large theatre in the West built with as few as six chairs between aisles, presumably for this reason.

### PASSAGE VS. VISION

Offhand, it appears to be a very good idea until you realize the vast amount of excellent seating positions for viewing motion pictures that are wasted in such a scheme. The tendency may continue to be to keep a minimum number of chairs between aisles in this type of theatre. until it can be proved that generous back-to-back spacing warrants an increase in the number of chairs from aisle to aisle. With generous back-to-back spacing, the movement transversely through the rows is comparatively so fast that a person walking across a distance of, let us say, 20 chairs, may be less annoying than a person who walks across as little as six chairs, but has to shoe-horn his way past every seated person.

Where the performance is not continuous there is, of course, no limitation on the number of chairs between aisles because all of the transverse movement takes place when the performance is not on. In such instances a theatre can be built in accordance with the National Board of Fire Underwriters' building code, complying with the following provisions of this code (The National Board of Fire Underwriters, N. Y., 1943 Edition, Sections 1217-1300, Page 248—the italics are mine):

"When individual fixed seats are provided or required, no seat shall have more than six seats intervening between it and an aisle; *provided if the seatings are fixed chairs with self-raising seats so spaced that when the seats are raised there is an unobstructed space of not less than 18 inches* horizontal projection between the rows of seats, and doorways leading directly to exit corridors are provided not more than five feet apart along the sides of the auditorium, the number of seats in a row shall not be limited.*"

(The dimension indicated by a single asterisk requires at least 36 inches back-to-back spacing with the use of a chair manufactured by one of the leading seating factories. The designer should check the dimensions of the chair to be used to make sure that the 18 inches called for in this code is provided.)

### THE "CONTINENTAL" PLAN

This latter type of seating arrangement has been used considerably outside of the United States, chiefly in Europe, hence it has been known as *Continental Seating.* There are examples of as many as 40 chairs from aisle to aisle. From an emergency standpoint these theatres can be far safer than the common type of plan when proper side wall exits exist and sufficient back-to-back seat spacings are provided. In this type of plan every row becomes an aisle, and a much safer aisle than in the common plan, because only the people of that given row use it, whereas in the conventional American plan a bottleneck is built up in the aisles because a great many of the rows feed into the aisles.

Building codes should be written in a flexible enough manner so that a Continental type of seating plan *could* be used—or the common type of plan could be *improved upon* if more generous back-to-back seat row spacings were allowed. The theatres with seating capacities of 1500 and over, having a policy of continuous performances, would probably tend to have a conventional type of seating plan with more aisles than the two aisles against each wall (these theatres would have to have more than 30 chairs across the width of the auditorium in order to produce the required capacity, whereas it might be found by tests that as few as 25 chairs from aisle to aisle may produce too much transverse traffic for a continuous performance theatre; tests expected to be made soon which will help determine the maximum number of chairs from aisle to aisle that won't cause congestion.

It is quite likely that for theatres having a smaller seating capacity with a fixed performance time or for theatres in neighbor-

(*Continued on page* 31)

# They're talking about the Air Conditioning in somebody's theatre





"The last time I went in there, it was so damp and chilly that I was glad to get out into the heat again."



"Yes it is clammy but what gets me is those terrible cold drafts all over the place."



"But it's not that way all over the place, the lounge gets to feel like a sweat box after a while."



"The thing I can't stand about the place is that stale, musty smell the air always seems to have."

In short, they don't like the air conditioning in *somebody's* theatre.

Somebody, it seems, made the mistake of buying *cheap* air conditioning. He forgot that air conditioning is a long-range business-building investment. That GOOD air conditioning is worth paying for . . . worth *waiting for*, if necessary.

If he'd been wiser, he'd have talked to a G-E distributor before the system was installed. He'd have learned a lot of interesting facts. Such as...

That *real* summer air conditioning must have, not one or two, but *five* fundamental functions: Cooling, Dehumidification, Circulation, Ventilation, Filtering. That all five must be carefully balanced, automatically controlled to meet changing weather or theatre traffic conditions. That the installation of a system calls for a combination of highly developed engineering skill and carefully designed equipment.

The G-E distributor has the *skill* . . . he can put it to work at once in helping you plan. Soon he'll have the *equipment* to make your plans a reality. See him now!

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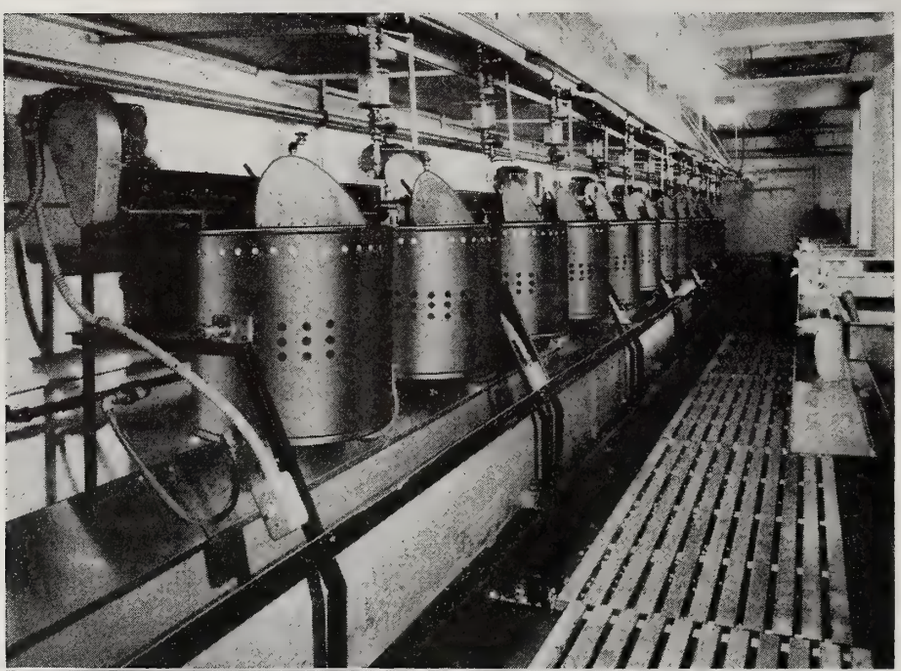
The profit-making possibilities of PAGE Popcorn equipment is further demonstrated by more than $80,000 worth of installations on the Pacific Coast alone during the past few months.

Whether yours is a large or small operation, there is a PAGE Popper to meet your requirements from single units to complete plants. Prices range from $495 for a single unit to $25,000 and up for 20 or more machines. No waiting for future deliveries either. We are shipping NOW!

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*After the day's run.* 12 *Poppers in line. Note automatic measures for seasoning above each popper, the corn trough with salt trays and work shelf, the conveyor under the poppers, the fluorescent lighting and the exhaust manifold above the poppers.*



*Each young lady can easily operate four poppers. Do you think that they look overworked? PAGE efficiency eliminates unprofitable labor costs.*

# POPCORN PER YEAR . . . !

*From the grader the corn passes onto this distributing belt which carries it into the chutes to the delivery bags.*







*The Popper conveyor discharges to this incline conveyor which dumps the corn into the revolving grading cylinder.*

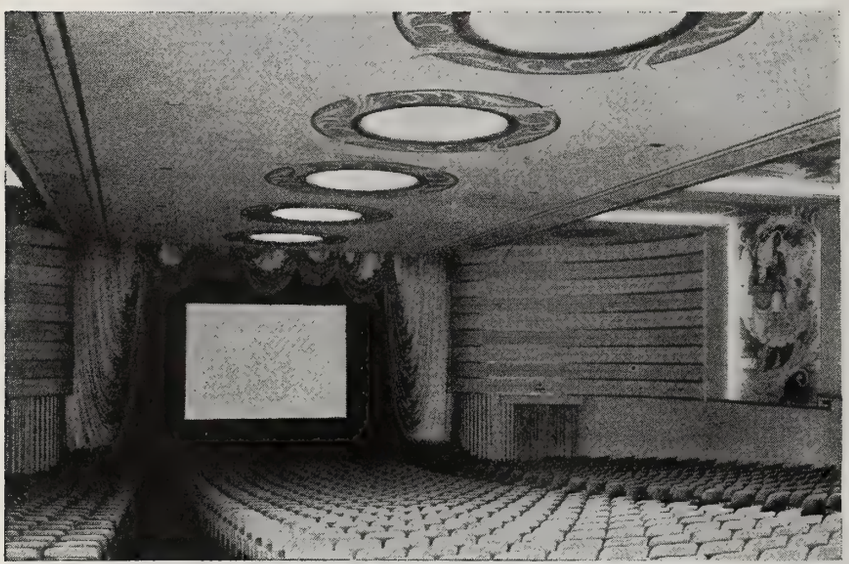
*Bagged and ready to go to the theatres. This plant can produce over 5000 lbs. of fresh popcorn per 8-hour day.*



*And here's the happy crew that does it, enjoying a rest period in their own room of this nice, clean, air-conditioned plant.*

# The Modernist in A Gay Latin Mood

**Picturing the Linda Vista theatre in Mexico City**
**Designed by S. Charles Lee**

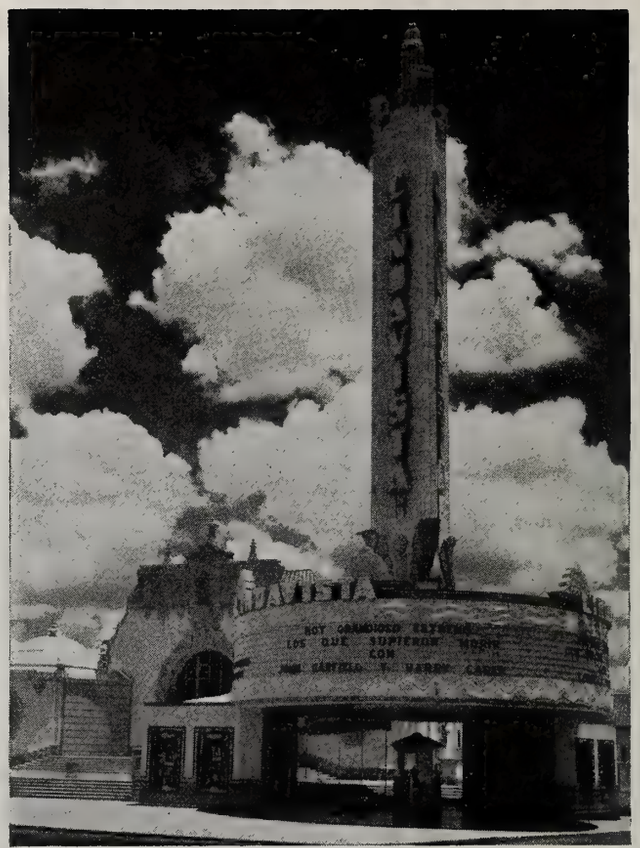


GENERAL VIEW OF THE AUDITORIUM



**DETAILS.** View of an auditorium side wall (above), showing series of murals depicting native dances. The figures are outlined in fluorescent materials so as to be visible during projection periods. Below is decorative treatment at entrance to auditorium, consisting of carved wood figures attached to leather-covered wall.





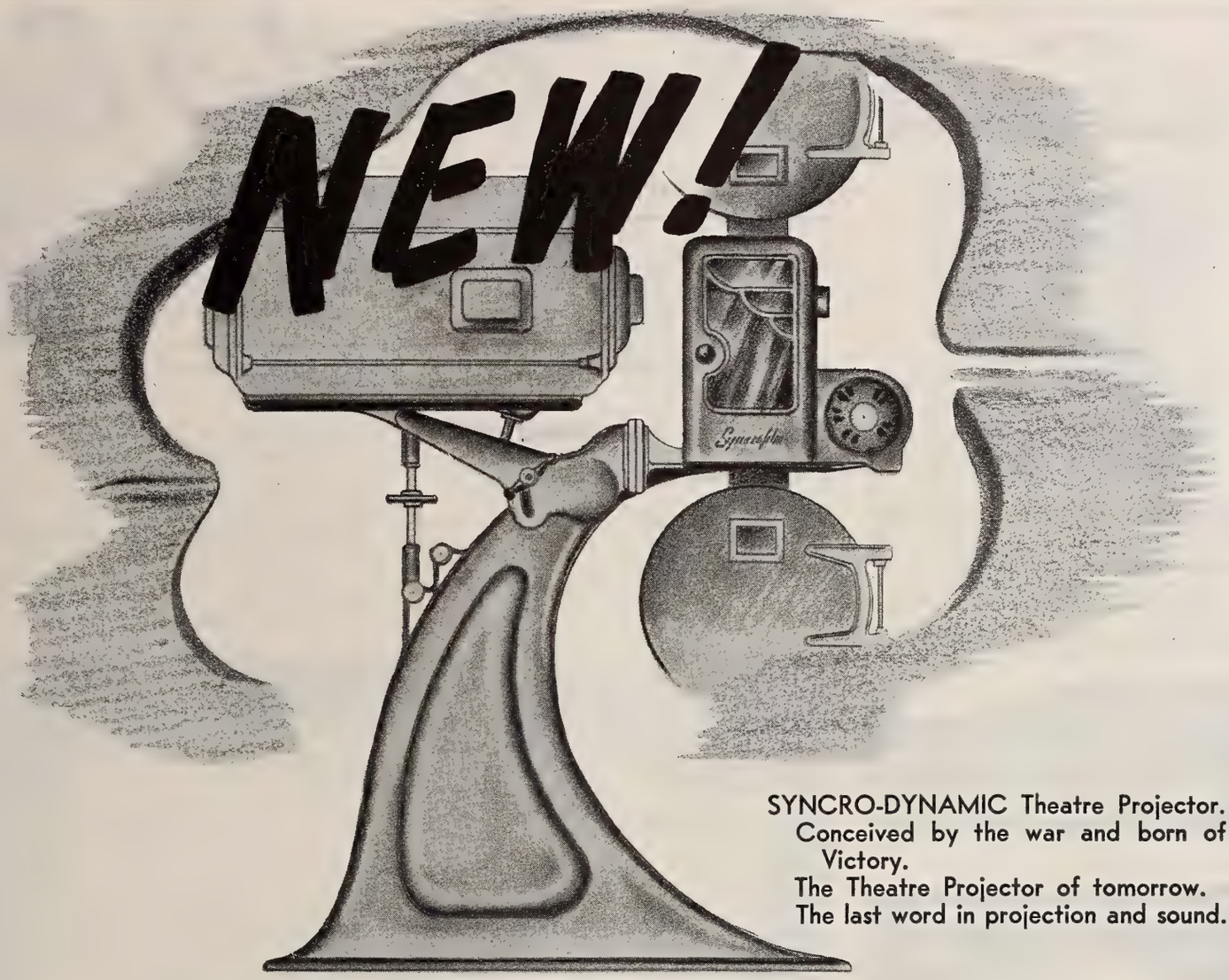
■ The Linda Vista theatre is the first of a group being constructed, from designs by S. Charles Lee, Los Angeles theatre architect, in Mexico, D. F., by Mexican and American interests. The Linda Vista theatre is located in a new residential subdivision in the modern part of the city. The building is in a large compound, set back from the street, and a restaurant with an outdoor patio is connected with it. Construction is of brick and concrete, with footings on piles (the water level in that area comes close to the surface). At the entrance is a tower with a circular marquee. The tower has a lattice steel frame and is enclosed with plaster over metal lath. Walls are brick with reinforced concrete bond beams, and the exterior is plastered and painted buff. The trim is of native gray stone, carved, with architectural motifs on all sides. The roofs are covered with Mexican tile, and the domes are masonry, also covered with Mexican tile.

The theatre seats 1,400. Auditorium side walls carry a series of murals depicting native dances in different provinces. They are outlined in fluorescent materials so that the figures can be distinguished when the auditorium is dark. Both neon and fluorescent lighting are used.

THE MAIN FOYER, LOOKING TOWARD SODA FOUNTAIN

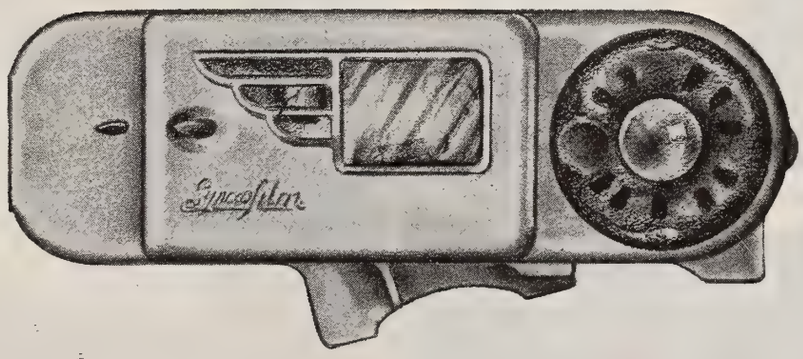


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# The Needle's Eye

**A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION**



*"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass — an optical aperture — in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."* — TERRY RAMSAYE

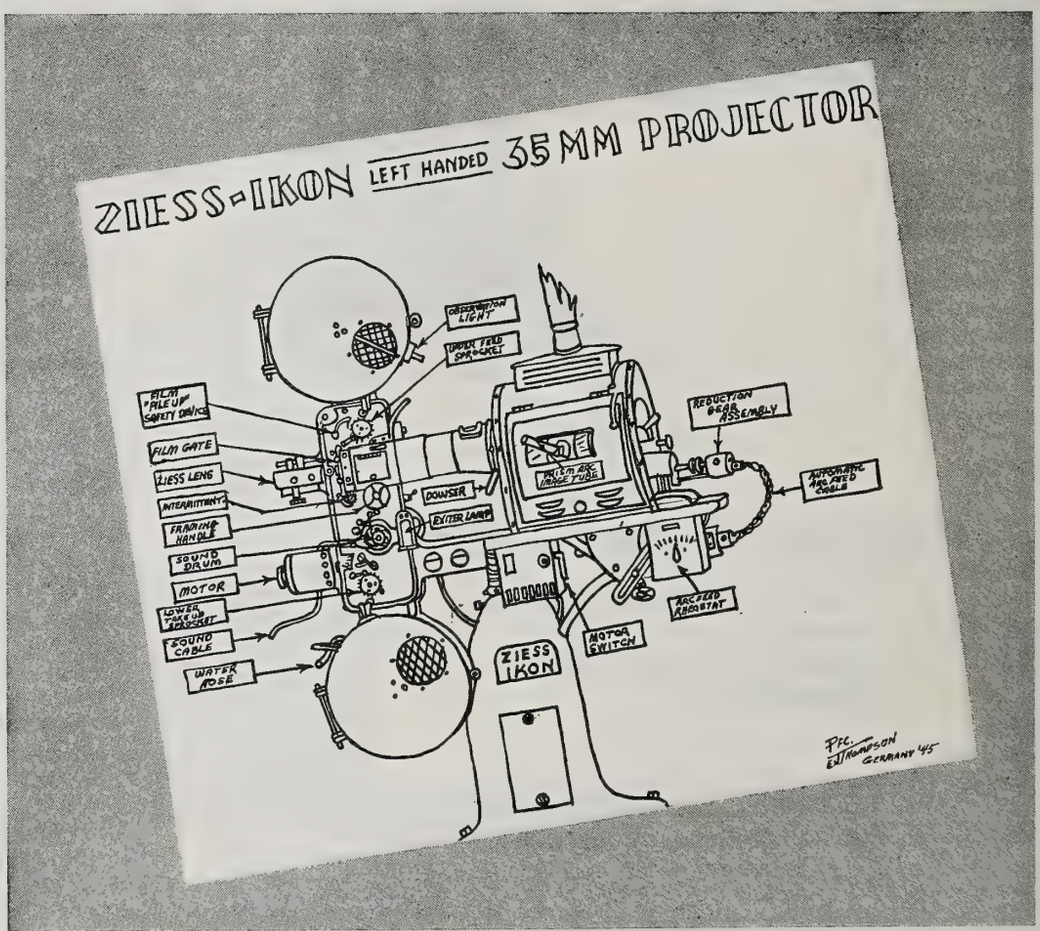
**CONDUCTED BY DONALD W. COLLINS, MEMBER SMPE & LOCAL 273 IATSE & MPMO**

## Germany's Left-Hand and Right-Hand Projectors

THE GERMANS have always been considered pretty clever at putting together machinery. A good many Americans have learned what they could do about fighting equipment, and now some of them, like Pfc. E. J. Thompson, former projectionist of the Clinton theatre in Clinton, Wis., are finding out what they have for the more gentler pursuits. Pvt. Thompson has been operating a pair of Ziess-Ikon projectors since V-E Day.

He recently told Wardell Spencer, business agent of Local 721, Elkhorn, Wis., about this equipment in a letter with which he enclosed a sketch of such a projector. Brother Spencer has sent this sketch along to these columns. Pvt. Thompson is no trained draftsman, but he put a lot of sweat into making the sketch, I imagine, and did achieve a pretty clear picture, so instead of having our artist redo it, I am going to reproduce it as drawn by Brother Thompson in Germany. In sending the sketch, Wardell Spencer quotes as follows from Pvt. Thompson's letter to him:

"Since V-E Day I've found my way into Special Service as a 35-mm. operator for Third Army headquarters. In fact, I'm *the* operator, as I'm the only one here. I'm working with Ziess-Ikon projectors, which are very similar to ours, except that they are right- and left-handed, both threading up on sides facing one another. They are also water-cooled and the heads have channels through them for water, similar to the head on a car. They have drum style shutter, something like Motiograph uses. They do the work all right, but aren't nearly as good as our American machines. For one thing, all the sprockets, etc., are exposed with




A left-handed projector, made in Germany. Drawing also made in Germany, by Pfc. E. J. Thompson.

no doors enclosing them. They are rather cheaply built, especially the lamphouse, which is no doubt due to the war."

Brother Spencer adds, "I am sending the sketch to you as I imagine there are a lot of the boys like myself who never knew that there was such a thing as a left-handed projector until I received the sketch from Jim."

I feel the same way—that a lot of fellows over here will be interested in seeing how these German projectors are designed. One thing about them appeals to me; that is the fact that they are unified picture-sound projectors. The mesh that drives the picture head and soundhead is set at the factory. There are a lot of reasons why we aren't likely to get that kind of unification over here for awhile, but I believe that it is going to come in time.

•

## All Who Kept Our Theatres Running Can Take a Bow

WELL, the shooting is over (we hope), so it won't be long now before badly needed new equipment will be coming along at a fast clip. I think all of you boys have taken the situation seriously and done a swell job in keeping the theatres running with conditions as they have been. I think, too, that we should feel considerable pride that our suppliers and manufacturers built their stuff so well that it carried us through, in many cases long beyond the expected life of many of the parts.

We should all feel proud that the Government recognized that our industry was a vital factor in a wartime world. We have been allowed a considerable amount of "essential" material because we are in a business that is more than amusement. Now if we can keep going for just a little while longer, we will be over the hump.

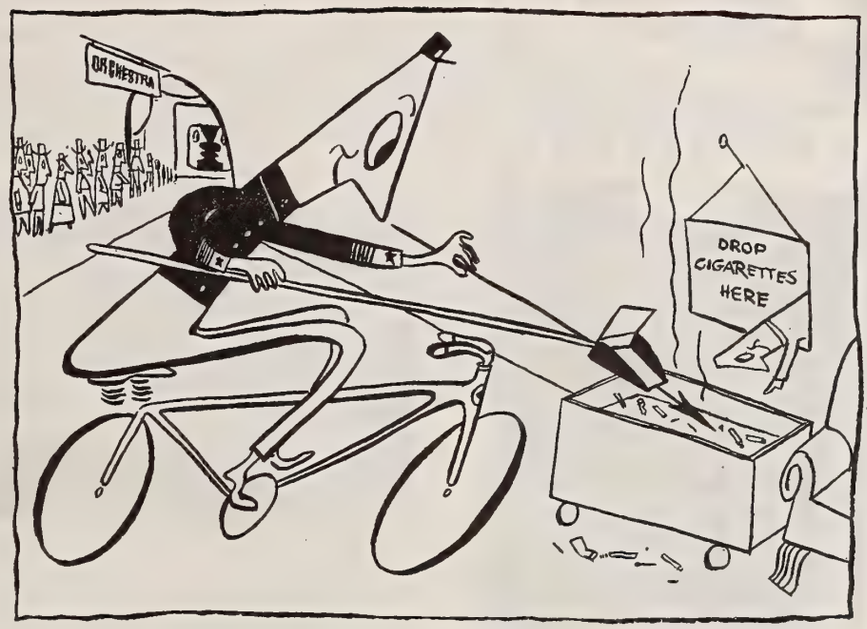
I think we ought to pay a lot of attention to the announcements of new equipment and give a lot of thought to what we are going to buy. There will be a flock of new people in the fields, and a flock of new ideas. This is going to be a good thing—it will stimulate improvements. But keep in mind that while new ideas are healthy, it was the old standby manufacturers, for the most part, who kept us going when it was a case of just getting by without a breakdown.

•

## Reporting a Preview Of Two New Soundheads

WHEN I BEGAN conducting these columns, I said that one of the things I wanted to do was to tell you about new equipment as it came along. My first chance to do this has come with the announcement by the Century Projector Corporation of its new post-war soundheads. These will be exhibited soon, I understand, for the trade in general; however, I have had something of a preview and proper permission from Larry Davee of Century to tell you some things about this equipment.

These soundheads are the ultimate result of the co-operative efforts of Western Electric engineers and the Century Projector organization. They will be manufactured in two types, one called the "Master" (illustrated in *Figures* 1 *and* 2), the other identified as


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"Standard" (shown here in *Figures* 3 and 4).

Let's look first at the "Master" head, as in *Figure* 1. You will note that two exciting lamps are provided. They are prefocused, and if one lamp burns out, the mount can be rotated on a pivot, and throwing a little switch puts the other lamp into operation. At the end of a reel you then can replace the

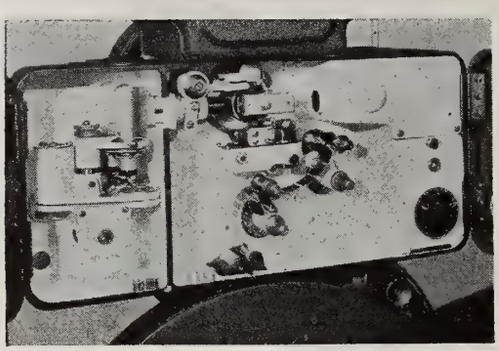


FIGURE 1

dead lamp and put the new one into operation. Although the new prefocused lamp is being used now, provision is made for additional adjustment in case extremely critical focusing should be necessary. Incidentally, you might note that there are no wiping contacts on the lamp mount—all connections are soldered. I like that.

Now let's jump over into the next section of the soundhead. Right up on top is the lateral guide roller. The thing that made me very happy about that item was the way the little adjusting knob is marked. These days you really seldom have to adjust the lateral rollers, but every once in a while you do get a print with the center line of the sound track a little off. With this dial on the adjustment you can make the necessary changes for that particular print, then, since you have a definite reference mark, you can go right back to your original setting and hit it right on the nose with no guess work. Then, too, this entire guide roller unit can be easily removed for cleaning without upsetting the adjustment of the rollers or your optical assembly. The guide roller itself runs on ball bearings.

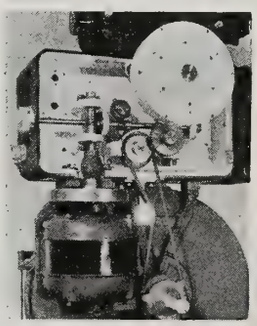


FIGURE 2

The optical assembly is removable for cleaning without disturbing its adjustment. The lens mount is designed so that any standard lens may be used, although the head is normally equipped with a lens particularly designed for this soundhead.

Now we come to the stabilizing device, which is decidedly different. The scanning drum looks very conventional, doesn't it? But it's not the drum that you should note, but what the drum is hooked on to. No, it's not a rotary stabilizer. If you will take a look at *Figure* 2 for a minute, you'll see what I mean. That white thing that looks like a flywheel is the works. This is a magnetically damped stabilizer. Instead of a flywheel floating in oil and driven by the viscosity of that oil, the damping action is obtained by means of permanent magnets.

Now going back to *Figure* 1 again, look at the little gadget directly under the scanning drum. This is feature number two. It is a constant pressure device that operates on a ball bearing pivot, and depends on spring tension and an oil dash-pot to keep the film at a constant tension regardless of what goes on. The pressure roller is cut so that it comes in contact only at the sprocket holes and it is in a spot where it can be easily cleaned—in fact, the entire assembly can be removed in a moment.

This soundhead is normally used with a head amplifier, which is a very simple two-tube proposition located *ahead* of the volume control. That means that your volume control is in the circuit at a fairly high level of sound. To me that is very important from the standpoint of quiet operation. The soundhead may of course be operated without this pre-amplifier by coupling the cell output directly into the main amplifier, if you are adding this soundhead to existing equipment that is designed for that kind of photocell pickup. I might add that the photocell is so well shielded that the W. E. engineers say you can use a trouble light right in the soundhead without the cell picking up any a. c.

Well, those are the highlights of the operating side, as shown in *Figure* 1. Now let's

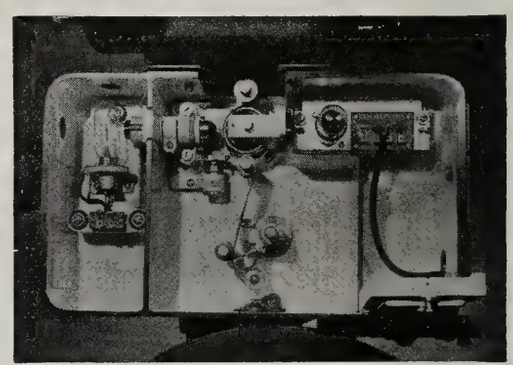


FIGURE 3

take a look at *Figure* 2, the drive side of the head. Of course the first thing you'll notice is that the motor is headed up. That gets the motor out of the way, but more important than that, it gets the weight of the motor back nearer the pivot point of the base. The motor coupling is a standard job, and the entire motor is acoustically insulated from the rest of the mechanism. The motor is easily removable, and ample provision has been made for lining up.

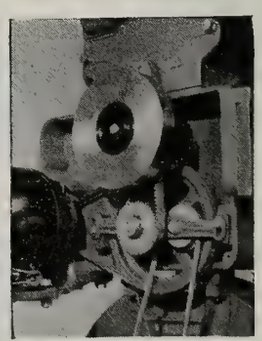
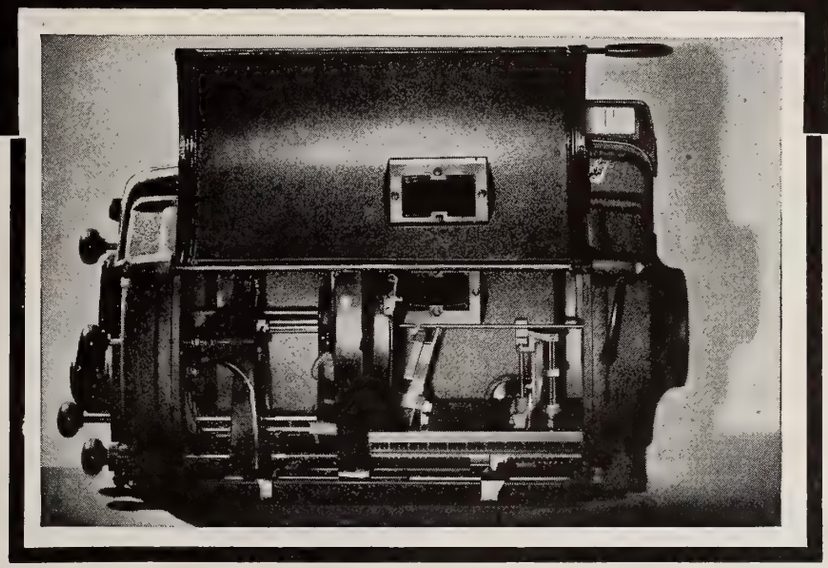


FIGURE 4

Take a look at the rest of the driving arrangement. That is all there is to it—just what you see. No oil tank—all the bearings are sealed grease-packed. The only lubrication needed is a drop or so on the gear teeth. This particular print shows a belt-driven take-up, but you can use a chain drive, if you prefer. You will note the knob on the front of the casing; that's for turning the mechanism over by hand. The motor uses a flywheel to give even, slow start.

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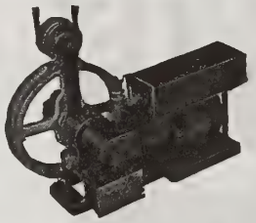
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The picture head is usually driven by a silent chain, which in the photo is covered up by the stabilizer.

The "Standard" type head is not as "fancy" as its big brother, in some respects, but it retains a lot of the other's features. There is a lot of room to thread up, the prefocused exciting lamp and optical system are the same. A silent chain is used for the picture head drive, and the takeup is belt-driven.

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## Some Small Town Volume Level Factors

WHEN I sounded off, 'way back last June, in praise of modern recording technique, I really started something. I have had a large number of letters on this subject, and many of them were very outspoken in disagreeing with me that Hollywood was doing a good job. Now comes a letter from H. S. Humphrey in Grenfell, Sask., that puts a very interesting light on the matter. He writes:

"Have read with interest your article in the June issue of BETTER THEATRES regarding the fader setting throughout any given picture. You evidently have not sat in a small town theatre, which is not covered with acoustic plaster or heavy drapes, else you would be deaf if the projectionist did not change the setting to suit the sound level. I operate four small theatres as a circuit, and as well as being manager am also a projectionist, so am very alert as to how the programs are conducted.

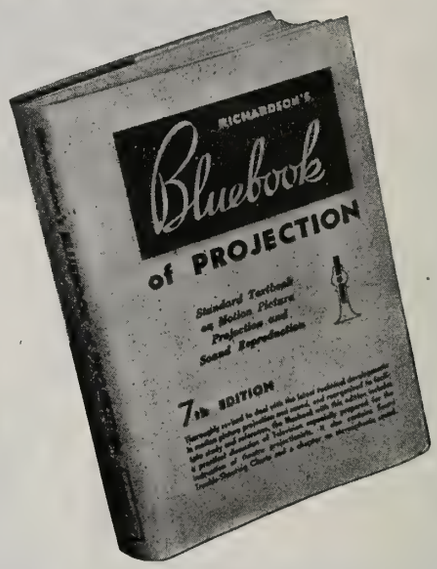
"I do not need to give any specific picture. Take any company's musical, where there is dialog and a big jive band (why they have to put this jive in I will never know, neither will my audience). I heartily agree with Mr. L. W. Payne, as you reported in your July 21st column, when he states that if he did not turn down the volume for some of the music he would be run out of town. I don't know if my customers would be that drastic, but it is definitely too loud at dialog settings for small towns.

"Occasionally the producer has a scene in which whispering occurs. Since we here do not have heavy carpet on the floor or a quiet entrance far from the actual auditorium, as the big city houses do, and may have distracting noises, such as a big truck starting up just outside the theatre, or a train going by, it is imperative, on these "whispering sequences" to bring the fader way up—usually to the top. Even though it is whispered, the audience must be able to hear it distinctly in order to follow the story. This point I don't think can be disputed. Consequently, when music or dialog in normal volume is resumed the fader must be brought down again.

"I have wondered for some time why the variations was so great and now comes my opportunity to express my views, with the solemn hope that the producers will correct the discrepancy, since small towns should be given some consideration. There is, in my opinion, no reason for the difference in level to be so great. Even the cities, I should think, would welcome a more uniform recording level.

"I don't wish to see the producers lower the volume on music, but instead, raise the volume on dialog. In this way we can run our faders lower and thereby not pick up so

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much background noise from scratches on the sound track. After all, it is only in the big cities that the new prints are used.

"Some time ago the newsreels advised that in the future their recording would be reduced to feature level. This was not objected to, as we have plenty reserve volume for newsreel work. I would like to see feature dialog brought up to a level about like that given to the newsreel commentators."

Mr. Humphrey submits an important point of view. We are really getting somewhere in this discussion. A few more letters and I think we can build up a good case for the Academy to consider.

## ACADEMY RESEARCH COUNCIL SPECIFICATIONS FOR 35 mm MOTION PICTURE RELEASE PRINTS IN STANDARD 2000′ LENGTHS

### PROTECTIVE LEADER

Shall be either transparent or raw stock.
When the protective leader has been reduced to a length of six feet it is to be restored to a length of eight feet.

### IDENTIFICATION LEADER (Part Title)

Shall contain 24 frames as specified below:

(1) Six (6) frames on which is plainly printed, lengthwise with the film, in white letters on a black background: (a) Reel Number, (b) Picture Title.

(2) Eighteen (18) frames in each of which is plainly printed in black letters on white background: (a) Type of Print, (b) Reel Number (Arabic numeral not less than ¼ of frame height), and (c) Picture Title.

### SYNCHRONIZING LEADER

Shall consist of 20 frames ahead of PICTURE START mark, then 12 feet, including PICTURE START mark, to picture. This leader shall be opaque except as specified below:

In the center of the first frame there shall be printed across the picture and sound track area a white line 1/32 inch wide upon which is superimposed a diamond ⅛ inch high. In this same frame shall be printed SOUND START, in white letters on a black background.

The next 15 frames may be used by the studio for sensitometric or other information. If not so used this leader shall be opaque.

The PICTURE START mark shall be the 21st frame, in which is printed PICTURE START (inverted) in black letters on white background. The standard camera aperture height (American War Standard Z52.35 1944) of 0.631 inch shall be used in the photography of this frame, and all others between PICTURE START mark and beginning of picture.

From the PICTURE START mark to the picture the leader shall contain frame lines which do not cross sound track area.

Beginning 3 feet from the first frame of picture, each foot is to be plainly marked by a transparent frame containing an inverted black numeral at least ½ frame height. Footage indicator numerals shall run consecutively from 3 to 11, inclusive. In the frames in which the numerals "6" and "9" appear, the words "six" and "nine" (also inverted) shall be placed immediately below the figure, to eliminate the possibility of mis-reading in the projection room due to the similarity between the inverted numerals. At a point exactly 20 frames ahead of the center of each footage numeral frame there shall be a diamond (white on black background) ⅛ inch high by ⅛ inch wide.

### PICTURE.

It is recommended that picture action start and finish on fades wherever possible, otherwise significant sound should be kept at least five feet from the start and finish of the picture.

The length of a standard reel shall be between 1750′ minimum (except when absolutely unavoidable) and 2000′ maximum.

### MOTOR CUE.

Shall be circular opaque marks with transparent outline printed from the negative which has had four (4) consecutive frames punched with a die 0.094 inch in diameter. The center of these holes is to be halfway between the top and second sprocket holes 0.281 inch from the right-hand edge of the film with heads up and emulsion toward the observer. Following the four (4) frames containing the circular opaque marks there shall be ten feet twelve (12) frames to the beginning of the changeover cue.

### CHANGEOVER CUE.

Four (4) frames, containing circular opaque marks, punched similarly to and of the same dimensions and position on the frame as the motor cue. Following the changeover cue marks there shall be eighteen (18) frames to the beginning of the runout trailer.

Note: To obtain the transparent outline, the use of a serrated die has been recommended. However, the following alternate method may be used: Insert in the celluloid side of the cue mark hole in the negative a skewer of hard rubber or hard wood which has been dipped in coding ink, and rotate the skewer slightly in the film in order that the ink will form a thin ring around the edge of the hole. Only a very small amount of ink is necessary.

### RUNOUT TRAILER.

Shall be opaque, 3 feet in length.

### IDENTIFICATION TRAILER (End-of-part title).

Shall contain 24 frames as specified below:

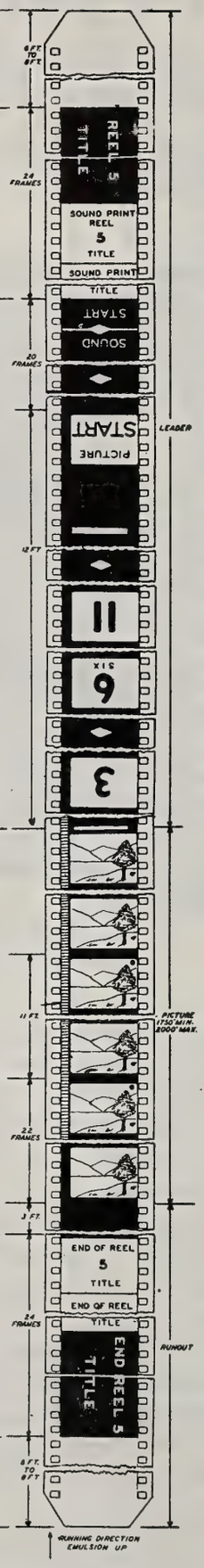
(1) Eighteen (18) frames in each of which is plainly printed in black letters on white background: (a) End of Reel, (b) Reel Number (Arabic numeral not less than ¼ of frame height), and (c) Picture Title.

(2) Six (6) frames on which is plainly printed lengthwise with the film in white letters on black background: (a) End of Reel, and (b) Picture Title.

### PROTECTIVE TRAILER

Same as protective leader.

(9th revision 5/9/45)




## Release Print Leader Revised

REPRODUCED here are the new Academy specifications for 35-mm. prints. I would like to call your attention to one very particular item — **the motor start and changeover cue marks.** In the future these will be a black dot outlined with a white circle.

A lot of you boys have written me that the old black dot was no good on a dark scene or a changeover. I am not taking any credit for this revision in the Academy specifications; **but** I do want to point out that the change was made in this cue mark because you guys didn't like the old cue mark and said you didn't like it.

So it seems, as I have said here very often, that what you boys have to say is really listened to — provided enough of you say it. So when you have a squawk that makes sense, sit down and write it out. We'll see that it gets due attention.

# METHODS IN MANAGEMENT

¶ A Department for Newcomers to Theatre Operation

# Selling Comfort (Not Coldness) In the Summer

[*The fifth and final article of a series of condensations of articles which appeared in* BETTER THEATRES *during* 1939 *and* 1940, *to explain, in the simplest possible terms for the layman, why theatres need air-conditioning, and how air-conditioning and related ventilating equipment accomplishes its purposes.*—THE EDITOR.]

IN preparing guides for the operation of equipment to create comfortable atmospheric conditions, general factors have to be assumed. Accordingly a 50% Relative Humidity may be taken to indicate the average evaporating power of the air. On this basis, and also assuming air-motion not to exceed 30 feet per minute, John R. Parsons, New York, consulting physicist who has conducted considerable research in comfort air-conditioning, closely in association with medical men, suggests the following Effective Temperatures for theatres in the United States during the summer months.

## SUMMER OPERATION

**June, 76°; July, 78°; August, 77° to 78°; September 1 to 15, 76°; September 15 to 30, 75°; October (in Southern areas), 74°.**

The reason higher temperatures are suggested for July and August, normally the warmest months, is that people then are wearing lighter clothes, eating less food (especially foods of high heat-producing characteristics), and in general have become accustomed to more heat.

These Effective Temperatures, as explained, are at 50% Relative Humidity, and 30 feet per minute Air-Motion. *Now for each 8% increase in air-moisture over 50%, add one degree to the above suggested Effective Temperature; similarly for each 8% decrease in air-moisture, deduct one degree. Additionally, for each increase in air-motion of 75 feet, deduct one degree from the suggested Effective Temperature.*

## SUMMER AIR VOLUME

About three times as much air by volume is required to provide summer comfort as is required for winter comfort. In many summer cooling operations there is more total heat to be *removed* from the air than there is total heat to be *added* to the air in the winter cycle to maintain patron comfort. By total heat





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we mean the total air-heat plus the heat that is also in the air in the form of air moisture (as previously pointed out, heat is required to support the moisture in the air). Because of the smaller temperature difference, or cooling range, on the summer cycle, and because of the desirability of increased air-motion to assist in the evaporation of air-moisture from the body, greater volumes of air are handled during the summer cycle than during the winter cycle.

Also, greater volumes of air are required—cooled over a smaller temperature range—for the additional reason that very cold air falls at a much faster rate than the rate at which hot air rises. Cold, rapidly falling air creates an unnatural and undesirable air-motion, which is reflected in the form of chilly drafts. *Let us remember that it is a fixed body temperature that we are shooting at.*

## COMFORT-TEMPERATURES

The whole range for a seasonally dressed person is between 70° and 80° Effective Temperature, still air, for ideal comfort. This doesn't mean that people can't be comfortable in higher or lower Effective Temperature; they can be, by adopting a corresponding change in (a) *dress,* (b) *diet,* and (c) *activities.*

This is well illustrated in controlled tests carried on with male subjects from different parts of the country. Subjects born and raised in Mississippi felt cold at the same Effective Temperature level at which those born and raised in Massachusetts were perfectly comfortable. And the reverse is true in that, generally, those from the northern parts of the country suffer more than the natives do in the humid heat of some parts of the South, until they become acclimated. And yet this whole range of temperatures, taken as the average maximum high for July, is between 100° ordinary, or dry-bulb, temperature at the extreme Southern Gulf section, to 70° on the Canadian border.

When outdoor air conditions attain warmth values above the point of producing comfort when that air is introduced indoors, you are forced to resort to refrigeration of some sort—in other words you are creating artificial climate. It is necessary, however, only to drop the Effective Temperature enough to bring it to the proper comfort level. Do not try to knock 'em cold! The principal points in your favor are these:

1. *When outdoor conditions are extreme, any drop in temperature is immediately acceptable no matter if it is a drop of only a few degrees in Effective Temperature.*

2. *No one is a good judge of what the proper condition should be until he has had from* 15 *to* 30 *minutes to readjust his physical conditions to his surroundings.*

3. *The true reputation you build up for running a well-conditioned theatre is based on your patrons' second reaction to comfort, and how he feels coming out again into the higher temperature outdoors.*

## PATRON FACTORS

Below 85° outdoor Effective Temperature, the problem is simple and any good manager should be able to meet it with very little trouble. It is above 85° Effective Temperature outdoors, and especially from 90° to 100°, that we face the real problem.

With respect to changes in diet one may point to the rapid growth in the last few years of sandwich counters and soda fountains as places to get one's noonday lunch, and to the fashion which dictates that women keep their weight down (men, too, are "watching their calories" these days). In July and August they start out in the morning prepared for the worst. Now let us suppose that by 3 o'clock, the outdoor heat and humidity causes a 95° Effective Temperature, and you are told not to maintain over a 10° difference. You will have an 85° temperature in the theatre, which may not afford much relief from the outside air, especially if there is a breeze outside. An 85° Effective Temperature cannot give comfort even with the lightest clothing permissible in public, and heat radiation between closely packed people in a crowded auditorium will only make matters worse.

It has been definitely established that no real comfort can be felt under these conditions above an 82° Effective Temperature. That is your limit, no matter what outside conditions may be. Now suppose that at 5 o'clock a thunderstorm changes the whole outside condition and the outdoor temperature changes 15° to 20°. Are you going to drop your indoor temperature to 75° Effective Temperature? That would be a good way to empty the house. The better way would be to maintain a straight 78° or 80° Effective Temperature. People will come from the colder air outside and find things just right for them according to the way they are dressed.

## CAPACITY VARIATION

To calibrate the theatre for its different Effective Temperature levels simply means determining the differences between the principal locations in the theatre at half capacity and when it is full. For our purpose here we ignore air motion and consider only two factors, ordinary or dry-bulb temperature, and Relative Humidity. At the present stage of development in equipment and control, it is felt unnecessary to take humidity readings at more than one or two locations in the theatre. With fair circulation and constant change, a Relative Humidity reading taken at a proper representative location will come fairly close to the average reading for all over the house.

The main point is that at some such location there should be a permanent instrument that correctly indicates relative humidity. (This could be any one of the better wet and dry bulb instruments, the readings of which can be interpreted by reference to a chart.) After making a few tests for humidity under varying conditions to find the proper permanent location for the instrument, place four or five good standard thermometers (dry-bulb) at different locations in the theatre where they can be easily read at all times. By combining the *humidity* as indicated on the *main instrument,* with the *air-temperature* as indicated by the different *ordinary thermometers,* the Effective Temperature level at the different stations can be readily determined. There should not be a greater differential than 2° Effective Temperature between any of these stations. If there is such a difference, the manager should see that an adjustment be made to bring the difference within 2° or less.

# It's Time to End Code Restrictions

(*Continued from page* 16)

hoods where the incoming traffic is minimum between the starting and end of the picture, that the Continental plan, with the aisles against the walls only would prove highly successful. Such a theatre has the advantage of keeping all longitudinal traffic in the auditorium against the side walls where it does not disturb the seated patrons viewing the performance.

## IMPROVING PRESENT PLANS

In any case, there is at least one development which should take place right away, or at least with the minimum of delay, and that is to permit more than 14 chairs between aisles when at least 36 inches are allowed in back-to-back row spacing *and* the automatic lift-up seat is used. There is no question that 18 seats, for example, between aisles with 36-inch row spacing, would be even safer than 14 seats between aisles with a 32-inch row spacing. On this point pressure should be brought to bear from every possible source on the authorities having jurisdiction over motion picture theatre construction. This is recommended not only because of the need for efficient design as to space requirements, but more so because of the required elimination of unnecessary aisles or floor areas, which could provide the most favorable viewing positions for the motion picture.

Allowance by building code authorities for more than 14 chairs from aisle to aisle will make it possible to use the various widths of building plots. In many instances considerable waste has been caused by the row restriction of 14 seats to a bank. As a tentative suggestion, it would be advisable to permit 15 seats in a bank with 34-inch row spacing, 16 seats in a bank with 36-inch spacing, and 18 seats in a bank with 38-inch spacing for the non-Continental arrangement. This suggestions is made with the reservation that the chairs have the self-raising seat and a back thickness no greater than an inch and a half, which conforms to the latest seating construction. For Continental Seating, more than 18 seats from aisle to aisle is permissible because of the numerous exit doors called for along both side walls of the auditorium.

## ACOUSTICS AND LIGHTING

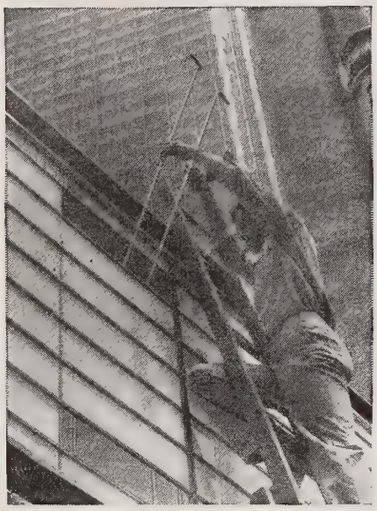
There are additional advantages with Continental Seating for acoustics and auditorium lighting. With the elimination of all aisles other than the side wall aisles, complete advantage is taken of the floor area to which the sound energy is best directed. As for the lighting, the aisles against the side walls can be illuminated to a greater intensity for the picture projection period, than aisles which are located in the central floor area. The wall aisles can be illuminated from the wall itself, using recessed cove lighting close to the floor, or by downlights placed in a low overhang which would be part of the side wall design. No spotty chair aisle lights would have to be used, as is the case with other aisle lighting.

[*Mr. Schlanger, contributing editor on planning and construction is a New York architect and consultant specializing in theatre design.*]


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# John J. Sefing's WAYS & MEANS

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*John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work*

# Roof Construction Precautions That Will Save Money Later

ROOF REPAIR will be an item in theatre rehabilitation generally, while roof construction is an interest of every theatre man who intends to build a new house. They would seem to be matters that threatre owners might well ignore, leaving them entirely up to roofing contractors. That would be all right if one could be sure always of getting what he wanted in that way. But it has commonly worked out differently in the past.

There are different kinds of roofs, some better suited to one set of conditions than another. There are considerations of insulation as well. Roofing contractors of wide experience, thoroughly capable of determining what is best for a given situation, and conscientious as well as expert, can assume full responsibility without much attention from the theatre operator. But that kind of talent is not always available locally. We've seen consequences of that which mean many dollars in repair not only of the roof itself, but of the interior.

## INSULATION INSTALLATION

First, let us consider the installation of insulation. In figuring just where the material should go, and how, the type or shape of the construction must be understood as an important factor. In nearly every case, the distance between the side walls of a theatre is over 30 feet, with no intermediate walls or column for support, and the roof and ceiling are carried on iron trusses.

These trusses form a frame work composed of straight or curved ties or struts so arranged that the structure as a whole acts as an individual beam. The trusses run across the width of the auditorium with each span spaced around 10 feet. On the top of the trusses interlocking lightweight iron beams are installed where a reinforced concrete roof is to be constructed, or wood rafters are installed when the roof is to be of wood. On the bottom of the trusses, wire lath is fastened to the members, thus forming a base for the plaster ceiling. The intervening open space between the top and bottom of the truss will depend on the width of the auditorium, and the type and shape of the truss used for that particular structure.

This open space or hung ceiling area will run anywhere from 2 to 7 feet high at the center of the truss. However, the average motion picture theatre auditorium is of such width that the trusses are designed to form a flat roof with the ends supported by columns at the side walls. The shape of this flat roof is at right angles to the truss, with the "fall" of the roof not over 1 inch to the foot.

In installing insulating material on such a roof, rock wool or a similar material can be laid on top of the wire lath with hard or insulating plaster applied for the finish of the hung ceiling. Another method that can be used is to lay the insulating material on top of the wire lath, then apply a rough coat of hard plaster ¾-inch thick on the underside of the wire lath, and then acoustic tile blocks. With this arrangement, not only will the roof be properly insulated against heat and cold, but the application of the acoustic tile blocks will help reduce reverberation of the sound in the auditorium.

This type of insulation is especially recommended where the upper part of the roof is of concrete. In following this method of insulation, extreme care should be taken that the wire lath is of the best type obtainable and that it is rigidly fastened to the members of the trusses for carrying the load of the plaster and acoustic blocks. The metal lath should be always painted or have a good protective coating to prevent initial corrosion until the lath can be covered by the plaster. The metal lath should be galvanized where there is danger of moisture reaching it while it is without a protective coat of lime or plaster.

### *LATHING PRECAUTIONS*

The lath should be made of either diamond-shaped or rectangular meshes or expanded metal of about No. 23 gauge, weighing not less than 3¼ pound per square yard. This metal lath should take the plaster freely, key it thoroughly and wholly embed itself in it. Whenever possible, plain sheet lathes should be avoided for use on the ceiling even though they may be more economical in the use of plaster (which just covers one side of the lath and latches through the perforations without thoroughly embedding the metal). Also, it is very hard to stretch plain wire lath tight enough to make a firm surface for the plaster to stick. Diamond mesh and rectangular mesh expanded metal lath as well as the ribbed or corrugated types, when installed properly, make a strong and rigid foundation for holding the plaster in place.

Another method of insulating the roof is to lay over the concrete or roof boards, as the

case may be, compressed cork or composition mica boards or similar insulating material with the joints tightly fitted together. However, the roof should be first swabbed with a generous coating of roofing or asphalt cement before the insulating boards or mats are laid. Then over this material at least 5-ply felt or tar paper covering should be applied.

Only a qualified heating man should be consulted on the thickness and type of insulating material to be used. Local all-year weather conditions, type of roof and theatre construction, etc., will have a direct bearing on just what kind of insulating material should be used for best results. This figuring should never be guessed at, or the insulating material installed because it was recommended by a friend.

## INSULATION COVERING

When applying built-up felt covering over the insulating material, first an under layer of a good grade of sheathing paper should be applied, over which asphalt pitch should be swabbed evenly and uniformly. This sheathing paper should be laid so that each sheet laps 17 inches over the preceding one. Then over this paper and over the entire roof area, at least 5-ply felt or tar paper should be laid, each sheet lapped 7 inches over the preceding one and mopped with pitch the full 7 inches on each sheet so that in no place felt will touch felt.

Flashing against the parapet walls, chimneys, curbs of skylighting, etc., should be done by turning the ends of the felt up 6 inches against these surfaces. Then over this felt extension should be laid an 8-inch felt strip with half its width fastened on the roof. The upper edge of this strip, and of the several layers of felt, should then be fastened to the walls by nailing metal strips or bands over the edge of the felt and into the walls. For a better job, metal flashings turned under the coping of the parapet wall and extending to about 3 inches from the finish of the roof, should be installed rigidly in place. In this way a reasonably trouble-free flashing job will be had without chance of an accidental puncture.

## GRAVEL TYPE ROOF

A type of built-up roof that is used quite extensively on many theatres is known as a slag or gravel roof. A built-up roof of this sort will last from 5 to 20 years, depending upon the quality of the material used and the care with which they have been constructed. A slag or gravel roof has also the advantages of being fire-resisting due principally to the incombustible material on its surface. The slag or gravel has a tendency to prevent the successive layers of felt and pitch from burning should there be a fire in the theatre. In such a case, the fire softens the pitch or asphalt in the roofing, burning out the inflammable oil in them and causes the residue to swell and form a porous, incombustible coke which tends to blanket the fire. This particular type of roofing is not readily attacked by any corrosive gases, acid fumes, chimney soot, etc. The gravel or slag on this roof also acts as a protection against severe hail storms.

This type of roof is most efficient and durable when laid on comparatively flat inclines. *The roofing should not be laid on*





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*roof inclines exceeding 3 inches to the foot.* Where the incline exceeds 1 inch to the foot, the felt must be nailed. For the ordinary gravel roofing over wood, the wood is first covered with dry felt paper, then over this three, four or five layers of tarred or asphalt felt is laid, lapping each other like shingles, so that only 6 to 12 inches of each layer is exposed. After this, the crushed slag or screened gravel is embedded.

A somewhat better method is to lay one thickness of sheathing paper or dry felt, weighing not less than about 5 pounds per 100 square feet, lapping the sheets at least 2 inches. Then over the entire papered roof area, lay two plies of tarred felt, lapping each sheet 16 inches over the preceding one, and nail as often as necessary to hold them in place until the rest of the felt is laid. Then the entire surface should be coated uniformly with pitch.

After this is done, three plies of tarred felt should be laid, each sheet lapped 21 inches over the preceding one, and mopped with pitch the full 21 inches on each sheet. If any nailing is done to hold down the felt, the nails should be covered by not less than two layers of felt; then over this, a uniform coating of pitch should be applied, into which, while hot, is embedded not less than 400 pounds of gravel, or 300 pounds of slag, to each 100 square feet. The grains of the slag or gravel should be from ¼- to ¾-inch in size, dry and free from dirt.

In laying this gravel and slag roof over concrete, the same precaution should be taken as explained above for laying over wood, with the exception that two plies of tarred felt should be laid over hot pitch instead of the one thickness of sheathing paper.

It should be remembered that the greater the number of layers of tarred felt used, the greater the amount of pitch that is used; it is the pitch that gives durability to the roof.

The tarred felt used on this type of roofing should be from 14 to 16 pounds per 100 square feet for single thickness. It is very important in this type of roofing that the proper kind and amount of pitch be used for the necessary embedding of the gravel or slag. An underlayer of sheathing paper is laid next to the board sheathing principally for the purpose of preventing any pitch which might penetrate the felt from cementing the roofing to the sheathing. This sheathing paper also prevents the drying out of the roof from below through open joints of the wood.

Another type of roofing is known as the asphalt gravel, or asphalt slag; it costs a little more than the pitch gravel roofing of the same grade. The method of laying the asphalt gravel or asphalt slag roofing is quite different from that ordinarily used for the pitch gravel roofing.

For this type of roofing over wooden sheathing, first the entire roof is covered with two plies of composite roofing felt, with each ply or sheet lapped 16 inches over the preceding one, then secured with nails through tin discs about 3 feet apart. Over the entire surface of the felt an even coating of asphalt cement is mopped, and while the cement is still hot, felt is laid and nailed, each sheet lapping 16 inches over the sheet before. Finally, over the entire surface of the felt an even coating of the asphalt cement is applied, which is covered immediately with well-screened dry gravel or crushed slag free from any dirt. The use of slag is best suited for roofs having a steep incline.

When the asphalt gravel or asphalt slag roofing is to be laid over concrete, the top of the concrete should be smooth and perfectly graded to carry the water freely to the outlets or down-spout gutters. In any case proper screens should be installed over the down-spout outlets in the roof. Around these outlets, at the eaves and on all exposed edges, metal gravelstops should be installed. Then the entire surface should be mopped with a uniform coating of asphalt-cement, into which, while hot, two thicknesses of roofing felt are laid, each sheet lapping 16 inches over the sheet preceding. These sheets should be mopped back for the full width between the laps of the felt with asphalt cement. Then felt and asphalt-cement are laid as before, after which gravel or crushed slag is applied.

Where the roof incline is quite steep, nailing strips should be provided in the concrete unless the concrete is sufficiently soft to admit nails.

## ROOFS OF MARQUEES, ETC.

Another type of roof used in theatres, mostly over marquees and small area extensions, is the tin roof. Tin sheets of 14 by 20 inches are usually used with flat seams. The use of larger sized sheets is not recommended because the larger number of seams in the roof stiffens the surface and helps to prevent buckling and rattling in stormy weather. These sheets should weigh about 62 pounds per 100 square feet; heavier sheets should not be used as the seams have a tendency to contract and expand more than they do when plates are lighter. The lighter weight plates are also ideal for use in down spouts, valleys and gutters and flashings as they are less liable to be accidentally dented or finished.

It should be remembered that the *thickness* of the tin plate does not add to the durability; this depends entirely upon the tin *coating.*

All seams should be made with great care. "Standing-seams" are used only when the roof incline is quite steep; these seams usually are not soldered, but simply locked together with the cleats folded in about 1 foot apart. The use of acid in soldering the seams of a tin roof should be avoided as acid coming in contact with the bare iron on the cut edges and corners, where the sheets are folded and seamed together, causes undue rusting. One coat of paint should be applied promptly; a second coat should follow in about two weeks.

It is a good idea to lay one or more sheets of felt or waterproofed paper under the tin to serve as a cushion and also to help deaden the noise caused by rain striking the tin.

It should be remembered that the durability of tin roofing, and especially of tin gutters, valleys and flashings, is greatly increased by painting the tin on the back before it is laid on the roof. A good grade of paint for use on tin roofs can be made by mixing 10 pounds of Venetian red, 1 pound of true red lead, and 1 gallon of pure linseed oil. *Graphite and tar paints should be avoided on tin roofs.* A tin roof of good material, properly laid, and then kept properly painted as well as carefully mainttained, will last as long as the theatre structure itself.


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# PRODUCT DIGEST

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## The House on 92nd Street

***20th Century-Fox*—FBI in Action**

The foreword to this interesting and exciting melodrama dealing with the development of the atomic bomb explains its story is factual, but could not be made public for security reasons until the first of these devastating instruments of destruction had been unleashed. Hiroshima took care of that.

Employing much of the technique which characterizes the March of Time, Louis de Rochemont, former producer of that subject, has combined silent film, actual film, narrative track and acted film against authentic New York backgrounds to vitalize this tribute to FBI efficiency in the days immediately preceding the war. Nazi espionage apparently even then was focalizing its resources on the secret of "Process 97"—the atomic bomb. It is a case of counter espionage as well and how William Eythe presumably enters the German service to embark upon dangerous doings on behalf of his real allegiance—America.

FBI methods, trained and skilful, fit logically into the fabric. They are fascinating and gripping —how fingerprints are traced, solvents employed to bring out secret codes in apparently harmless letters, motion picture records of suspects made through X-ray glass and other scientifically established methods of closing the net on individuals under suspicion. The Nazi agents are not fools, either. They are portrayed as ruthless, well-trained and competent. But in the end, superior brainpower and unflagging persistence win out. "Process 97" is saved and the spy ring smashed once America formally enters the war.

"The House on 92nd Street" makes sense. It has about it an air of the factual. It is never overplayed and is managed with full believability from one end to the other. Henry Hathaway, in his taut direction, never swerves from the documentary and realistic format and has kept his cast acting within boundaries which enhance this impression. Eythe—No. 10 in the HERALD's Stars of Tomorrow poll for 1945—is first-rate. So, too, are Lloyd Nolan as the FBI inspector, Signe Hasso as the head of the German ring, and Gene Lockhart, Leo G. Carroll and Lydia St. Clair as her principal villains. Charles G. Booth's story fared well in script at his hands, plus those of Barre Lyndon and John Monks, Jr.

This attraction is right off the newspaper headlines, moreover. It is timely and very current, suggesting nice going ahead for theatres enjoying a fast playoff. Theatres further down the line, however, also have a genuine piece of merchandising heading their way, for "The House on 92nd Street" is one exactly on the button. Exploitation possibilities are exceptional in this case. It has been weeks since the atomic bombs were dropped on Japan, but the newspapers are staying on the story and hitherto undisclosed angles of the development.

*Seen in home office projection room. Reviewer's Rating: Good.*—RED KANN.

Release date, October. Running time, 88 min. PCA No. 10939. General audience classification.
Bill Dietrich ..... William Eythe
George A. Briggs ..... Lloyd Nolan
Elsa Gebhardt ..... Signe Hasso
Leo G. Carroll, Gene Lockhart, Lydia St. Clair, William Post, Jr., Harry Bellaver, Charles Wagenheim.

## Love, Honor and Goobye

***Republic*—Marital Maze**

Romance and a bit of fun, also songs and dramatic complications are blended nicely in associate producer Harry Grey's large-scale production for Republic. With a banner cast starring Virginia Bruce and Edward Ashley, and featuring Victor McLaglen, Nils Astor, Helen Broderick and adorable little Jacqueline Moore, the film trips a light fantastic from beginning to end.

When, in the story, Miss Bruce decides to leave her husband, Ashley, to pursue a stage career, he, stricken, decides to escape into drink. From this point on, events take on a tangled, half-quixotic pattern. When Ashley wakes up the morning after, he discovers a whole new brood in his house, which includes Miss Moore, her guardian McLaglen, and Veda Ann Borg.

Surmising infidelity from the strange goings-on, Miss Bruce decides to collect evidence for a divorce and goes about it by putting on a wig and French accent and getting hired in the confused household as the child's nursemaid. The situations arising from the disguise form the basis for most of the comedy.

When misunderstandings are finally resolved, the ending sees Miss Moore the adopted child of the happy couple with Mr. McLaglen a proud and beaming butler.

Performances are generally good all around, but it is Miss Moore who endears herself to the audience in every scene. With the film running close to an hour and a half, some of the sequences tend to be prolonged. Direction by Albert S. Rogell often gives events a charming touch of sophistication.

*Previewed at the home office. Reviewer's Rating: Good.*—MANDEL HERBSTMAN.

Release date, September 15, 1945. Running time, 87 min. PCA No. 10981. Adult audience classification.
Roberta Baxter ..... Virginia Bruce
William Baxter ..... Edward Ashley
Victor McLaglen, Nils Astor, Helen Broderick, Veda Ann Borg, Jacqueline Moore, Robert Greig, Victoria Horne, Ralph Dunn, Therese Lyon.

## River Gang

***Universal*—Melodrama with Music**

John Qualen, a kindly old uncle who loves to recite touching fairy tales to Gloria Jean, turns out to be the deadly criminal, forming the surprising climax of this neatly-contrived Universal melodrama. With engrossing story material, earnest performances and diverting musical interludes, the production maintains interest throughout.

When a peglegged man, looking like a pirate character out of a Robert Louis Stevenson story, leaves a violin in the pawn shop of Gloria and her uncle, the neighborhood gang refuses to take seriously Gloria's fears arising from the incident. The newspapers the following day, however, produce a change of mind inasmuch as they report the slaying of a noted violinist and the theft of his priceless Stradivarius.

Taking time out of their jive-playing pastime, the kids go on a sleuthing mission, capture the pirate-like character, only to have him murdered in their grasp by an undetected man. The usual suspicions and hunt for clues keeps the story moving till the dramatic ending.

Miss Jean competently handles her leading role, receiving adequate support. With ominously falling shadows, melodramatic effect is heightened considerably by Charles David, who produced and directed. Lester Charteris' screenplay was from a story by Mr. David and Hugh Gray.

*Seen at the home office projection room. Reviewer's Rating: Fair.*—MANDEL HERBSTMAN.

Release date, September 21, 1945. Running time, 64 minutes. PCA No. 10547. General audience classification.
Wendy ..... Gloria Jean
Uncle Bill ..... John Qualen
Bill Goodwin, Keefe Brasselle, Sheldon Leonard, Gus Schilling, Vince Barnett, Bob Homans, Jack Grimes, Mendy Koenig, Rocco Lanzo, Douglas Croft.

## The Fall of Berlin

***Artkino*—Documentary**

Main interest in this feature length Russian documentary lies in its historical significance. Filmed by 32 cameramen of the First Bylorussian Army and nine cameramen of the First Ukrainian Army, the picture details, by the use of live action and animated maps, the Russians' advance from Stalingrad to the center of Berlin.

Although of uneven quality, the picture is valuable for the many scenes it includes of the fighting inside Berlin. The buildup to the Berlin episode, however, has not been as clearly edited as it might have been, and the English commentary and narration by William S. Gailmor is at times inadequate.

There are a number of telling episodes in the picture, one of the most effective of which shows a German officer acting out, for information of Russian officers, just how Hitler felt three days before the surrender. The film was prepared with the assistance of the staff of the Political Department of the First Ukrainian Army, and it includes captured German documentary records.

*Seen at the Preview theatre, New York. Reviewer's Rating: Good.*

Releasee date, not set. Running time, 70 minutes. Adult audience classification.

## The Barge-Keeper's Daughter

***Famous International Films*—French Satire**

Satire in the French manner is directed at both the old royalty and the newly rich in the comedy, "The Barge-Keeper's Daughter," originally titled "Education du Prince." This film, produced in France and in the French language, tells the story of a prince who is to be made king of a mythical kingdom through the assistance of a fabulously wealthy oil man. The possibilities of the film in the American market are limited by the foreign language, but there are English titles by Herman Weinberg. It will be found chiefly suitable for art theatres whose patrons accept foreign language pictures and the manner in which they are produced.

Louis Jouvet, as Cercleux, instructs the newly

rich oil man in manners and trains the prince for the task of being king. The young man believes in democratic rule and is in love with a barge-keeper's daughter, Marianne. They met as students in Paris, whereupon the prince does not want to leave to rule his kingdom. Cercleux solves the problem by making Marianne a princess. The prince's mother, played by Elvire Popesco, divides her attentions between Cercleux and the oil man.

In the screenplay by Carlo Rim and H. G. Clouzot stress is laid on satire. A capable cast presents characters which on American standards are overdrawn. Alerme as Chautard, the oil man, is delightful and effective in his comedy characterization. Alexander Esway directed.

*Seen at the 55th Street Playhouse, New York, where a matinee audience was mildly amused. Reviewer's Rating: Fair.*—M. R. Y.

Release date, September 4, 1945. Running time, 70 min. Adult audience classification.

Cercleux .....Louis Jouvet
Sofia .....Elvira Popesco
Alerme, Robert Lynen, Charpin, Josette Day.

## Girl No. 217

***Artkino*—Nazi War Crimes**

It is quite understandable that practically all the films to come out of that country during the war years have treated some aspect of its struggle against the Nazis. In the production currently making its appearance here, a stern indictment is made not only of the German militarists, but also of the average, everyday citizen, from grocer and clerk to housewife.

Related restrospectively in powerful terms, the story unfolds of Tanya, a Russian girl, who is shipped to a German slave market, thereafter to become identified as No. 217. Bought by a grocer and his wife, like so much stock, they heap upon her cruelties and indignities, all the while remaining uncomprehending of her crushed reaction to their evil.

The drama moves with intensity, from scenes of the girl's confinement in a torture prison, to the death clubbing of her brother slave, a noted Russian scientist, and a well-acted sequence of two German soldiers, home from the front, pathologically taunting their victims to make a holiday for themselves.

Directed by Mikhail Romm, all performances are forceful and effective, with Elena Kuzmina's portrayal of Tanya and Vladimir Vladislavsky as the grocer especially noteworthy. English subtitles are adequate.

*Seen at the Stanley theatre, New York, where the regular Russian film patrons expressed their reaction with prolonged applause. Reviewer's Rating: Good.*—MANDEL HERBSTMAN.

Release date, September 1, 1945. Running time, 94 minutes. General audience classification.

Tanya .....Elena Kuzmina
Grocer .....Vladimir Vladislavsky
Anastasia Lisianskaya, Vassili Zaichkov, Gregory Mikhailov, Tania Barisheva, Ludmilla Sukharevskaya, Peter Sukhanov, Vassili Balashov, Gregory Greif.

## The True Glory

***OWI-WAC-Columbia*—History Marches**

Footage available: 6,500,000 feet. Footage used: 7,560. Running time: 84 mnutes.

With jet-propulsion speed, the story of the campaign in Western Europe has been telescoped into a magnificent documentary of determined purpose, unflinching courage and horrific destruction. To many, "The True Glory" will epitomize the long struggle and, consequently, will emerge as the definitive film of the war.

It is breathtaking in its magnitude, staggering in its scope. It is also impossible for a civilian to grasp the fullest measure of its impact. Millions of men and women at the sources of production, the marshalling of final preparations throughout Britain's length and breadth, D-Day and the progressive, as well as the retrogressive, steps which dotted the checkered course of victory—all this and more are on the screen in equations of the living and the dead.

This film with its introduction and its occasionally interspersed word of General Eisenhower is no pretty picture. Its seascapes are rough and tumbling, its night scenes rent the air with high explosive, its dawns are merely preludes to new, or renewed, attack. For this was the big show and that big show was hard, cruel and unrelenting. Now it's there on the screen for those who have read about it to see. It is well worth the seeing and it is well worth the remembering.

The product of a gigantic job of editing and writing, "The True Glory" bears the imprint of what is described as the Joint Anglo-American Film Planning Committee. Its directors, so called, are Capt. Garson Kanin for the United States and Carol Reed for Britain. Its writers were S/Sgt. Guy Trosper, Pvt. Harry Brown and Sgt. Saul Levitt of the U. S. Army; Lt. Col. Eric Maschwitz, Pvt. Peter Ustinov and Capt. Frank Harvey for the British forces with an assist from Flight Lieut. Arthur Macrae of the RAF.

Its footage, drawn from the bulk activities of 1,400 cameramen, of whom 32 gave their lives, was recorded by the combined effort of 10 American and British photographic units variously attached to Army, Navy and Air Force commands. Probably no one can say with complete accuracy where precise credits may be fixed, since this is an operational job attributed generally and perhaps not too specifically to the joint planning committee representing the English-speaking allies.

However, it was to Kanin and Reed that the compilation fell; thus, they were the editors rather than the directors. But however they may be described, there can be no dispute over the calibre of their professional performance. Their editing is tight, dramatic and impressive. Pictorially, their over-all results beggar any single word or single lines of description. All of the footage they employ, of course, is not new. But it makes no essential difference, for what they have done is to highlight in staccato those clips which moved forward the fabric of the campaign from preparation behind the lines to performance on the lines.

In this, they were aided by an intelligent and effective historical commentary written mainly by Gerald Kersh, British novelist, and delivered in kind by Robert Harris. They were aided, too, by the device of having men and women of the ranks round out the total pattern with their experiences and reactions. These experiences and these reactions admittedly do not always square with the military accuracies of the campaign and its strategies, but their words humanize the account and bring it close to the level of the general audience for which "The True Glory" is designed. These unknowns, therefore, give voice to the eye and they do it with immeasurable success. In the background and frequently soaring into the foreground of spouting guns and roaring planes is William Alwyn's musical score performed with distinction by the London Symphony Orchestra under the direction of Muir Matheson.

There is, however, one criticism. From the viewpoint of history, it is unquestionably minor. From the viewpoint of audiences, it may prove major. To the layman, battles rarely prove decisive and are more apt than otherwise to prove confusing. This confusion characterizes "The True Glory" as it has so many earlier documentaries. Perhaps it is because the impact is too staggering to grasp. But however the reason may best be described, this stirring and impressive film would fare better in less footage. Sixty minutes or fractionally beyond are enough in which to see a world torn asunder.

Columbia is releasing for OWI and WAC.

RED KANN

*(Reprinted from last week's* HERALD*)*

## Shady Lady

***Universal*—Musical Comedy**

Charles Coburn, as a jovial professional card sharp, gives a characteristic performance in Universal's musical comedy, "Shady Lady." Lyrical ballads rendered by Ginny Simms are pleasing sequences woven through the film. Among the musical highlights are Miss Simms' renditions of "In Love with Love," "Xango" and "Cuddle Up a Little Closer." In addition to the songs, which were well staged, there are interesting dance numbers created by Lester Horton. There is a well balanced proportion of music and comedy.

The story is centered about Charles Coburn as "Colonel" Appleby and his niece, played by Ginny Simms. The "Colonel" tries to go straight with the assistance of his niece, who sings at a Chicago night club. On their way to Chicago they meet the deputy state's attorney in charge of gambling and rackets, played by Robert Paige. The owner of the night club where Miss Simms sings is Marty, played by Alan Curtis, a smooth and ruthless racketeer. The state's attorney attempts to arrest the night club owner, who blackmails him. Eventually Marty is brought to justice.

Miss Simms and Paige fall in love after quarrels and misunderstanding. A more mature romance is presented by Coburn and Kathleen Howard, who portrays Paige's wealthy aunt. The aunt buys the night club for the "Colonel" to operate.

Coburn's amusing characterization supplies many of the comedy incidents. Performances of the top players are good and the supporting cast lends valuable assistance. Martha O'Driscoll, as the sister of the state's attorney, gives a good dramatic performance which is worthy of note.

Curt Siodmak, Gerald Geraghty and M. M. Musselman wrote the original screenplay. George Waggner produced and directed. Joe Gershenson was the executive producer.

*Seen at the home office projection room. Reviewer's Rating: Good.*—M. R. Y.

Release date, September 6, 1945. Running time, 93 min. PCA No. 11128. General audience classification.

"Colonel" Appleby .....Charles Coburn
Bob Wendell .....Robert Paige
Lee .....Ginny Simms
Alan Curtis, Martha O'Driscoll, Kathleen Howard, James Burke, John Gallaudet, Joe Frisco, Thomas Jackson, Billy Wayne, William Hall, Bill Hunt, Erno Verebes, George Lynn, Bert Moorhouse, Stuart Holmes, Billy Green, Emmitt Smith, Chuck Hamilton.

*(Reprinted from last week's* HERALD*)*

# TABLOID REVIEWS

## Love Letters

***Paramount*—Psychological Drama**

Hal Wallis' latest production gets off to a quiet start, then increases in pace and tension to reach a highly emotional climax. The unusual story is revealed slowly, allowing audience curiosity plenty of time to develop and increase to fever-pitch. The restrained performances of Jennifer Jones and Joseph Cotten contribute in large part to the effectiveness of this device.

Cotten, a British Army officer, undertakes, on behalf of his buddy, to write love letters to a girl he has never seen. He falls in love with the girl, but learns that she has married his friend. A year later Cotten discovers that his friend has been murdered and that the girl to whom he wrote the letters is suffering a mental breakdown because of the murder.

Cotten, therefore, is confronted with a difficult problem. If he marries the girl, as his heart prompts him to do, she may later recover her memory and, learning that he wrote the letters which led to her first husband's death and her own suffering, turn against him. The resolution of the problem makes for an absorbing climax.

*Reviewer's Rating: Good.*

Singleton .....Jennifer Jones
Alan Quinton .....Joseph Cotten
Dilly Carson .....Ann Richards
Anita Louise, Cecil Kellaway, Byron Barr, Robert Scully, Gladys Cooper, Reginald Denny, Ernest Cossart.

*Complete review published August 25, 1945, page 2609.*

## Paris—Underground

***United Artists - Constance Bennett*—How It Was Done**

Etta Shiber's best-seller in which the writer related her experiences in aiding Allied aviators shot down over France has undergone a few changes and a lengthening of period, but it is essentially the same story dealing with the important phases of the Nazi occupation in France.

The picture opens with the Germans approaching Paris and with the principal characters, an American woman and an English woman, unable to escape. They are treated thereafter as neutrals and utilize the limited liberty as a cover for operations in which they smuggle some 259 Allied fliers out of France.

*Reviewer's Rating: Good.*

Kitty De Mornay .....Constance Bennett
Emmy .....Gracie Fields
George Rigaud, Kurt Kreuger, Charles Andrew, Leslie Vincent, Eily Malyou, Gregory Gaye, Richard Ryen, Vladimir Sokoloff, Roland Varno, Andrew McLaglen.

*Complete review published August 25, 1945, page 2610.*

# RELEASE CHART
## *By Companies*

***For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2648. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.***

### COLUMBIA

[ 1945-46 ]

| Prod. No. | Title | Release Date |
|---|---|---|
| .... | Girl of the Limberlost | Oct. 11,'45 |
| .... | Blazing the Western Trail | Oct. 18,'45 |
| .... | Woman in Red | Oct. 25,'45 |
| .... | Voice of the Whistler | Oct. 30,'45 |
| .... | Pardon My Past | Nov. 1,'45 |
| .. | Prison Ship | Nov. 15,'45 |
| .. | Snafu | Nov. 22,'45 |
| ... | Hit the Hay | Nov. 29,'45 |
| ... | Bandit of Sherwood Forest | Not Set |
| ... | Crime Doctor's Warning | Not Set |
| ... | Galloping Thunder | Not Set |
| ... | Gilda | Not Set |
| .... | Gunning for Vengeance | Not Set |
| ... | Hail the Chief | Not Set |
| .... | Lawless Empire | Not Set |
| ... | Life with Blondie | Not Set |
| ... | Outlaws of the Rockies | Not Set |
| .... | Phantom of the Desert | Not Set |
| .... | Prairie Raiders | Not Set |
| .... | Renegades | Not Set |
| .... | Roaring Rangers | Not Set |
| .... | Song of Broadway | Not Set |
| .... | Tars and Spars | Not Set |
| .... | Texas Panhandle | Not Set |

### MGM

[ 1945-46 ]

SPECIAL

| | | |
|---|---|---|
| .... | Weekend at the Waldorf | Oct.,'45 |

BLOCK 13

| | | |
|---|---|---|
| .... | Our Vines Have Tender Grapes | Sep.,'45 |
| .... | The Hidden Eye | Sep.,'45 |
| .... | Abbott and Costello in Hollywood | Oct.,'45 |
| .... | Her Highness and the Bellboy | Oct.,'45 |
| .... | Dangerous Partners | Oct.,'45 |

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| | | |
|---|---|---|
| .... | Adventure | Not Set |
| .... | All the Things You Are | Not Set |
| .... | Bad Bascomb | Not Set |
| .... | Boys' Ranch | Not Set |
| .... | Easy to Wed | Not Set |
| .... | The Great Morgan | Not Set |
| .... | The Green Years | Not Set |
| .... | The Harvey Girls | Not Set |
| .... | Green Years | Not Set |
| .... | Hoodlum Saint | Not Set |
| .... | Hold High the Torch | Not Set |
| .... | Holiday in Mexico | Not Set |
| .... | Postman Always Rings Twice | Not Set |
| .... | Sailor Takes A Wife | Not Set |
| .... | She Went to the Races | Not Set |
| .... | They Were Expendable | Not Set |
| .... | Two Sisters From Boston | Not Set |
| .... | Up Goes Maisie | Not Set |
| .... | What Next, Corporal Hargrove | Not Set |
| .... | The Yearling | Not Set |
| .... | Yearling | Not Set |
| .... | Yolanda and the Thief | Not Set |
| .... | Ziegfeld Follies | Not Set |

### MONOGRAM

[ 1945-46 ]

| | | |
|---|---|---|
| ... | Sunbonnet Sue | Oct. 6,'45 |
| .... | Sensation Hunter | Oct. 13,'45 |
| .... | Strange Mr. Gregory | Oct. 20,'45 |
| .... | Frontier Feud | Oct. 27,'45 |
| .... | Suspense | Nov. 3,'45 |
| .... | Allotment Wives, Inc. | Dec. 1,'45 |
| .... | Border Bandits | Jan. 26,'46 |
| .... | Black Market Babies | Not Set |
| .... | Charlie Chan in Mexico | Not Set |
| .... | Cherokee Trail | Not Set |
| .... | Swing Parade | Not Set |

### PARAMOUNT

[ 1945-46 ]

BLOCK 1

| | | |
|---|---|---|
| 4501 | Duffy's Tavern | Sep. 28,'45 |
| 4502 | Love Letters | Oct. 26,'45 |
| 4503 | The Lost Weekend | Nov. 16,'45 |
| 4504 | Follow That Woman | Dec. 14,'45 |

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BLOCK 2

| | | |
|---|---|---|
| 11398 | Hold That Blonde | Nov. 23,'45 |
| 11050 | Stork Club | Dec. 28,'45 |
| .... | People Are Funny | Jan. 11,'46 |
| 1391 | Kitty | Jan. 25,'46 |

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| | | |
|---|---|---|
| .... | Blue Dahlia | Not Set |
| .... | Blue Skies | Not Set |
| .... | The Bride Wore Boots | Not Set |
| .... | Calcutta | Not Set |
| .... | Cross My Heart | Not Set |
| .... | Hot Cargo | Not Set |
| .... | Masquerade in Mexico | Not Set |
| .... | Miss Susie Slagle's | Not Set |
| .... | Our Hearts Were Growing Up | Not Set |
| .... | Road to Utopia | Not Set |
| .... | The Trouble With Women | Not Set |
| .... | They Made Me a Killer | Not Set |
| .... | To Each His Own | Not Set |
| .... | Two Years Before the Mast | Not Set |
| .... | The Virginian | Not Set |
| .... | The Well-Groomed Bride | Not Set |

### PRC PICTURES

[ 1945-46 ]

| | | |
|---|---|---|
| .... | Frontier Fugitives | Sep. 1,'45 |
| .... | Arson Squad | Sep. 11,'45 |
| .... | Dangerous Intruder | Sep. 21,'45 |
| .... | Apology for Murder | Sep. 27,'45 |
| ... | Border Badman | Oct. 10,'45 |
| .... | Shadow of Terror | Oct. 14,'45 |
| .... | Flaming Bullets | Oct. 15,'45 |
| .... | Fighting Bill Carson | Oct. 31,'45 |
| ..... | Bombshell from Brazil | Not Set |
| .... | Buster Crabbe No. 1 | Not Set |
| .... | Club Havana | Not Set |
| .... | Danny Boy | Not Set |
| .... | Detour | Not Set |
| .... | Devil Bat's Daughter | Not Set |
| .... | Enchanted Forest | Not Set |
| .... | Flaming Jungle | Not Set |
| .... | The Flying Serpent | Not Set |
| .... | Grand Central | Not Set |
| .... | Heritage | Not Set |
| .... | How Do You Do? | Not Set |
| .... | I Ring Doorbells | Not Set |
| .... | I'm From Missouri | Not Set |
| .... | Ladies of the Chorus | Not Set |
| .... | The Lost Continent | Not Set |
| .... | The Mummy's Daughter | Not Set |
| .... | Music Hall Varieties of 1946 | Not Set |
| .... | Once and For All | Not Set |
| .... | Quebec | Not Set |
| .... | Queen of Diamonds | Not Set |
| .... | Romance of the West | Not Set |
| .... | Song of Old Wyoming | Not Set |
| .... | Sorority Girls | Not Set |
| .... | Strangler of the Swamp | Not Set |
| .... | Valley of Lonely Women | Not Set |
| .... | The Vanishing Gangster | Not Set |
| .... | White Pongo | Not Set |
| .... | Why Girls Leave Home | Not Set |
| .... | Wife of Monte Cristo | Not Set |

### RKO

[ 1945-46 ]

BLOCK 1

| | | |
|---|---|---|
| 601 | Mama Loves Papa | |
| 602 | George White's Scandals | |
| 603 | Falcon in San Francisco | |
| 604 | Johnny Angel | |
| 605 | Radio Stars on Parade | |

SPECIAL

| | | |
|---|---|---|
| 681 | Along Came Jones | |

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| | | |
|---|---|---|
| .... | All Brides Are Beautiful | Not Set |
| .... | All Men Are Liars | Not Set |
| .... | Badman's Territory | Not Set |
| .... | Bamboo Blonde | Not Set |
| .... | Bells of St. Mary's | Not Set |
| .... | The Bishop's Wife | Not Set |
| .... | The Calico Kid | Not Set |
| .... | Cornered | Not Set |
| .... | Deadline at Dawn | Not Set |
| .... | Desirable Woman | Not Set |
| .... | Dick Tracy | Not Set |
| .... | Ding Dong Williams | Not Set |
| .... | Earth and High Heaven | Not Set |
| .... | Falcon's Alibi | Not Set |
| .... | First Yank Into Tokyo | Not Set |
| .... | Galveston | Not Set |
| .... | A Game of Death | Not Set |
| .... | The Great Answer | Not Set |
| .... | Heartbeat | Not Set |
| .... | Hotel Reserve | Not Set |
| .... | If This Be Known | Not Set |
| .... | Isle of the Dead | Not Set |
| .... | The Kid from Brooklyn | Not Set |
| .... | Lady Luck | Not Set |
| .... | Make Mine Music | Not Set |
| .... | Man Alive | Not Set |
| .... | Master Minds | Not Set |
| .... | Notorious | Not Set |
| .... | Riverboat Rhythm | Not Set |
| .... | The Robe | Not Set |
| .... | Sing Your Way Home | Not Set |
| .... | Sister Kenny | Not Set |
| .... | Some Must Watch | Not Set |
| .... | The Spanish Main | Not Set |
| .... | Strange Adventures of Sinbad | Not Set |
| .... | A Tale of Bedlam | Not Set |
| .... | Tarzan and the Leopard Man | Not Set |
| .... | Thanks, God, I'll Take It from Here | Not Set |
| .... | They Dream of Home | Not Set |
| .... | Tomorrow Is Forever | Not Set |
| .... | Up Front with Mauldin | Not Set |
| .... | A Very Remarkable Fellow | Not Set |
| .... | Wanderer of the Wasteland | Not Set |
| .... | Who Is My Love? | Not Set |

### REPUBLIC

[ 1945-46 ]

| | | |
|---|---|---|
| 561 | Phantom of the Plains | Sep. 1,'45 |
| 551 | Bandits of the Badlands | Sep. 14,'45 |
| 562 | Marshal of Laredo | Oct. 7,'45 |
| .... | Affairs of Geraldine | Not Set |
| .... | Alias Billy the Kid | Not Set |
| .... | Along the Navajo Trail | Not Set |
| .... | An Angel Comes to Brooklyn | Not Set |
| .... | Beyond the Great Divide | Not Set |
| .... | California Fiesta | Not Set |
| .... | California Gold Rush | Not Set |
| .... | Calendar Girl | Not Set |
| .... | Captain Tugboat Annie | Not Set |
| .... | Cat Man of Paris | Not Set |
| .... | Cherokee Flash | Not Set |
| .... | Colorado Pioneers | Not Set |
| .... | Concerto | Not Set |
| .... | Conquest of Cheyenne | Not Set |
| .... | Crime of the Century | Not Set |
| .... | Dakota | Not Set |
| .... | Days of Buffalo Bill | Not Set |
| .... | Don't Fence Me In | Not Set |
| .... | Down Tahiti Way | Not Set |
| .... | Earl Carroll's Sketchbook | Not Set |
| .... | El Paso Kid | Not Set |
| .... | A Fabulous Texan | Not Set |
| .... | Gay Blades | Not Set |
| .... | The Gentlemen from Missouri | Not Set |
| .... | The Ghost Goes Wild | Not Set |
| .... | Girls of the Big House | Not Set |
| .... | Grand Canyon Serenade | Not Set |
| .... | A Guy Could Change | Not Set |
| .... | Heart of Old Mexico | Not Set |
| .... | Hit Parade of 1946 | Not Set |
| .... | The Inner Circle | Not Set |
| .... | In Old Sacramento | Not Set |
| .... | Lightnin' Strikes Twice | Not Set |
| .... | Melody and Mystery | Not Set |
| .... | Murder in the Music Hall | Not Set |
| .... | My Pal, Trigger | Not Set |
| .... | Mysterious Mr. Valentine | Not Set |
| .... | Night Train to Memphis | Not Set |
| .... | One Exciting Week | Not Set |
| .... | Passkey to Danger | Not Set |
| .... | Plainsman and the Lady | Not Set |
| .... | Red River Renegades | Not Set |
| .... | Rio de Janeiro | Not Set |
| .... | Rio Grande Raiders | Not Set |
| .... | Rose of Juarez | Not Set |
| .... | Rough Riders of Cheyenne | Not Set |
| .... | Scotland Yard Investigator | Not Set |
| .... | Sheriff of Redwood Valley | Not Set |
| .... | Shine on Texas Moon | Not Set |
| .... | Song of the Golden West | Not Set |
| .... | Song of Mexico | Not Set |
| .... | Strange Impersonation | Not Set |
| .... | Sun Valley Cyclone | Not Set |
| .... | That Brennan Girl | Not Set |
| .... | That Man Malone | Not Set |
| .... | That Man of Mine | Not Set |
| .... | Traffic In Crime | Not Set |
| .... | Trail Winds | Not Set |
| .... | The Twisted Circle | Not Set |
| .... | Undercover Woman | Not Set |
| .... | Valley of the Zombies | Not Set |
| .... | Wagon Wheels Westward | Not Set |
| .... | Woman Who Came Back | Not Set |

### 20TH-FOX

[ 1945-46 ]

| | | |
|---|---|---|
| 602 | Wilson | Aug.,'45 |

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| | | |
|---|---|---|
| 601 | A Bell for Adano | Aug.,'45 |
| 603 | Junior Miss | Aug.,'45 |
| 606 | The Way Ahead | Aug.,'45 |
| 604 | Captain Eddie | Sep.,'45 |
| 605 | Caribbean Mystery | Sep.,'45 |
| 607 | State Fair | Oct.,'45 |
| 608 | The House on 92nd Street | Oct.,'45 |
| .... | Colonel Effingham's Raid | Nov.,'45 |
| .... | Dolly Sisters | Nov.,'45 |
| .... | American Guerilla | Not Set |
| .... | And Then There Were None | Not Set |
| .... | Centennial Summer | Not Set |
| .... | Claudia and David | Not Set |
| .... | Chicken Every Sunday | Not Set |
| .... | Cluny Brown | Not Set |
| .... | Bon Voyage | Not Set |
| .... | Doll Face | Not Set |
| .... | Dragonwyck | Not Set |
| .... | The Dark Corner | Not Set |
| .... | Enchanted Voyage | Not Set |
| .... | Fallen Angel | Not Set |
| .... | Kitten on the Keys | Not Set |
| .... | Leave Her To Heaven | Not Set |
| .... | San Demetrio | Not Set |
| .... | Sentimental Journey | Not Set |
| .... | Shock | Not Set |
| .... | Smoky | Not Set |
| .... | The Spider | Not Set |
| .... | Walk In the Sun | Not Set |

### UNITED ARTISTS

[ 1945-46 ]

| | | |
|---|---|---|
| .... | Paris-Underground | Sep. 14,'45 |
| .... | Spellbound | Sep. 28,'45 |
| .... | Abilene | Not Set |
| .... | Blithe Spirit | Not Set |
| .... | Caesar & Cleopatra | Not Set |
| .... | Diary of a Chambermaid | Not Set |
| .... | Duel In the Sun | Not Set |
| .... | Getting Gertie's Garter | Not Set |
| .... | Henry V | Not Set |
| .... | This Happy Breed | Not Set |
| .... | Tom Breneman's Breakfast in Hollywood | Not Set |
| .... | 2,000 Women | Not Set |
| .... | Whistle Stop | Not Set |
| .... | Young Widow | Not Set |

### UNIVERSAL

[ 1945-46 ]

| | | |
|---|---|---|
| 501 | Shady Lady | Sep. 7,'45 |
| 502 | Men In Her Diary | Sep. 14,'45 |
| 503 | River Gang | Sep. 21,'45 |
| 504 | That Night With You | Sep. 28,'45 |
| 1101 | Bad Men of the Border | Sep. 28,'45 |
| 505 | Strange Confession | Oct. 5,'45 |
| 506 | Senorita from West | Oct. 12,'45 |
| 507 | Night in Paradise | Oct. 19,'45 |
| 1102 | Code of the Lawless | Oct. 19,'45 |
| 508 | The Fugitive | Oct. 26,'45 |
| .... | As It Was Before | Not Set |
| .... | Bad Sister | Not Set |
| .... | Because of Him | Not Set |
| .... | Boy Wonder | Not Set |
| .... | Brute Man | Not Set |
| .... | Buck Privates Come Home | Not Set |
| .... | Canyon Passage | Not Set |
| .... | The Crimson Canary | Not Set |
| .... | Daltons Ride Again | Not Set |
| .... | Down By the Border | Not Set |
| .... | Flame of the Klondike | Not Set |
| .... | Frontier Gal | Not Set |
| .... | Genius in the Family | Not Set |
| .... | Girl on the Spot | Not Set |
| .... | Gun Town | Not Set |
| .... | Heat Wave | Not Set |
| .... | Hero Wanted | Not Set |
| .... | House of Dracula | Not Set |
| .... | Johnnie Anselmo | Not Set |
| .... | Letters of an Unknown Woman | Not Set |
| .... | Outlaws of Twin Forks | Not Set |
| .... | Pillow of Death | Not Set |
| .... | Prelude to Murder | Not Set |
| .... | Scarlet Street | Not Set |
| .... | Tangier | Not Set |
| .... | Terror by Night | Not Set |
| .... | That's My Baby | Not Set |
| .... | Time Out of Mind | Not Set |
| .... | White Tie and Tails | Not Set |

### WARNER BROTHERS

[ 1945-46 ]

| | | |
|---|---|---|
| 501 | Pride of the Marines | Sep. 1,'45 |
| 502 | Rhapsody in Blue | Sep. 22,'45 |
| 503 | It All Came True (R.) | Oct. 6,'45 |
| 504 | Born for Trouble (R.) | Oct. 6,'45 |
| .... | Mildred Pierce | Oct. 20,'45 |
| .... | San Antonio | Oct. 27,'45 |
| .... | Devotion | Nov. 24,'45 |
| .... | Danger Signal | Dec. 15,'45 |
| .... | Time, Place and Girl | Dec. 29,'45 |
| .... | Saratoga Trunk | Jan. 26,'46 |
| .... | Shadow of a Woman | Feb. 9,'46 |
| .... | Cinderella Jones | Feb. 23,'46 |
| .... | The Big Sleep | Not Set |
| .... | Confidential Agent | Not Set |
| .... | Her Kind of Man | Not Set |
| .... | Janie Gets Married | Not Set |
| .... | The Man I Love | Not Set |
| .... | My Reputation | Not Set |
| .... | Never Say Goodbye | Not Set |
| .... | Night and Day | Not Set |
| .... | Nobody Lives Forever | Not Set |
| .... | Of Human Bondage | Not Set |
| .... | One More Tomorrow | Not Set |
| .... | Stolen Life | Not Set |
| .... | Three Strangers | Not Set |
| .... | Too Young to Know | Not Set |
| .... | The Two Mrs. Carrolls | Not Set |
| .... | Verdict | Not Set |

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

(•) before the title indicates 1944-45 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2630 and 2631, issue of September 1, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2647, issue of Sept. 15, 1945.

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABBOTT and Costello in Hollywood | MGM | Bl. 13 | Bud Abbott-Lou Costello | Oct.,'45 | 84m | Aug. 25,'45 | 2631 | .... | .... |
| Abilene | UA | .... | Randolph Scott-Ann Dvorak | Not Set | .... | ..... | .... | 2628 | .... |
| Adventure (formerly The Big Shore Leave) | MGM | .... | Ted Donald-Conrad Nagel<br>Clark Gable-Greer Garson | Sept. 6,'45<br>Not Set | .... | ..... | .... | 2467 | .... |
| •Adventures of Rusty (formerly Rusty) | Col. | .... | | | .... | ..... | .... | 2628 | .... |
| •Affairs of Susan, The | Par. | 4421 | Joan Fontaine-George Brent | May 25,'45 | 113m | Mar. 31,'45 | 2381 | 2242 | 2523 |
| •Agitator, The (British) | Br. Natl.-Anglo | .... | Billy Hartnell-Mary Morris | Not Set | 95m | Mar. 17,'45 | 2361 | .... | .... |
| Allotment Wives, Inc. | Mono. | .... | Kay Francis-Paul Kelly | Dec. 1,'45 | .... | ..... | .... | 2555 | .... |
| Along Came Jones | RKO | 681 | Gary Cooper-Loretta Young | Special | 90m | June 23,'45 | 2627 | 2278 | 2616 |
| •Anchors Aweigh (color) | MGM | 531 | Gene Kelly-Frank Sinatra | Aug.,'45 | 140m | July 21,'45 | 2553 | 2142 | .... |
| And Then There Were None | 20th-Fox | .... | Barry Fitzgerald-Walter Huston | Oct.,'45 | 97m | July 14,'45 | 2626 | .... | .... |
| Angel Comes to Brooklyn, An | Rep. | .... | Kaye Dowd-Robert Duke | Not Set | | | | 2384 | ... |
| Apology for Murder | PRC | .... | Ann Savage-Hugh Beaumont | Sept. 27,'45 | 66m | Sept. 8,'45 | 2637 | 2418 | .... |
| Arson Squad | PRC | .... | Frank Albertson-Robert Armstrong | Sept. 11,'45 | 64m | July 21,'45 | 2631 | 2467 | .... |
| •BACK to Bataan | RKO | 523 | John Wayne-Philip Ahn | Block 5 | 97m | June 2,'45 | 2477 | 2242 | 2616 |
| Bad Men of the Border | Univ. | 1101 | Kirby Grant-Armida | Sept. 28,'45 | .... | ..... | .... | .... | .... |
| Bandit of Sherwood Forest | Col. | .... | Cornel Wilde-Anita Louise | Not Set | .... | ..... | .... | 2434 | ... |
| Bandits of the Badlands | Rep. | 551 | Sunset Carson-Feggy Stewart | Sept. 14,'45 | .... | ..... | .... | 2628 | .... |
| Barge-Keeper's Daughter, The | Famous Int'l | .... | Louis Jouvet-Elvira Popesco | Sept. 4,'45 | 70m | Sept.15,'45 | 2646 | .... | .... |
| •Beautiful Cheat, The | Univ. | 9044 | Noah Beery, Jr.-Bonita Granville | July 20,'45 | 59m | July 21,'45 | 2554 | 2384 | .... |
| •Bedside Manner | UA | .... | Ruth Hussey-John Carroll | June 22,'45 | 79m | June 16,'45 | 2498 | 2250 | 2616 |
| Behind City Lights | Rep. | .... | Lynne Roberts-William Terry | Not Set | | | .... | 2418 | |
| Bell for Adano, A | 20th-Fox | 601 | Gene Tierney-John Hodiak | Aug.,'45 | 103m | June 23,'45 | 2627 | 2242 | 2616 |
| •Belle of the Yukon (color) | RKO | 583 | Randolph Scott-Gypsy Rose Lee | Special | 84m | Dec. 2,'44 | 2201 | 1835 | 2406 |
| •Bells of Rosarita | Rep. | 442 | Roy Rogers-Gabby Hayes | June 19,'45 | 68m | May 19,'45 | 2453 | 2403 | .... |
| Bells of St. Mary's, The | RKO | .... | Bing Crosby-Ingrid Bergman | Not Set | .... | .... | .... | 2434 | .... |
| •Between Two Women | MGM | 518 | Van Johnson-Lionel Barrymore | Mar.,'45 | 81m | Dec. 23,'44 | 2238 | 2142 | 2523 |
| •Bewitched | MGM | 530 | Phyllis Thaxter-Edmund Gwenn | July,'45 | 66m | June 23,'45 | 2510 | 2310 | .... |
| •Beyond the Pecos | Univ. | 9083 | Rod Cameron-Eddie Dew | Apr. 27,'45 | 59m | ..... | .... | 2354 | .... |
| Big Shore Leave | MGM | .... | Clark Gable-Greer Garson | Not Set | .... | ..... | .... | 2628 | .... |
| Big Sleep, The | WB | .... | Humphrey Bogart-Lauren Bacall | Not Set | .... | ..... | .... | 2230 | ... |
| Blazing the Western Trail | Col. | .... | Charles Starrett-Tex Harding | Oct. 18,'45 | .... | ..... | .... | 2543 | .... |
| Blithe Spirit (British) | UA | .... | Rex Harrison-Constance Cummings | Not Set | 96m | Apr. 28,'45 | 2627 | .... | .... |
| •Blonde from Brooklyn | Col. | 6036 | Robert Stanton-Lynn Merrick | June 21,'45 | 65m | June 30,'45 | 2521 | 2403 | .... |
| •Blonde Ransom | Univ. | 9042 | Donald Cook-Virginia Grey | June 15,'45 | 68m | June 9,'45 | 2486 | 2310 | .... |
| •Blood on the Sun | UA | .... | James Cagney-Sylvia Sidney | June 15,'45 | 94m | May 5,'45 | 2433 | 2230 | 2616 |
| •Body Snatcher, The | RKO | 517 | Boris Karloff-Bela Lugosi | Block 4 | 77m | Feb. 17,'45 | 2318 | 2310 | 2567 |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Border Badman | PRC | .... | Buster Crabbe-Al St. John | Oct. 10,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Born for Trouble (Reissue) | WB | 504 | Faye Emerson-Van Johson | Oct. 6,'45 | 59m | Apr. 11,'42 | 598 | 575 | .... |
| •Boston Blackie Booked on Suspicion | Col. | 6031 | Chester Morris-Lynn Merrick | May 10,'45 | 67m | May 12,'45 | 2445 | 2368 | .... |
| •Boston Blackie's Rendezvous | Col. | .... | Chester Morris-Nina Foch | July 5,'45 | .... | ..... | .... | 2467 | .... |
| •Both Barrels Blazing | Col. | 6207 | Charles Starrett | May 17,'45 | 58m | May 26,'45 | 2465 | 2403 | .... |
| Boy, a Girl and a Dog | Frank | .... | Jerry Hunter-Sharyn Moffett | Not Set | .... | ..... | .... | 2230 | .... |
| •Brewster's Millions | UA | .... | Dennis O'Keefe-Helen Walker | Apr. 7,'45 | 79m | Mar. 17,'45 | 2361 | 2142 | 2616 |
| •Brighton Strangler, The | RKO | 522 | John Loder-Rose Hobart | Block 5 | 67m | May 5,'45 | 2433 | 2142 | 2523 |
| •Bullfighters, The | 20th-Fox | 525 | Laurel and Hardy | May,'45 | 61m | Apr. 14,'45 | 2402 | 2279 | .... |
| •CALL of the Wild (Reissue) | 20th-Fox | 523 | Clark Gable-Loretta Young | June 15,'45 | 81m | May 4,'35 | 2350 | .. | .. |
| Captain Eddie | 20th-Fox | 604 | Fred MacMurray-Lynn Bari | Sept.,'45 | 107m | June 23,'45 | 2626 | 2259 | 2616 |
| •Captain Kidd | UA | .. | Charles Laughton-Randolph Scott | Aug. 24,'45 | 89m | Aug. 4,'45 | 2577 | 2353 | .... |
| Captain Tugboat Annie | Rep. | .... | Jane Darwell-Edgar Kennedy | Not Set | | | | 2403 | .... |
| Caribbean Mystery | 20th-Fox | 605 | James Dunn-Sheila Ryan | Sept.,'45 | 65m | July 21,'45 | 2626 | 2366 | .... |
| •Cheaters, The | Rep. | 421 | Joseph Schildkraut-Billie Burke | July 15,'45 | 87m | July 7,'45 | 2533 | 2454 | .... |
| •Chicago Kid, The | Rep. | 417 | Don Barry-Lynne Roberts | June 29,'45 | 68m | Feb. 17,'45 | 2319 | 2279 | .... |
| •China Sky | RKO | 519 | Randolph Scott-Ruth Warrick | Block 4 | 78m | Apr. 21,'45 | 2413 | 2216 | 2616 |
| •China's Little Devils | Mon. | .... | Harry Carey-Paul Kelly | July 21,'45 | 75m | May 5,'45 | 2433 | 1994 | ... |
| •Christmas in Connecticut | WB | 420 | Barbara Stanwyck-Dennis Morgan | Aug. 11,'45 | 101m | July 21,'45 | 2553 | 2142 | 2616 |
| Cinderella Jones | WB | .... | Joan Leslie-Robert Alda | Feb. 23,'46 | .... | ..... | .... | 1746 | .... |
| •Circumstantial Evidence | 20th-Fox | 519 | Michael O'Shea-Lloyd Nolan | Mar.,'45 | 67m | Feb. 17,'45 | 2317 | 2242 | .... |
| •Cisco Kid in Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | .... | .... |
| •Clock, The | MGM | 524 | Judy Garland-Robert Walker | May,'45 | 90m | May 24,'45 | 2374 | 2142 | 2616 |
| Club Havana | PRC | .... | Tom Neal-Margaret Lindsay | Not Set | .... | ..... | .... | 2555 | .... |
| Code of the Lawless | Univ. | 1102 | Kirby Grant-Poni Adams | Oct. 19,'45 | .... | ..... | .... | .... | .... |
| •Colonel Blimp (British) (color) | UA | .... | Anton Walbrook-Roger Livesey | May 4,'45 | 147m | Mar. 24,'45 | 2373 | .... | .. |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Col. Effingham's Raid | 20th-Fox | .... | Charles Coburn-Joan Bennett | Nov.,'45 | 70m | ..... | .... | 2259 | .... |
| Colorado Pioneers | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| •Come Out Fighting | Mono. | .... | Leo Gorcey-Huntz Hall | Sept. 29,'45 | 62m | Sept. 8,'45 | 2637 | 2366 | .... |
| Concerto | Rep. | .... | Mira Ouspenskaya-Philip Dorn | Not Set | .... | ..... | .... | 2628 | .... |
| •Conflict | WB | 418 | Humphrey Bogart-Alexis Smith | June 30,'45 | 86m | June 16,'45 | 2497 | 1456 | 2523 |
| •Corn Is Green, The | WB | 419 | Bette Davis-John Dall | July 21,'45 | 114m | Mar. 31,'45 | 2381 | 2007 | .... |
| •Corpus Christi Bandits | Rep. | 465 | Allan Lane-Helen Talbot | Apr. 20,'45 | 55m | May 12,'45 | 2445 | 2353 | .... |
| •Counter-Attack | Col. | 6006 | Paul Muni-Marguerite Chapman | Apr. 26,'45 | 89m | Apr. 7,'45 | 2393 | 2216 | 2616 |
| Crime Doctor's Warning | Col. | .... | Warner Baxter-Dusty Anderson | Not Set | .... | ..... | .... | 2543 | .... |
| •Crime, Inc. | PRC | .... | Leo Carrillo-Tom Neal | Apr. 15,'45 | 76m | Feb. 10,'45 | 2309 | 2216 | 2455 |
| Crimson Canary, The | Univ. | .... | Noah Beery, Jr.-Lois Collier | Not Set | .... | ..... | .... | 2467 | .... |
| Cross My Heart | Para. | .... | Betty Hutton-Sonny Tufts | Not Set | .... | ..... | .... | 2418 | .... |
| DANGER Signal | WB | .... | Faye Emerson-Zachary Scott | Dec. 15,'45 | .... | ..... | .... | 2555 | .... |
| Dangerous Intruder | PRC | .... | Charles Arnt-Veda Ann Borg | Sept. 21,'45 | 61m | Aug. 4,'45 | 2639 | 2418 | .... |
| Dangerous Partners | MGM | Bl. 13 | James Craig-Signe Hasso | Oct.,'45 | 74m | Aug. 4,'45 | 2639 | 2555 | .... |
| •Delightfully Dangerous | UA | .... | Ralph Bellamy-Connie Moore | Mar. 31,'45 | 93m | Mar. 3,'45 | 2388 | 2250 | 2616 |
| Detour | PRC | .... | Ann Savage-Tom Neal | Not Set | .... | ..... | .... | 2543 | .... |
| Devotion | WB | .... | Olivia de Havilland-Ida Lupino | Nov. 24,'45 | .... | ..... | | 2216 | .... |
| •Diamond Horseshoe (color) | 20th-Fox | 524 | Betty Grable-Dick Haymes | May,'45 | 104m | Apr. 14,'45 | 2401 | 2092 | 2616 |
| •Dillinger | Mono. | .... | Elisha Cook, Jr.-Lawrence Tierney | Mar. 2,'45 | 72m | Mar. 17,'45 | 2361 | 2166 | 2455 |
| •Divorce | Mono. | .... | Kay Francis-Bruce Cabot | Sept. 1,'45 | 71m | May 26,'45 | 2465 | 2353 | .... |
| •Docks of New York | Mono. | .... | Gloria Pope-East Side Kids | Mar. 9'45 | 62m | Feb. 24,'45 | 2329 | 2279 | .... |
| Doll Face | 20th-Fox | .... | Carmen Miranda-Perry Como | Not Set | .... | ..... | .... | 2628 | .... |
| Dolly Sisters, The (color) | 20th-Fox | .... | Betty Grable-John Payne | Nov.,'45 | 113m | ..... | .... | 2384 | .... |
| •Don Juan Quilligan | 20th-Fox | 527 | William Bendix-Joan Blondell | June '45 | 75m | June 9,'45 | 2486 | 2354 | .... |
| Dragonwyck (color) | 20th-Fox | .... | Gene Tierney-Vincent Price | Not Set | .... | ..... | .... | 2403 | .... |
| Duel in the Sun (color) | UA | .... | Jennifer Jones-Joseph Cotten | Not Set | .. | ... | ... | 2366 | .... |
| Duffy's Tavern (Block 1) | Para. | 4501 | Ed Gardner-Bing Crosby & Guests | Sept. 28,'45 | 98m | Aug. 25,'45 | 2638 | 2230 | .... |
| •EARL Carroll Vanities | Rep. | 413 | Dennis O'Keefe-Constance Moore | Apr. 5,'45 | 91m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| Early to Wed (color) | MGM | .... | Lucille Ball-Van Johnson | Not Set | .... | ..... | .... | 2366 | .... |
| •East Side of Heaven (Reissue) | Univ. | 9097 | Bing Crosby-Joan Blondell | June 15,'45 | 90m | Apr. 8,'39 | .... | .... | .... |
| •Easy to Look at | Univ. | 9045 | Gloria Jean-Kirby Grant | Aug. 10,'45 | 65m | Aug. 11,'45 | 2589 | 2418 | .... |
| Enchanted Forest (color) | PRC | .... | Edmund Lowe-Brenda Joyce | Not Set | .... | ... ..... | .... | 2279 | .... |
| Enchanted Voyage, The (color) | 20th-Fox | .... | John Payne-June Haver | Not Set | .... | ..... | .... | 2499 | .... |
| •Enemy of the Law | PRC | .... | Dave O'Brien-Tex Ritter | May 7,'45 | 63m | Mar. 10,'45 | 2350 | .... | .... |
| •Escape in the Desert | WB | 416 | Helmut Dantine-Philip Dorn | May 19,'45 | 79m | Apr. 28,'45 | 2425 | 2092 | 2523 |
| •Escape in the Fog | Col. | 6037 | William Wright-Nina Foch | Apr. 5,'45 | 62m | May 19,'45 | 2453 | 2310 | .... |
| •Eve Knew Her Apples | Col. | 6026 | Ann Miller-William Wright | Apr. 12,'45 | 64m | Apr. 28,'45 | 2426 | 2007 | .... |
| FALCON in San Francisco | RKO | 603 | Tom Conway-Rita Corday | Block 1 | 65m | July 21,'45 | 2626 | 2366 | .... |
| Fallen Angel | 20th-Fox | 603 | Alice Faye-Dana Andrews | Not Set | .... | .. | | 2454 | ... |
| Fall of Berlin, The | Artkino | .... | Documentary | Not Set | 70m | Sept. 15,'45 | 2645 | .... | .... |
| •Fashion Model | Mono. | .... | Robert Lowery-Marjorie Weaver | Mar. 2,'45 | 61m | Apr. 7,'45 | 2394 | 2230 | . |
| Fatal Witness, The | Rep. | .... | Evelyn Ankers-Richard Fraser | Not Set | .... | .. | | 2467 | ... |
| Fighting Bill Carson | PRC | .... | Buster Crabbe-Al St. John | Oct. 31,'45 | 55m | Sept. 1,'45 | 2625 | 2543 | .... |
| •Fighting Guardsman, The | Col. | 6010 | Willard Parker-Anita Louise | May 24,'45 | 83m | Sept. 1,'45 | 2625 | 2278 | 2523 |
| First Yank Into Tokyo | RKO | .... | Tom Neal-Barbara Hale | Not Set | 82m | Sept. 8,'45 | 2638 | 2366 | .... |
| •Flame of Barbary Coast | Rep. | 415 | John Wayne-Ann Dvorak | May 28,'45 | 91m | Apr. 21,'45 | 2113 | 1994 | 2616 |
| •Flame of the West | Mono. | .... | Johnny Mack Brown-Raymond Hatton | June 9,'45 | 71m | May 19,'45 | 2453 | 2353 | .... |
| Flaming Bullets | PRC | .... | Tex Ritter-Dave O'Brien | Oct. 15,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Follow That Woman (Block 1) | Para. | 4504 | William Gargan-Nancy Kelly | Dec. 14,'45 | 70m | Aug. 25,'45 | 2639 | 2543 | .... |
| Frontier Feud | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Oct. 27,'45 | .... | ..... | .... | 2628 | .... |
| Frontier Fugitives | PRC. | .... | Tex Ritter-Dave O'Brien | Sept. 1,'45 | 55m | July 21,'45 | 2627 | 2543 | .... |
| Frontier Gal | Univ. | .... | Rod Cameron-Yvonne De Carlo | Not Set | .... | ..... | .... | 2555 | .... |
| •Frozen Ghost, The | Univ. | 9032 | Lon Chaney-Evelyn Ankers | June 29'45 | 61m | June 16,'45 | 2498 | 2259 | .... |
| Fugitive, The | Univ. | 508 | Basil Rathbone-Nigel Bruce | Oct. 26,'45 | .... | ..... | 2628 | .... | .... |
| GAME of Death, A (formerly Most Dangerous Game) | RKO | .... | John Loder-Audrey Long | Not Set | .... | ..... | ... | 2384 | .... |
| •Gangs of the Waterfront | Rep. | 422 | Robert Armstrong-Stephanie Bachelor | July 3,'45 | 56m | Sept. 8,'45 | 2637 | 2403 | .... |
| •Gangsters' Den | PRC | .... | Buster Crabbe-Al St. John | June 14,'45 | 55m | July 21,'45 | 2554 | 2543 | .... |
| •Gay Senorita, The | Col. | .... | Jinx Falkenburg-Jim Bannon | Aug. 9,'45 | 69m | Aug. 25,'45 | 2610 | 2543 | .... |
| •Gentle Annie | MGM | 523 | James Craig-Donna Reed | May,'45 | 80m | Dec. 23,'44 | 2238 | 2186 | 2523 |
| Geo. White's Scandals | RKO | 602 | Joan Davis-Jack Haley | Block 1 | 95m | Aug. 4,'45 | 2627 | 2366 | .... |
| •G.I. Honeymoon | Mono. | .... | Gale Storm-Peter Cookson | Apr. 6,'45 | 70m | Mar. 3,'45 | 2338 | 2131 | ... |
| Girl No. 217 | Artkino | .... | Elena Kuzmina-Vladimir Vladislavsky | Sept. 1,'45 | 94m | Sept. 15,'45 | 2646 | .... | .... |
| Girl of the Limberlost | Col. | .... | Dorinda Clifton-Warren Mills | Oct. 11,'45 | .... | ..... | .... | .... | .... |
| Girl on the Spot | Univ. | .... | Lois Collier-Jess Barker | Not Set | .... | ..... | .... | 2467 | .... |
| Girls of Big House | Rep. | .... | Lynne Roberts-Richard Powers | Not Set | .... | ..... | .... | 2467 | .... |
| •God Is My Co-Pilot | WB | 414 | Dennis Morgan-Raymond Massey | Apr. 7,'45 | 88m | Mar. 3,'45 | 2338 | 2203 | 2523 |
| Great Day (British) | RKO | .... | Eric Portman-Flora Robson | Not Set | 80m | May 12,'45 | 2445 | .... | ... |
| •Great Flamarion, The | Rep. | .... | Erich Von Stroheim-Mary Beth Hughes | Mar. 30,'45 | 78m | Jan. 20,'45 | 2277 | 2250 | . |
| •Great John L., The | UA | .... | Linda Darnell-Greg. McClure | June 29,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| Great Morgan, The | MGM | .... | Frank Morgan-Leon Ames | Not Set | .... | ..... | .... | 2628 | .... |
| •Guest Wife | UA | .... | Claudette Colbert-Don Ameche | July 27,'45 | 90m | July 28,'45 | 2565 | 2259 | .... |
| •Guy, a Gal, a Pal, A | Col. | 6034 | Lynn Merrick-Ross Hunter | Mar. 8,'45 | 63m | Mar. 17,'45 | 2361 | 2279 | .... |
| Guy Could Change, A | Rep. | .... | Allan Lane-Jane Frazee | Not Set | .... | ..... | .... | 2543 | .... |
| HALF-WAY House (Br.) | AFE | .... | Francoise Rosay-Tom Walls | Aug. 11,'45 | 88m | Aug. 11,'45 | 2589 | .... | .... |
| Harvey Girls (color) | MGM | .... | Judy Garland-John Hodiak | Not Set | .... | ..... | .... | 2354 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | Not Set | .... | Dec. 2,'44 | 2626 | .... | .... |
| Her Highness and the Bellboy | MGM | Bl. 13 | Hedy Lamarr-Robert Walker | Oct.,'45 | 111m | July 14,'45 | 2631 | 2259 | .... |
| Hidden Eye, The | MGM | Bl. 12 | Edward Arnold-Frances Rafferty | Sept.,'45 | 70m | July 28,'45 | 2639 | 2353 | .... |
| •Hitchhike to Happiness | Rep. | 419 | Al Pearce-Dale Evans | July 16,'45 | 72m | Apr. 21,'45 | 2414 | 2250 | .. |
| Hit the Hay | Col. | .... | Judy Canova-Ross Hunter | Nov. 29,'45 | .... | ..... | .... | .... | .... |
| Hold High the Torch (color) | MGM | .... | Elizabeth Taylor-Lassie-Edmund Gwenn | Not Set | .... | ..... | .... | 2216 | .... |
| Hold That Blonde (Block 2) (formerly Good Intentions) | Para. | 11398 | Eddie Bracken-Varonica Lake | Nov. 23,'45 | .... | ..... | .... | 2259 | ... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| •Hollywood and Vine | PRC | .... | James Ellison-Wanda McKay | Apr. 25,'45 | 60m | Mar. 10,'45 | 2349 | 2142 | .... |
| •Honeymoon Ahead | Univ. | 9028 | Allan Jones-Grace McDonald | May 11,'45 | 60m | May 5,'45 | 2433 | 2278 | .... |
| •Horn Blows at Midnight, The | WB | 415 | Jack Benny-Alexis Smith | Apr. 28,'45 | 78m | Apr. 7,'45 | 2393 | 1715 | 2616 |
| •Hotel Berlin | WB | 413 | Helmut Dantine-Faye Emerson | Mar. 17,'45 | 98m | Mar. 3,'45 | 2337 | 2250 | 2567 |
| Hotel Reserve (British) | RKO | .... | James Mason-Lucie Mannheim | Not Set | 89m | June 17,'44 | 2626 | .... | .... |
| •House of Fear | Univ. | 9025 | Basil Rathbone-Nigel Bruce | Mar. 16,'45 | 69m | Mar. 24,'45 | 2374 | 2250 | .... |
| House on 92nd St. (formerly Now It Can Be Told) | 20th-Fox | 608 | William Eythe-Lloyd Nolan | Oct.,'45 | 87m | Sept. 15,'45 | 2645 | 2499 | .... |
| •I DIDN'T Do It (British) | Col. | .... | George Formby-Billy Caryl | July 23,'45 | 97m | July 14,'45 | 2542 | .... | .... |
| •Identity Unknown | Rep. | 414 | Richard Arlen-Cheryl Walker | Apr. 2,'45 | 71m | Apr. 7,'45 | 2393 | 2278 | .... |
| I Love a Bandleader | Col. | .... | Phil Harris-Leslie Brooks | Sept. 13,'45 | 70m | Aug. 18,'45 | 2597 | .... | .... |
| I'll Be Your Sweetheart (Br.) | GFD | .... | Margaret Lockwood-Vic Oliver | Not Set | 104m | July 21,'45 | 2554 | .... | .... |
| •I'll Remember April | Univ. | 9027 | Gloria Jean-Kirby Grant | Apr. 13,'45 | 63m | Apr. 21,'45 | 2415 | 2230 | .... |
| •I'll Tell the World | Univ. | 9041 | Lee Tracy-Brenda Joyce | June 8,'45 | 61m | May 26,'45 | 2466 | 2310 | .... |
| •Imitation of Life (Reissue) | Univ. | 9096 | Claudette Colbert-Warren William | June 15,'45 | 109m | Dec. 1,'34 | .... | .... | .... |
| •Incendiary Blonde (color) | Para. | 4431 | Betty Hutton-Arturo de Cordova | Aug. 31,'45 | 113m | June 16,'45 | 2497 | 1675 | 2616 |
| •In Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | 2354 | .... |
| Isle of the Dead | RKO | .... | Boris Karloff-Ellen Drew | Block 2 | 72m | Sept. 8,'45 | 2638 | 2216 | ....? |
| It All Came True (Reissue) | WB | 503 | Ann Sheridan-Jeffrey Lynn-H. Bogart | Oct. 6,'45 | 97m | Apr. 6,'40 | .... | .... | .... |
| •It's a Pleasure (color) | RKO | 584 | Sonja Henie-Michael O'Shea | Special | 90m | Mar. 3,'45 | 2337 | 2202 | 2523 |
| •It's in the Bag | UA | .... | Fred Allen-Bob Benchley-Jack Benny | Apr. 21,'45 | 87m | Feb. 17,'45 | 2317 | 2230 | 2523 |
| •JEALOUSY | Rep. | 424 | John Loder-Jane Randolph | July 23,'45 | 71m | July 28,'45 | 2565 | 2279 | .... |
| Johnny Angel | RKO | 604 | George Raft-Signe Hasso | Block 1 | 79m | Aug. 4,'45 | 2639 | 2259 | .... |
| Johnny Frenchman (British) | Ealing-Eagle-Lion | .... | Francoise Rosay-Tom Wall | Not Set | 112m | Aug. 4,'45 | 2577 | .... | .... |
| •Jungle Captive | Univ. | 9038 | Otto Kruger-Amelita Ward | June 29,'45 | 63m | June 16,'45 | 2498 | 2259 | .... |
| Junior Miss | 20th-Fox | 603 | Peggy Ann Garner-Allyn Joslyn | Aug.,'45 | 94m | June 16,'45 | 2631 | 2403 | .... |
| •KEEP Your Powder Dry | MGM | 520 | Lana Turner-Laraine Day-Susan Peters | Mar.,'45 | 93m | Feb. 17,'45 | 2318 | 2216 | 2567 |
| Kid from Brooklyn, The | RKO | .... | Danny Kaye-Virginia Mayo | Not Set | .... | ..... | .... | 2628 | .... |
| Kiss and Tell | Col. | .... | Shirley Temple-Jerome Courtland | Sept.,'45 | 90m | Sept. 8,'45 | 2637 | 2353 | .... |
| Kitten on the Keys (color) | 20th-Fox | .... | Maureen O'Hara-Dick Haymes | Not Set | .... | ..... | .... | 2499 | .... |
| Kitty (Block 2) | Para. | 1391 | Paulette Goddard-Ray Milland | Jan. 25,'46 | .... | ..... | .... | 2093 | .... |
| •LADIES in the Green Hats (French) | Brill | .... | French feature | Apr. 4,'45 | 93m | Apr. 28,'45 | 2426 | .... | .... |
| •Lady Confesses, The | PRC | .... | Mary Beth Hughes-Hugh Beaumont | May 16,'45 | 66m | Mar. 31,'45 | 2381 | 2354 | .... |
| •Lady on a Train | Univ. | .... | Deanna Durbin-Ralph Bellamy | Aug. 17,'45 | 94m | Aug. 11,'45 | 2589 | 2403 | .... |
| •Last Hill, The (Russian) | Artkino | .... | War feature | June 23,'45 | 84m | July 14,'45 | 2542 | .... | .... |
| Lawless Empire | Col. | .... | Charles Starrett-Vernon Keays | Not Set | .... | ..... | .... | 2543 | .... |
| Leave Her to Heaven (color) | 20th-Fox | .... | Gene Tierney-Cornel Wilde | Not Set | .... | ..... | .... | 2499 | .... |
| •Lone Texas Ranger | Rep. | 3318 | Bill Elliott-Alice Fleming | May 20,'45 | 56m | June 9,'45 | 2485 | 2403 | .... |
| •Lost Trail, The | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Sept. 15,'45 | .... | ..... | .... | 2555 | .... |
| Lost Weekend, The (Block 1) | Para. | 4503 | Ray Milland-Jane Wyman | Nov. 16,'45 | 101m | Aug. 18,'45 | 2639 | 2242 | .... |
| Love, Honor and Goodbye | Rep. | | Virginia Bruce-Victor McLaglen | Sept. 15,'45 | 87m | Sept. 15,'45 | 2645 | 2454 | .... |
| Love Letters (Block 1) | Para. | 4502 | Jennifer Jones-Joseph Cotten | Oct. 26,'45 | 101m | Aug. 25,'45 | 2646 | 2230 | .... |
| MAMA Loves Papa | RKO | 601 | Leon Errol-Elisabeth Risdon | Block 1 | 60m | Aug. 4,'45 | 2639 | 2403 | .... |
| Man Alive (formerly The Amorous Ghost) | RKO | .... | Pat O'Brien-Ellen Drew | Not Set | .... | ..... | .... | 2366 | .... |
| •Man from Music Mountain (R.) | Rep. | 5303 | Gene Autry | Aug. 5,'45 | 58m | Aug. 13,'38 | .... | .... | .... |
| •Man from Oklahoma | Rep. | 443 | Roy Rogers-Dale Evans | Aug. 1,'45 | 69m | Aug. 4,'45 | 2577 | 2418 | .... |
| •Man Who Walked Alone, The | PRC | .... | Kay Aldridge-Dave O'Brien | Mar. 15,'45 | 74m | Feb. 10,'45 | 2310 | 2202 | .... |
| Marshal of Laredo | Rep. | 562 | Wild Bill Elliott-Bobby Blake | Oct. 7,'45 | .... | ..... | .... | 2467 | .... |
| •Medal for Benny, A | Para. | 4424 | Dorothy Lamour-Arturo de Cordova | June 29,'45 | 80m | Nov. 18,'44 | 2181 | .... | 2567 |
| •Melody Ranch (Re-release) | Rep. | 5301 | Gene Autry | Apr. 15,'45 | 84m | Nov. 23,'40 | 2477 | .... | .... |
| Men in Her Diary | Univ. | 502 | Jon Hall-Louise Allbritton | Sept. 14,'45 | .... | ..... | .... | 2467 | .... |
| •Mexicana | Rep. | .... | Constance Moore-Tito Guizar | Not Set | .... | ..... | .... | 2499 | .... |
| •Midnight Manhunt (reviewed as One Exciting Night) | Para. | 4427 | William Gargan-Ann Savage | July 27,'45 | 64m | June 9,'45 | 2486 | 2354 | .... |
| Mildred Pierce | WB | .... | Joan Crawford-Jack Carson | Oct. 20,'45 | .... | ..... | .... | 2259 | .... |
| •Military Secret (Russian) | Artkino | .... | War Feature | Aug. 1,'45 | 73m | Aug. 18,'45 | 2598 | .... | .... |
| •Missing Corpse, The | PRC | .... | J. Edward Bromberg-Frank Jenks | June 1,'45 | 63m | Apr. 28,'45 | 2426 | 2354 | .... |
| Miss Susie Slagle's | Para. | .... | Sonny Tufts-Veronica Lake | Not Set | .... | ..... | .... | 2216 | .... |
| •Molly and Me | 20th-Fox | 522 | Monty Woolley-Gracie Fields | Apr.,'45 | 76m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| •Muggs Rides Again | Mono. | .... | Leo Gorcey-Huntz Hall | June 16,'45 | 63m | June 9,'45 | 2487 | 2366 | .... |
| •Murder, He Says | Para. | 4422 | Fred MacMurray-Marjorie Main | June 8,'45 | 95m | Apr. 14,'45 | 2041 | 1983 | 2616 |
| My Reputation | WB | .... | Barbara Stanwyck-George Brent | Not Set | .... | ..... | .... | 1695 | .... |
| NATIONAL Velvet (color) | MGM | 521 | Mickey Rooney-Jackie Jenkins | Apr.,'45 | 123m | Dec. 9,'44 | 2213 | 1763 | 2455 |
| •Naughty Nineties, The | Univ. | 9003 | Abbott and Costello | July 6,'45 | 76m | June 23,'45 | 2510 | 2310 | .... |
| Night in Paradise, A (color) | Univ. | 504 | Merle Oberon-Turhan Bey | Oct. 19,'45 | .... | ..... | .... | 2279 | .... |
| •Nob Hill (color) | 20th-Fox | 529 | Joan Bennett-George Raft | July,'45 | 95m | June 2,'45 | 2477 | 2131 | 2616 |
| Nobody Lives Forever | WB | .... | John Garfield-Geraldine Fitzgerald | Not Set | .... | ..... | .... | 2278 | .... |
| •Northwest Mounted Police (Re-issue) (color) | Para. | 4433 | Gary Cooper-Madeleine Carroll | Aug. 26,'45 | 126m | Oct. 26,'40 | 2486 | .... | .... |
| •Nothing But Trouble | MGM | 519 | Laurel and Hardy | Mar.,'45 | 69m | Dec. 2,'44 | 2202 | 2186 | .... |
| OF Human Bondage | WB | .... | Paul Henreid-Eleanor Parker | Not Set | .... | ..... | .... | 2093 | .... |
| On Approval (British) | English | .... | Clive Brook-Beatrice Lillie | Not Set | 80m | May 27,'44 | 1910 | .... | .... |
| One More Tomorrow (formerly (Animal Kingdom) | WB | .... | Ann Sheridan-Alexis Smith | Not Set | .... | ..... | .... | 1431 | .... |
| •On Stage, Everybody | Univ. | 9015 | Jack Oakie-Peggy Ryan | July 13,'45 | 75m | July 14,'45 | 2541 | 2499 | .... |
| •Oregon Trail | Rep. | 456 | Sunset Carson-Peggy Stewart | July 14,'45 | 55m | July 21,'45 | 2554 | 2543 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Our Hearts Were Growing Up | Para. | .... | Gail Russell-Diana Lynn | Not Set | .... | ..... | .... | 2555 | .... |
| Our Vines Have Tender Grapes | MGM | Bl. 13 | Margaret O'Brien-Edw. G. Robinson | Sept.,'45 | 103m | July 21,'45 | 2627 | 2230 | .... |
| •Out of the Night (reviewed as Strange Illusion) | PRC | .... | Jimmy Lydon-Sally Eilers | Mar. 31,'45 | 87m | Feb. 17,'45 | 2318 | 2186 | 2406 |
| •Out of This World | Para. | 4426 | Eddie Bracken-Diana Lynn | July 13,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| •Over 21 | Col. | .... | Irene Dunne-Alexander Knox | Aug. 23,'45 | 103m | July 28,'45 | 2565 | 2279 | 2616 |
| PARDON My Past | Col. | .... | Fred MacMurray-Marguerite Chapman | Nov. 1,'45 | 87m | Sept. 8,'45 | 2637 | 2543 | .... |
| Paris—Underground | UA | .... | Constance Bennett-Gracie Fields | Sept. 14,'45 | 97m | Aug. 25,'45 | 2646 | 2454 | .... |
| •Patrick the Great | Univ. | 9011 | Donald O'Connor-Peggy Ryan | May 4,'45 | 89m | Apr. 21,'45 | 2414 | 1675 | 2523 |
| •Penthouse Rhythm | Univ. | 9043 | Kirby Grant-Lois Collier | June 22,'45 | 60m | June 9,'45 | 2486 | 2279 | .... |
| People Are Funny | Para. | Bl. 2 | Jack Haley-Helen Walker | Jan. 11,'46 | .... | ..... | .... | .... | .... |
| •Phantom of 42nd Street, The | PRC | .... | Dave O'Brien-Kay Aldridge | May 2,'45 | 60m | Apr. 7,'45 | 2394 | 2279 | .... |
| Phantom of the Plains (formerly Texas Manhunt) | Rep. | 561 | Wild Bill Elliott-Bobby Blake | Sept. 1,'45 | .... | ..... | .... | 2467 | .... |
| •Phantom Speaks, The | Rep. | 433 | Richard Arlen-Lynn Roberts | May 10,'45 | 68m | Apr. 21,'45 | 2414 | 2354 | .... |
| •Picture of Dorian Gray, The | MGM | 525 | George Sanders-Hurd Hatfield | June,'45 | 111m | Mar. 3,'45 | 2337 | 1899 | 2567 |
| Pillow of Death | Univ. | .... | Lon Chaney-Brenda Joyce | Not Set | .... | ..... | .... | 2454 | .... |
| •Pillow to Post | WB | 417 | Ida Lupino-Sydney Greenstreet | June 9,'45 | 92m | May 19,'45 | 2453 | 2216 | 2616 |
| •Power of the Whistler | Col. | 6023 | Richard Dix-Janis Carter | Apr. 19,'45 | 66m | May 5,'45 | 2434 | 2279 | .... |
| Pride of the Marines (formerly This Love of Ours) | WB | 501 | John Garfield-Eleanor Parker | Sept. 1,'45 | 120m | Aug. 11,'45 | 2639 | 2250 | .... |
| Prison Ship | Col. | .... | Jim Bannon | Nov. 15,'45 | .... | ..... | .... | .... | .... |
| RADIO Stars on Parade | RKO | 605 | Wally Brown-Alan Carney | Block 1 | 69m | Aug. 4,'45 | 2631 | .... | .... |
| •Rancho Grande (Re-release) | Rep. | 5304 | Gene Autry | Sept. 30,'45 | 68m | Mar. 30,'40 | .... | .... | .... |
| Randolph Family, The (British) (formerly Dear Octopus) | English | .... | Margaret Lockwood-Michael Wilding | Not Set | 80m | Sept. 18,'43 | 2362 | .... | .... |
| Razor's Edge, The | 20th-Fox | .. | Alice Faye-Gregory Peck | July,'46 | .... | ..... | .... | .... | .... |
| •Renegades of the Rio Grande | Univ. | 9084 | Rod Cameron-Fuzzy Knight | June 1,'45 | 56m | ..... | .... | 2454 | .... |
| •Return of the Durango Kid | Col. | 6206 | Charles Starrett-Jean Stevens | Apr. 19,'45 | 57m | May 5,'45 | 2434 | 2366 | .... |
| Rhapsody in Blue | WB | 502 | Joan Leslie-Robert Alda | Sept. 22,'45 | 139m | June 30,'45 | 2626 | 1530 | 2616 |
| •Rhythm Roundup | Col. | 6223 | Ken Curtis-Cheryl Walker | June 7,'45 | 66m | ..... | .... | 2434 | .... |
| •Riders of the Dawn | Mono. | .... | Jimmy Wakeley-Lee White | Sept. 22,'45 | .... | ..... | .... | .... | .... |
| River Gang (formerly Fairy Tale Murder) | Univ. | 503 | Gloria Jean-John Qualen | Sept. 21,'45 | 64m | Sept. 15,'45 | 2645 | 2279 | .... |
| •Road to Alcatraz | Rep. | 423 | Robert Lowery-June Storey | July 10,'45 | 60m | July 14,'45 | 2542 | 2418 | .... |
| Road to Utopia | Para. | .... | Bing Crosby-Bob Hope-D. Lamour | Not Set | .... | ..... | .... | 1715 | .... |
| Roaring Rangers | Col. | .... | Charles Starrett-Smiley Burnette | Not Set | .... | ..... | .... | 2543 | .... |
| •Rockin' in the Rockies | Col. | 6222 | Mary Beth Hughes-Jay Kirby | Apr. 17,'45 | 67m | July 28,'45 | 2566 | 2354 | .... |
| •Roughly Speaking | WB | 412 | Rosalind Russell-Jack Carson | Mar. 3,'45 | 117m | Feb. 3,'45 | 2297 | 1983 | 2455 |
| •Rough Ridin' Justice | Col. | 6205 | Charles Starrett-Betty Jane Graham | Mar. 15,'45 | 58m | Mar. 17,'45 | 2362 | 2354 | .... |
| •Rough, Tough and Ready | Col. | 6018 | Chester Morris-Victor McLaglen | Mar. 22,'45 | 66m | Mar. 31,'45 | 2382 | 2250 | .... |
| •Royal Scandal, A | 20th-Fox | 521 | Tallulah Bankhead-Anne Baxter | Apr.,'45 | 94m | Mar. 24,'45 | 2373 | 2131 | 2455 |
| •Rustlers of the Badlands | Col. | 6208 | Charles Starrett-Sally Bliss | Aug. 16,'45 | 58m | Aug. 25,'45 | 2610 | 2418 | .... |
| SADDLE Serenade | Mono. | .... | Jimmy Wakely-Lee White | Aug. 18,'45 | 55m | Aug. 18,'45 | 2597 | 2434 | .... |
| Sailor Takes a Wife | MGM | .... | Robert Walker-June Allyson | Not Set | .... | ..... | .... | 2555 | .... |
| •Salome, Where She Danced (col.) | Univ. | 9073 | Yvonne De Carlo-David Bruce | Apr. 27,'45 | 90m | Apr. 14,'45 | 2402 | 2230 | .... |
| •Salty O'Rourke | Para. | 4418 | Alan Ladd-Gail Russell | Block 4 | 100m | Feb. 24,'45 | 2329 | 2216 | 2523 |
| San Antonio (color) | WB | .... | Errol Flynn-Alexis Smith | Oct. 27,'45 | .... | ..... | .... | 2216 | .... |
| •Santa Fe Saddlemates | Rep. | 455 | Sunset Carson-Linda Stirling | June 2,'45 | 56m | June 16,'45 | 2498 | 2467 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | Jan. 26,'46 | .... | ..... | .... | 1431 | .... |
| •Scared Stiff | Para. | 4423 | Jack Haley-Ann Savage | June 22,'45 | 65m | Apr. 7,'45 | 2393 | 2354 | .... |
| •Scarlet Clue, The | Mono. | .... | Sidney Toler-Benson Fong | May 5,'45 | 65m | Apr. 28,'45 | 2425 | 2354 | .... |
| Scotland Yard Investigator | Rep. | .... | Sir Aubrey Smith-Erich von Stroheim | Not Set | .... | ..... | .... | 2467 | .... |
| Secret Mission (British) | English | .... | Hugh Williams-Carla Lehmann | Not Set | 75m | Sept. 26,'42 | 2082 | .... | .... |
| •See My Lawyer | Univ. | 9016 | Olsen and Johnson-Grace McDonald | May 25,'45 | 67m | Feb. 10,'45 | 2309 | 1899 | .... |
| Senorita from the West | Univ. | 506 | Allan Jones-Bonita Granville | Oct. 12,'45 | .... | ..... | .... | 2418 | .... |
| Sensation Hunters (formerly Party Girl) | Mono. | .... | Doris Merrick-Eddie Quillan | Oct. 13,'45 | .... | ..... | .... | 2418 | .... |
| Shadow of a Woman | WB | .... | Andrea King-Helmut-Dantine | Feb. 9,'46 | .... | ..... | .... | 2543 | .... |
| Shadow of Terror (formerly Checkmate) | PRC | .... | Dick Fraser-Cy Kendall | Oct. 14,'45 | .... | ..... | .... | 2467 | .... |
| •Shadows of Death | PRC | .... | Buster Crabbe-Al. St. John | Apr. 19,'45 | 61m | Jan. 20,'45 | 2278 | 2230 | .... |
| Shady Lady | Univ. | 501 | Charles Coburn-Ginny Simms | Sept. 7,'45 | 93m | Sept. 15,'45 | 2646 | 2543 | .... |
| •Shanghai Cobra, The | Mono. | .... | Sidney Toler-Joan Barclay | Sept. 1,'45 | 64m | Aug. 18,'45 | 2598 | .... | .... |
| •She Wouldn't Say Yes | Col. | .... | Rosalind Russell-Lee Bowman | Not Set | .... | ..... | .... | 2628 | .... |
| •Silver Fleet, The | PRC | .... | Ralph Richardson | July 1,'45 | 81m | Mar. 20,'43 | 2401 | .... | .... |
| Sing Your Way Home | RKO | .... | Jack Haley-Anne Jeffreys | Not Set | .... | ..... | .... | 2354 | .... |
| Smoky (color) | 20th-Fox | .... | Fred MacMurray-Anne Baxter | Not Set | .... | ..... | .... | 2628 | .... |
| Snafu | Col. | .... | Nanette Parks-Robt. Benchley | Nov. 22,'45 | .... | ..... | .... | .... | .... |
| •Son of Lassie (color) | MGM | 526 | Peter Lawford-Donald Crisp | June,'45 | 100m | Apr. 21,'45 | 2413 | 2093 | 2616 |
| •Song of Bernadette, The | 20th-Fox | 520 | Jennifer Jones-Charles Bickford | Apr.,'45 | 156m | Dec. 25,'43 | 1685 | 1416 | 1995 |
| Song of Mexico | Rep. | .... | Adele Mara-Edgar Barrier | ..... | .... | ..... | .... | 2628 | .... |
| Song of Old Wyoming (color) (formerly In Old Wyoming) | PRC | .... | Eddie Dean-Jennifer Holt | Not Set | 65m | Aug. 18,'45 | 2639 | 2454 | .... |
| •Song of the Prairie | Col. | .... | Ken Curtis-Jeff Donnell | Sept. 27,'45 | .... | ..... | .... | 2628 | .... |
| •Song of the Sarong | Univ. | 9040 | Nancy Kelly-William Gargan | Apr. 20,'45 | 65m | Apr. 14,'45 | 2402 | 2278 | .... |
| Southerner, The | UA | .... | Zachary Scott-Betty Field | Aug. 10,'45 | 91m | May 5,'45 | 2433 | 2216 | .... |
| •South of Rio Grande | Mono. | .... | Duncan Renaldo-Armida | Sept. 8,'45 | .... | ..... | .... | 2598 | .... |
| Spanish Main, The (color) | RKO | .... | Paul Henreid-Maureen O'Hara | Not Set | .... | ..... | .... | 2259 | .... |
| Spellbound (formerly House of Dr. Edwardes) | UA | .... | Ingrid Bergman-Gregory Peck | Sept. 28,'45 | .... | ..... | .... | 2093 | .... |
| Spider, The | 20th-Fox | .... | Richard Conte-Faye Marlowe | Dec.'45 | 61m | ..... | .... | 2499 | .... |
| •Sporting Chance, A | Rep. | 420 | Jane Randolph-John O'Malley | June 4,'45 | 59m | ..... | .... | 2403 | .... |
| •Springtime in Texas | Mono. | .... | Jimmy Wakely-Lee White-Dennis Moore | June 2,'45 | 55m | May 19,'45 | 2453 | 2418 | .... |
| •Springtime in the Rockies (R.) | Rep. | 5302 | Gene Autry | June 10,'45 | 60m | Nov. 27,'37 | .... | .... | .... |
| •Stage Coach Outlaws | PRC | .... | Buster Crabbe-Al St. John | Aug. 17,'45 | 58m | July 14,'45 | 2542 | .... | .... |
| State Fair (color) | 20th-Fox | .... | Dana Andrews-Jeanne Crain-Dick Haymes | Oct.,'45 | 100m | Aug. 25,'45 | 2638 | 2434 | .... |
| •Steppin' in Society | Rep. | .... | Edward Everett Horton-Gladys George | July 29,'45 | 72m | June 9,'45 | 2487 | 2278 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Stork Club, The (Block 2) | Para. | 11050 | Betty Hutton-Barry Fitzgerald | Dec. 28,'45 | .... | ..... | .... | 2555 | .... |
| •Story of G.I. Joe | UA | .... | Burgess Meredith-Robert Mitchum | July 13,'45 | 108m | June 23,'45 | 2509 | 2250 | 2616 |
| •Strange Affair of Uncle Harry (formerly Uncle Harry) | Univ. | .... | Geo. Sanders-Ella Raines | Aug. 17,'45 | 80m | Aug. 18,'45 | 2598 | .... | .... |
| Strange Confession | Univ. | 505 | Lon Chaney-Brenda Joyce | Oct. 5,'45 | .... | ..... | .... | 2454 | .... |
| Strange Mr. Gregory | Mono. | .... | Edmund Lowe-Jean Rogers | Oct. 20,'45 | .... | ..... | .... | 2598 | .... |
| •Stranger from Santa Fe | Mono. | .... | Johnny Mack Brown | Aug. 11,'45 | 56m | Apr. 21,'45 | 2414 | .... | . |
| •Sudan (color) | Univ. | 9006 | Maria Montez-Jon Hall | Mar. 2,'45 | 76m | Mar. 10,'45 | 2349 | 2203 | 2616 |
| Sunbonnet Sue (formerly Belle of the Bowery) | Mono. | .... | Gale Storm-Phil Regan | Oct. 6,'45 | .... | ..... | .... | 2454 | .... |
| Sunset in El Dorado | Rep. | .... | Roy Rogers-Dale Evans | Not Set | .... | ..... | .... | 2555 | .... |
| Suspense | Mono. | .... | Warren William-Lee White | Nov. 3,'45 | .... | ..... | .... | 2598 | .... |
| •Swingin' on a Rainbow | Rep. | 426 | Brad Taylor-Jane Frazee | Sept. 1,'45 | 72m | Sept. 1,'45 | 2625 | 2403 | .... |
| •Swing Out, Sister | Univ. | 9033 | Rod Cameron-Arthur Treacher | May 18,'45 | 60m | May 5,'45 | 2434 | 2259 | ... |
| Swing Parade | Mono. | .... | Gale Storm-Phil Regan | Dec. 8,'45 | .... | ..... | .... | 2628 | ... |
| •TARZAN and the Amazons | RKO | 518 | Johnny Weissmuller-J. Sheffield-B. Joyce | Block 4 | 76m | Mar. 24,'45 | 2374 | 2250 | 2523 |
| •Tell It to a Star | Rep. | 425 | Robert Livingston-Ruth Terry | Aug. 16,'45 | 67m | Aug. 18,'45 | 2597 | 2403 | .... |
| •Ten Cents a Dance | Col. | 6029 | Jane Frazee-Jimmy Lloyd | June 7,'45 | 60m | June 16,'45 | 2498 | 2366 | .... |
| That Night With You (formerly Once Upon a Dream) | Univ. | .... | Franchot Tone-Susanna Foster | Sept. 28,'45 | .... | ..... | .... | 2434 | .... |
| •That's the Spirit | Univ. | 9014 | Jack Oakie-Peggy Ryan | June 1,'45 | 91m | May 26,'45 | 2466 | 2310 | .... |
| They Met in the Dark (British) | English | .... | James Mason-Joyce Howard | Not Set | 80m | Sept. 4,'43 | 1522 | | ... |
| They Were Expendable | MGM | .... | Robert Montgomery-John Wayne | Not Set | .... | ..... | .... | 2384 | .... |
| They Were Sisters (British) Gains.-GFD | | | James Mason-Phyllis Calvert | Not Set | 115m | May 12,'45 | 2445 | .... | .... |
| •This Gun For Hire (Reissue) | Para. | 4434 | Alan Ladd-Veronica Lake | Aug. 26,'45 | 81m | Mar. 21,'42 | 2486 | .... | .... |
| This Happy Breed (Brit.) | UA | .. | Robert Newton-Celia Johnson | Not Set | 115m | May 27,'44 | 1909 | .... | .... |
| •Those Endearing Young Charms | RKO | 520 | Robert Young-Laraine Day | Block 4 | 81m | Apr. 21,'45 | 2413 | 2310 | 2616 |
| •Thousand and One Nights, A (col.) | Col. | .... | Cornel Wilde-Evelyn Keyes | July 26,'45 | 95m | June 16,'45 | 2499 | 2242 | 2616 |
| •Three in the Saddle | PRC | .... | Tex Ritter-Dave O'Brien | July 26,'45 | 61m | June 23,'45 | 2511 | 2434 | .... |
| Three Strangers | WB | .... | Geraldine Fitzgerald-Sydney Greenstreet | Not Set | .... | ..... | .... | 2366 | .... |
| •Three's a Crowd | Rep. | 416 | Gertrude Michael-Charles Gordon | May 23,'45 | 58m | June 16,'45 | 2498 | 2353 | .... |
| •Thrill of a Romance (color) | MGM | 528 | Esther Williams-Van Johnson | July,'45 | 105m | May 26,'45 | 2465 | 2203 | 2616 |
| •Thunderhead (color) | 20th-Fox | 518 | Roddy McDowall-Preston Foster | Mar.,'45 | 78m | Feb. 3,'45 | 2297 | 2092 | 2523 |
| Thunder Rock (British) | English | .... | Barbara Mullen-Michael Redgrave | Not Set | 90m | Sept. 16,'44 | 2101 | .... | .... |
| Tiger Woman, The | Rep. | .... | Adele Mara-Kane Richmond | Sept. 20,'45 | .... | ..... | .... | 2467 | .... |
| Time, the Place, the Girl, The | WB | .... | Dennis Morgan-Jack Carson | Dec. 29,'45 | .... | ..... | .... | 2555 | .... |
| Tomorrow Is Forever | RKO | .... | Claudette Colbert-Orson Welles | Not Set | .... | ..... | .... | 2555 | .... |
| Too Young to Know | WB | .... | Faye Emerson-Zachary Scott | Not Set | .... | ..... | .... | 2384 | .... |
| •Trail of Kit Carson | Rep. | 466 | Allan Lane-Helen Talbot | July 11,'45 | 55m | Aug. 4,'45 | 2577 | 2543 | .... |
| •Trouble Chasers (formerly Here Comes Trouble) | Mono. | .... | Maxie Rosenbloom-Billy Gilbert | June 2,'45 | 63m | ..... | .... | 2418 | .... |
| True Glory, The | OWI-WAC-Col. | .... | Documentary | Oct. 4,'45 | 84m | Sept. 15,'45 | 2646 | .... | .... |
| •Twice Blessed | MGM | 529 | Lee & Lynn Wilde-James Craig | July,'45 | 77m | June 2,'45 | 2477 | 2354 | .... |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | ..... | .... | ..... | .... | 2628 | .... |
| •Two O'Clock Courage | RKO | 521 | Tom Conway-Ann Rutherford | Block 5 | 66m | Apr. 7,'45 | 2393 | 2259 | .... |
| 2,000 Women (British) | UA | .... | Phyllis Calvert-Flora Robson | Not Set | 97m | Sept. 9,'44 | 2626 | .... | .... |
| Two Years Before the Mast | Para. | .... | Alan Ladd-Brian Donlevy | Not Set | .... | ..... | .... | 1923 | .... |
| •UNSEEN, The | Para. | 4417 | Joel McCrea-Gail Russell | Block 4 | 81m | Feb. 24,'45 | 2329 | 2093 | 2455 |
| •Ural Front, The (Russian) | Artkino | .... | War feature | June 6,'45 | 84m | June 23,'45 | 2511 | .... | .... |
| •Utah | Rep. | 441 | Roy Rogers-Dale Evans | Mar. 21,'45 | 78m | Mar. 17,'45 | 2361 | 2259 | 2455 |
| •VALLEY of Decision, The | MGM | 527 | Greer Garson-Gregory Peck | June,'45 | 120m | Apr. 14,'45 | 2401 | 2230 | 2616 |
| •Vampire's Ghostt, The | Rep. | 434 | John Abbott-Peggy Stewart | May 21,'45 | 59m | Apr. 21,'45 | 2414 | 2278 | .... |
| Virginian, The (color) | Para. | .... | Joel McCrea-Brian Donlevy | Not Set | .... | ..... | .... | 2242 | .... |
| Voice of the Whistler | Col. | .... | Richard Dix-Lynn Merrick | Oct. 30,'45 | .... | ..... | .... | .... | .... |
| WAGON Wheels Westward | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| Walk in the Sun, A | 20th-Fox | .... | Dana Andrews-Huntz Hall | Not Set | .... | ..... | .... | 2242 | .... |
| Waltz Time (British) | Brit. Nat'l-Anglo | .... | Carol Raye-Peter Graves | Not Set | .... | July 28,'45 | 2566 | .... | .... |
| •Way Ahead, The (British) | 20th-Fox | 606 | David Niven-Stanley Holloway | Aug.,'45 | 106m | June 17,'44 | 2626 | .... | 2523 |
| Way to the Stars, The (Brit.) | Two Cities-UA | .... | Michael Redgrave-John Mills | Not Set | 109m | June 30,'45 | 2521 | .... | .... |
| Weekend at the Waldorf | MGM | Special | Ginger Rogers-Lana Turner-Walter Pidgeon | Oct.,'45 | 130m | July 28,'45 | 2627 | 2242 | .... |
| •West of the Pecos | RKO | 524 | Bob Mitchum-Barbara Hale | Block 5 | 66m | June 9,'45 | 2487 | 2366 | .... |
| •Where Do We Go From Here? (color) | 20th-Fox | 526 | Fred MacMurray-Joan Leslie | June,'45 | 77m | May 26,'45 | 2465 | 2131 | 2616 |
| White Pongo (formerly Congo Pongo) | PRC | .... | Richard Fraser-Lionel Royce | Not Set | 73m | July 14,'45 | 2541 | 2418 | .... |
| Why Girls Leave Home | PRC | .... | Pamela Blake-Sheldon Leonard | Not Set | 69m | June 16,'45 | 2498 | 2366 | .... |
| •Wildfire (Color) | Screen Guild | .... | Bob Steele-Sterling Holloway | July 18,'45 | 60m | June 30,'45 | 2522 | 2250 | .... |
| Wilson (color) | 20th-Fox | 602 | Alexander Knox-Charles Coburn | Aug.,'45 | 154m | Aug. 5,'44 | 2094 | 1676 | 2342 |
| •Within These Walls | 20th-Fox | 528 | Thomas Mitchell-Mary Anderson | July,'45 | 71m | June 9,'45 | 2486 | 2467 | .... |
| •Without Love | MGM | 522 | Katharine Hepburn-Spencer Tracy | May,'45 | 111m | Mar. 24,'45 | 2373 | 2242 | 2616 |
| •Woman in Green, The | Univ. | 9025A | Basil Rathbone-Nigel Bruce | July 27,'45 | 68m | June 23,'45 | 2510 | 2403 | .... |
| Woman in Red | Col. | .... | Nina Foch-Geo. Macready | Oct. 25,'45 | .... | ..... | .... | .... | .... |
| Woman in the Window, The | RKO | 582 | Edward G. Robinson-Joan Bennett | Special | 99m | Oct. 14,'44 | 2137 | 1923 | 2342 |
| Woman Who Came Back, The | Rep. | .... | Nancy Kelly-John Loder | Not Set | .... | ..... | .... | 2555 | .... |
| Wonder Man (color) | RKO | 552 | Danny Kaye-Virginia Mayo | Special | 98m | Apr. 28,'45 | 2425 | 2093 | 2523 |
| YANK in London, A (formerly I Live in Grosvenor Square) | .... | .... | Anna Neagle, Dean Jagger | ..... | 114m | June 23,'45 | 2510 | .... | .... |
| Yolanda and the Thief (color) | MGM | .... | Fred Astaire-Lucille Bremer | Not Set | .... | ..... | .... | 2354 | .... |
| •You Came Along | Para. | 4428 | Robert Cummings-Lizabeth Scott | Sept. 14,'45 | 103m | July 7,'45 | 2533 | 2354 | .... |
| •You Can't Do Without Love (Br.) | Col. | .... | Vera Lynn-Donald Stewart | July 26,'45 | .... | ..... | .... | 2418 | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Not Set | .... | ..... | .... | 2454 | .... |
| ZIEGFELD Follies (color) | MGM | .... | MGM Contract Stars | Not Set | 110m | Aug. 25,'45 | 2638 | 1913 | .... |
| •Zombies on Broadway | RKO | 516 | Bela Lugosi-Wally Brown-Alan Carney | Block 4 | 68m | Apr. 21,'45 | 2414 | 2259 | ... |
| •Zoya (Russian) | Artkino | .... | War feature | Apr. 14,'45 | 85m | Apr. 21,'45 | 2415 | .... | .... |

***Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2647.***

# "SIMPLEX E-7 PROJECTOR PROVEN GOOD INVESTMENT"

## *Lester B. Isaac*

DIRECTOR OF PROJECTION AND SOUND,
LOEW'S THEATRES

LOEW'S INCORPORATED

METRO-GOLDWYN-MAYER PICTURES

"THEATRES EVERYWHERE"

LOEW BUILDING
BROADWAY AT 45TH STREET
NEW YORK 19, N. Y.
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PROJECTION AND SOUND DEPARTMENT

August 8th, 1945.

Mr. Earl Hines, President,
International Projector Corporation,
90 Gold Street,
New York City.

Dear Mr. Hines:

In a letter to your Company dated February 16th, 1938, after ten months of practical operation of Simplex E-7 mechanisms in our Capitol Theatre, New York City, I wrote as follows:

"We have watched the operation of these mechanisms very carefully since they were installed and we find that they deliver at least 15% more light to the screen with considerably less heat at the aperture, and the definition has been improved immensely."

Covering other points I stated in conclusion:

"Further, I feel that the design of the E-7 mechanism affords economy with improved results not heretofore obtainable with any other mechanism."

Basing our action on these very satisfactory results, in the spring of 1939 we placed an order with the National Theatre Supply Company for Simplex E-7 mechanisms for installation in all Loew Theatres. Now, after continued practical use in our theatres ranging from four to five years, we are pleased to inform you that up to this time we have not spent one dollar for repairs of these Simplex E-7 mechanisms other than for normal replacement due to natural wear. I publicly stated some years ago that I was convinced by records of expenditures carefully kept "that after a reasonable period of use, continued expense for repairs is merely buying old equipment on the Installment plan." Long experience has conclusively proved to us that replacing old equipment with new Simplex E-7 mechanisms is a good investment.

Sincerely,
Lester B Isaac
LESTER B ISAAC
DIRECTOR OF PROJECT
LOEW'S

DESIGN OF E-7 AFFORDS ECONOMY WITH IMPROVED RESULTS

E-7's IN ALL LOEW'S THEATRES

CONTINUED USE FROM FOUR TO FIVE YEARS

HAVE NOT SPENT ONE DOLLAR FOR REPAIRS

LONG EXPERIENCE PROVED E-7's GOOD INVESTMENT

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# MOTION PICTURE HERALD

*REVIEWS*

*(In Product Digest)*

Behind City Lights

*(In News Section)*

The Enchanted Forest

That Night with You

## JOHNSTON PRESIDENT OF MPPDA

**Foreign Market Problems Boil: Trade barriers key to British negotiations; French settlement is near; Spanish ready to make concessions; Yugoslavia confiscates prints of U. S. pictures**

**Exhibitors Report the Public is Shopping again for Entertainment**

*THE BOX OFFICE CHAMPIONS*

*VOL. 160, NO. 12; SEPTEMBER 22, 1945*

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.* *All contents copyright 1945 by Quigley Publishing Company.*




TO GET THE LION'S SHAR

# "PLEASE KEEP YOUR




**HEED THE LION'S PRAYER . . .**

# PLAYING TIME WIDE OPEN!"

Kinda HARD

Kinda Soft

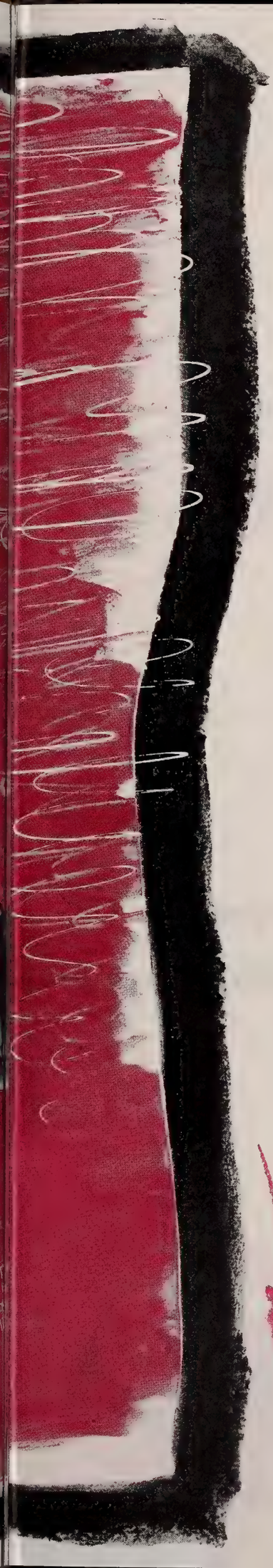


# Mildred Pierce

THE KIND OF WOMAN
MOST MEN WANT
—but shouldn't have!



"Mildred Pierce"
IS PLAYED BY
JOAN CRAWFORD
CO-STARRING
JACK CARSON
ZACHARY SCOTT
with EVE ARDEN • ANN BLYTH • BRUCE BENNET
Screen Play by Ronald MacDougall • Based on the Novel
James M. Cain • Music by Max Steiner • Produced b
JERRY WALD • Directed by MICHAEL CURT



# BIG NOTICE ABOUT A BIG ATTRACTION!

## Trade Showings of "Mildred Pierce" on Oct. 1!!

**Mister, it's the kind of trade screening we could sell tickets to! Figure on seeing a sensation—and figure on seeing sensational figures! Warners are coming up with another engagement to match the smash runs everywhere on**

**WARNERS' 'CONFLICT'**
**WARNERS' 'PRIDE OF THE MARINES'**
**WARNERS' 'CHRISTMAS IN CONNECTICUT'**
**WARNERS' 'RHAPSODY IN BLUE'**

**Jack L. Warner,** *Executive Producer*

STUDIO FLASH:

Just saw rough-cut screening of the Boyer-Bacall picture. Wow! Wow! Wow! 'CONFIDENTIAL AGENT'

# today

*...the champions are*

**"STATE FAIR"** ***IN TECHNICOLOR***



**"CAPTAIN EDDIE"**



*John Hersey's* **"A BELL FOR ADANO"**



# tomorrow

*...they'll be topped by*

**"THE HOUSE ON 92nd STREET"**



*and* **"THE DOLLY SISTERS"** ***IN TECHNICOLOR***



# always

***...big important box-office merchandise keeps moving your way from***



# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* *TERRY RAMSAYE, Editor*

Vol. 160, No. 12 September 22, 1945

## MR. JOHNSTON

WITH the accession of Mr. Eric Johnston to the presidency of the Motion Picture Producers and Distributors of America, the dominant trade association of the motion picture moves into a new era, into the adventures of the uncharted new world of the tomorrow which began with the end of the war and that complex world armistice which we are calling the peace.

With this the industry has in a fashion dropped the pilot of the last two and a half decades, the pilot who had so put his name on the flagship that the world has come to know it as The Hays Office.

Many of the old problems remain, in varying degrees of prominence, and new ones, seen and unforeseen, are ahead.

This day finds the organized industry a recognized world institution with aspects of stability and definitions of purpose. That is, for those who can look back over the years, achievement.

In the face of the much that is to be done, there is the realization and reassurance that so much has been done.

It is well that Mr. Will H. Hays is to be continued in an advisory relation, with his special understanding of the log of the long course from Then to Now.

Mr. Johnston, the Eric of 1945, takes the bridge of a ship that has found itself. He comes equipped with special capacities and wide experiences of the world scene. It is the motion picture's world.

■ ■ ■

## LABOUR DOLLARS

THE labour issues confronting this and every other American industry, long held quiescent under stresses of war, began to cloud up and loom larger all around the horizon with the developments of the week past.

The motion picture consists, to a degree hardly equalled by any other product, almost entirely of labour. It is an intricate commercial mechanism for the making and distribution of shadows.

Also, as an utterly popular art, in every sense of that term, it depends for its living and prosperity on the buying power of labour. Dividends and salaries and "capital gains" pay for most of the champagne and opera, but beer, popcorn, ice cream, hot dogs and movies are bought out of wages.

So this industry must hold an acute but divided interest in the movement which the political pundits of Washington have set in motion with a slogan sort of promise to "raise the standard of living of American workers by 50 per cent". From the offices of out-go there must be viewings of some concern, perhaps alarm. From offices of income there can be anticipation of continued and perhaps increasing spending money among the customers.

"Spending money" has a special meaning now, too. Studies now being made by and for the big finance companies which function in the background of installment merchandising tend to the opinion that the great bulk of wartime savings in the hands of the worker public will either be held or put into "permanent acquisitions", such as homes; that the consumers will be continuing in a growing habit of buying devices and goods of day-to-day living out of week-to-week earnings. If that is indicated for motor cars, refrigerators and radios, it is a certainty for entertainment. The savings bank dollar and the war bond dollar will not often go to the box office.

So, again, with the broadening of the peace economy with its revolutions and evolutions, the motion picture returns again to the intricate competitions of appeal to the worker's pocket money, his "take home" wage.

Here arises the incidental thought that, since there has been a wide indoctrination of the workers with budget schemes for installment buying for more than a decade, and the like for stamps and bonds through the war years, there could be merit in propaganda to the consumers under the text:

"There's a place for movies in your budget."

* * * *

SPEAKING of labour brings to mind some utterances of Mr. William H. Davis, director of the vanishing Office of Economic Stabilization, who curiously gathered the press into his office and announced reporters might report what he said but could not quote him. The versions were several. One of his most remarkable statements was that in the program of raising the standard of living the increase in wages would be a very easy matter, since wages were not, he is said to have said, a major part of costs and that increase could be absorbed by other factors of production. He ignores quite the generally held estimate that, in the national industrial and commercial total, wages represent between two-thirds and four-fifths of the final sales dollar.

As a decorative incidental he appears to have improved the nomenclature by designating his press function as a "seminar". Press audiences were made fashionable by White House and Washington procedure and have spread as a label for mass interviews into all manner of publicity arrangements all over the map. The better reporters may attend, but they get their stories elsewhere and otherwise.

Perhaps we may look for a rash of "seminars" now. It is a pretty word.

■ ■ ■

THERE have been published speculations about what the Eastman Kodak Company is doing, or may be doing, about television. The other day it made announcement. It was observed: "When Edison was working on a new idea—motion pictures—he used Eastman film to complete his invention. . . . When Roentgen discovered X-rays, Eastman plates were put to use in recording the new shadow pictures. . . . Kodak is doing no development work on television equipment nor has it any 'program' along that line . . . but is keeping its eyes open to see how its products may fit into the needs of the new industry."

■ ■ ■

A GLIMPSE of how things are going in France comes in a letter from a Paris theatre manager: "One tax collector appears before the evening is over to pick up his share of the day's receipts. For three shows they totaled about 25,000 francs, and of this M. Collector takes along 9,000. After that other lesser taxes come out of the receipts along with wages and operating costs." —*Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Home from the Wars

HOLLYWOOD'S male stars who served in the Army, Navy, Marines and Coast Guard during the war are beginning to return from their combat missions, preparing to take their places again in the cinema sun. Most recent arrival home is Colonel James Stewart, commander of the 2nd Combat Bomb Wing of the 8th Air Force, who returned to the United States from Europe recently aboard the *Queen Elizabeth*.

He entered the Army in 1941 as a private. In four years he became a colonel and has six battle stars and ribbons for his decorations—the Distinguished Flying Cross with cluster, the Air Medal with three clusters and the Croix de Guerre with Palm.

Colonel Stewart told reporters he hoped to return to Hollywood soon and that he wished his first picture would be released about five months from now. "I would like to make anything but a war picture," he said, "because everybody's had enough of that stuff for a while. A good comedy would be better." He remarked that the most satisfying mission on which he was assigned was the flight over Brunswick, Germany, February 20, 1944, for which he received the DFC. Col. Stewart has a 30-day leave, then reports to his assembly station at Tacoma, Wash., for further assignment, or discharge.

Major Gene Raymond, after nearly four years with the Army Air Forces, began a 50-day termination leave Monday following classification at Fort MacArthur, San Pedro, Cal. After his leave, he will be free to resume his screen career. He served overseas as operations officer and gained his flyer's wings in Europe with the 97th Heavy Bombardment Group.

## Welcomed

THE MEN of the studios are returning, and will find hearty welcome in the Hollywood style. At Warners, September 28, that studio will tender the first of probably many "welcome home" affairs. Honored guests will be Wayne Morris, Ronald Reagan, Gig Young, Harry Lewis, and others. Mr. Morris was with the Navy; Mr. Reagan and Mr. Lewis, with the Army; and Mr. Young, with the Coast Guard.

## Student Teachers

AWARDS amounting to $550 in War Bonds were granted last week by the Commission on Motion Pictures of the American Council on Education to high school students throughout the country. The Motion Picture Producers and Distributors of America is cooperating with the commission in surveying educational film needs.

The contest was held to focus the thoughts of young people on the problems of democracy which might best be portrayed and put to use in educational films, according to the commission. Students were asked to submit 300-word scripts.

Those on the board of judges included: Dr. Mark A. May, chairman of the commission and director of the Institute of Human Relations at Yale University; Dr. Wallace W. Atwood, president, Clark University; Mrs. Mary D. Barnes, principal, William Livingston School, Elizabeth, N. J.; Dr. George S. Counts, Teachers' College, Columbia University; Dr. Edmund E. Day, president, Cornell University; Dr. Willard E. Gibbons, executive secretary, National Education Association; Dr. George N. Shuster, president, Hunter College; Dr. A. L. Threlkeld, superintendent of schools, Montclair, N. J.; and Dr. George F. Zook, president, American Council on Education.


JOHNSTON is new president of MPPDA; Will Hays is consultant Page 12

BARGAINING sets the world market problem aboil Page 19

RKO 16mm program is designed to cover wide Chinese market Page 22

SEIDELMAN sees Latin America as a future competitor for U. S. Page 24

BRITISH industry charting course in altered political sea Page 25

U. S. moves Justice Department forces into firing line in trust suit Page 28

KUPPER denies oral or written deals were made in Griffith testimony Page 28

BOX OFFICE Champions for the month of August Page 30

PUBLIC is shopping for its entertainment now, exhibitors find Page 35.

LAST restrictions on building to be lifted by October 15 Page 40

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## Proof

THE JAPANESE Army tried its hand at producing a propaganda film at an Allied Prisoner of War camp in Siam in 1943. And, as might be expected, the film merely served to point up the cruelty, deceitfulness and shallow stupidity of the Japanese militarists.

The film unit was set up outside the prisoners' canteen and the camera panned with the men as they filed past receiving fruit, eggs, Red Cross parcels, and mail. At the end of each line stood the ubiquitous Japanese guards who took these "luxuries" from the prisoners and reissued them to the next group.

A "production number" was arranged as a finale by the enterprising Japanese director. It was to show the men marching down the road whistling and singing a popular English tune. The Tommies chose the Army version of "Bless Them All" and the sound recorder was delighted but totally innocent. This was the lone bright moment of three and a half years of hell.

## Omen

THE WAR is really over. Boston's Metropolitan theatre last week advertised for ushers and other help, thus: "must be gracious, capable and neat appearing."

## "No Propaganda"

MOTION PICTURES that are employed in the State Department's informational program will be used at home and abroad to clarify but not to propagandize our foreign and cultural relations, it was indicated Tuesday by William Benton in his first press conference as Assistant Secretary of State in charge of public affairs.

Disclosing that foreign relations would be conducted in full view of the public "to an accelerated degree," Mr. Benton declared that "our processes in foreign relations must be exposed to the insight of the common man. His conscience and intelligence must be drawn into the State Department." He added that "we must make clear to all the world that we propose to use our strength and the force of our example, constructively and in the interest of the well being of all mankind."

Declining to discuss specific programs, Mr. Benton said that he had been instructed by Secretary of State Byrnes to submit suggestions for educational programs abroad by January 1. "Our objective as a free people," he said, "must be to avoid the taint of special pleading, but to aim at better understanding of our democratic processes. . . . We must seek clarification and avoid propaganda."

## Longer Tails

CONVENTIONEERS can argue in their air-conditioned quarters with more poise and less anxiety. The War Production Board has revoked its Order 1-169, which right after the start of the war chopped three inches off the length of men's shirts, limited them to one pocket and eliminated other comfort features that consumed extra cloth. The only thing remaining now is where to buy a shirt.

# ESTA SEMANA


**EL MERCADO EXTERIOR, sus problemas en estado de grán agitación; Las barreras comerciales constituyen la llave de las negociaciones británicas en Washington; Yugoslavia confisca películas norteamericanas; España dice estar lista a dar concesiones en impuestos y número de importaciones.** Página 19

**LA RKO RADIO anuncia programa de 16mm para el mercado exterior, que será destinado, primeramente, a un público de 100,000,000 en la China.** Página 22

**SEIDELMAN encuentra aumento en la calidad y cantidad de la producción mexicana; estima que llegarán a exportar a los Estados Unidos películas en inglés.** Página 24

**ERIC JOHNSTON nombrado presidente de la Motion Picture Producers and Distributors of America; Hays actuará como consultor.** Página 13

**EL PUBLICO vuelve a seleccionar cuidadosamente los méritos de los programas de cine, antes de concurrir a los espectáculos, según avisan los exhibidores.** Páginas 35, 36


## Changeover Delay

ADJUSTMENT of television transmitters and equipment to the new channels to be formalized shortly by the Federal Communications Commission may necessitate suspension of operations by present telecasting stations. The inactive period may extend as much as a month in some cases. It was announced Tuesday that WABD, the Dumont television station in New York, would suspend operations from September 20 to December 15 while it adjusted its equipment to the new channels and switched to its new studios to be constructed in the John Wanamaker department store.

## Wartime Exports

*Washington Bureau*

MORE than 40 countries were kept supplied with American films even during the war period, it was indicated by statistics released last week by the Department of Commerce as it returned to its peacetime routine of reporting on foreign trade in detail.

The figures covered export trade in May, and embraced 35 and 16mm features, shorts, newsreels, trailers, raw stock and equipment.

In the 35mm field, 1,256 feature positives valued at $203,132 were exported during the month, the largest markets in point of value of films shipped being the United Kingdom, 63 valued at $20,568; Argentina, 181 valued at $18,109; Brazil, 92 valued at $16,633; Canada, 100 valued at $16,424; Chile, 22 valued at $15,144, and Mexico, 83 valued at $13,360. Nineteen pictures, valued at $330, were shipped to Russia.

Other positive exports included 1,405 shorts valued at $36,807; 1,004 newsreels valued at $14,809, and 1,828 trailers valued at $10,878.

In negative form, 81 features valued at $30,739 were exported; together with 491 shorts valued at $11,080; 42 newsreels valued at $1,343; 49 trailers valued at $399, and 245 sound tracks valued at $5,284.

Shipments of 16mm product included 172 feature positives valued at $16,166; 3,118 shorts positives valued at $59,772; three feature negatives valued at $711, and 473 shorts negatives valued at $10,938.

Raw stock exports included 5,485,637 linear feet of 35mm positive valued at $48,161; 1,841,313 feet of 35mm negative valued at $54,987; 6,253,029 feet of 16mm positive valued at $52,351, and 1,356,328 feet of 16mm negative valued at $23,966.

In the field of equipment, exports included five 35mm cameras valued at $7,656; six 16mm cameras valued at $2,910; 147 35mm projectors valued at $58,355; three 16mm silent projectors valued at $290; 151 16mm sound projectors valued at $44,369; sound recording equipment valued at $14,994; sound reproducing equipment valued at $54,538; screens valued at $33,192, and parts valued at $91,758.

## To the Ladies

A SPECIAL newsreel for women, to be known as "The Woman Speaks," and directed at the film theatre's largest percentage of patrons, is being planned by H. A. Spanuth, Chicago producer of 16mm films. The newsreel, to be issued twice a month, will be devoted to women's activities, and a semi-monthly short subject also will be produced. The first issue got under way Tuesday. It is called "Sisters of Harmony" and features 30 nuns of DePaul University who have organized their own orchestra. After completion of the reel, Mr. Spanuth will go to New York to line up distribution. In an attempt to bring back film production to Chicago, the producer recently became associated with Film Studios and has leased space in the Wilding Studios in Chicago for his newsreel and short subject films about the distaff side. Madeline Woods, publicist, will write the scripts and June Merrill, director of women's programs for WJJD, will act as commentator.

## BLUMENSTOCK

**MORT BLUMENSTOCK has been promoted to the post of Advertising and Publicity Director of Warner Bros., Inc., succeeding to the duties of Charles Einfeld, resigned, an announcement by Harry and Jack Warner said in Hollywood Thursday. Mr. Blumenstock joined the company in 1931. The announcement said that at Mr. Blumenstock's suggestion the Warners consented to his continuing headquarters in the East.**

## Recognition

EVEN the Germans recognized the morale value and universal appeal of Disney cartoons. When they occupied France, they exerted practically no control over the Disney office. When they left, the company found plant and prints intact. So reported William Levy, worldwide sales head, in New York Wednesday, after six weeks in England, during which he surveyed the Continental sales situation. So marked was German lenience, he cited, that Disney French workers were able, anticipating the liberation, to dub a large part of "Pinocchio" in French.

"Foreign markets have always meant more to the Disney organization than to others," Mr. Levy said. "With us, they account for 50 per cent of sales. That is because of our films special appeal. That is why we hope soon to be making as many foreign versions as possible. It is why we are very interested in Latin America and the Far East."

Eight features and some 90 short subjects are waiting to be released in markets inacesible because of the war, Mr. Levy estimated.

## Tribute

ONE GENERAL at least is by implication highly aware of the value of films in soldier morale, and apprehensive over cessation of their flow to the service fronts. Lt. Gen. Robert Eichelberger, commander of the Eighth Army, in Japan, last week told newsmen he wanted "to see plenty of movies and USO shows," and added: "I hope Hollywood doesn't think that because the war is over they are no longer needed. We've got to keep the men happy."

## Hollywood Calling

A SENIOR British officer who is working on a military program designed to "put the German film industry on a sound economic basis as soon as possible," told an Associated Press correspondent in Germany last week that German picture stars and directors are being approached by "Hollywood and British film studio representatives" and asked to sign contracts. As quoted by the Associated Press, the British officer said: "One Hollywood scout promised a German director a plane trip to the States immediately if he signed a contract to help produce a film with a German angle. A British film representative told another German director he would be taken to England by boat." All this is a sign that Hollywood and the British are trying to move in on what used to be a $500,000,000 industry in Germany, according to the unnamed officer.

## Films, With Soda

THIRSTY patrons soon will be able to get drinks of the soft variety in the lobbies of Chicago theatres, according to word from that city. Soda fountains will be placed in some of the larger houses as soon as the equipment is available. Circuits, among them the Balaban & Katz Corporation, are mapping plans.


MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5, Sam Honigberg, representative; Hollywood Bureau, Postal Union Life Building, Hollywood, 28, William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent, Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W. 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Amsterdam Bureau, 25 Binnenhant, Amsterdam, Holland, Philip de Schaap, correspondent; Melbourne Bureau, The Regent Theatre. 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations.


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Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

# THIS WEEK the Camera reports:



FOR THE MARCH OF DIMES. At the White House, Nicholas M. Schenck, left, president of Loew's, and national chairman of the Motion Picture March of Dimes Committee, last week presented a check for half the $5,961,785, collected in 1945 by the nation's theatres, to the National Foundation for Infantile Paralysis. Basil O'Connor, right, Foundation president, shows the check to President Harry Truman. The remaining half of the money collected stays in originating counties.



By the Herald

"THE ENCHANTED FOREST" was shown the trade, in New York, Tuesday, by PRC Pictures. See review, page 40. At the luncheon preceding the screening, left to right: Arnold Stoltz, advertising manager; John Wenisch, local exchange manager; Loyd Lind, exchange supervisor; Martin Quigley, and Harry Thomas, vice-president of PRC.



By the Herald

EXHIBITORS, who saw "The Enchanted Forest" at the New York showing: Henry Brown, Lee Newbury, Irving Dollinger and Lou Gold, all of New Jersey.



Metropolitan Photo

ANNOUNCEMENT of his future plans was made by Benedict Bogeaus, Tuesday, in New York, at a trade luncheon. He will produce four for United Artists, one in conjunction with Burgess Meredith and his wife, Paulette Goddard. Above, Gradwell Sears, UA vice-president; Mr. Bogeaus, Mr. Meredith, Edward Peskay and, backs to camera, John Hertz, Jr., and Carl Leserman.



C. A. Barbier

IN MONTREAL, Ned Depinet cuts a birthday cake—his, baked as a "surprise" at the request of delegates to the RKO regional sales meeting there. In the ceremony above are, left to right: S. Barret McCormick, advertising-publicity director; Leo M. Devaney, Canadian district manager; A. J. Schubart, exchange operations; Mr. Depinet; Robert Mochrie, general sales manager; Ted Carey and George Degnam, Canadian sales, and Harry Michalson, short subjects sales manager.



FRANK L. McNAMEE, former distribution executive and exhibitor, has submitted his resignation as deputy chairman of the War Manpower Commission, and will return to the industry.



GEORGE BERNARD SHAW does some listening, at the Buckinghamshire house of Gabriel Pascal, producer of G. B. S.'s "Caesar and Cleopatra". The occasion is the playing, by composer Georges Auric, of the music for the picture. Mr. Pascal is in the center. The picture was completed at Denham, is in Technicolor, cost vast amounts of money, has had tremendous publicity. The public now awaits it.



By the Herald

DAVID LIPTON, former advertising and publicity director of Columbia, has been released by the Army, and has returned to the company's New York home office.



Reni Newsphoto

THE FBI, through the person of J. Edgar Hoover, its director, last week welcomed newsmen to a screening of Twentieth Century-Fox's "The House on 92nd Street" and showed them a few trade secrets. Above, at FBI headquarters: Chester Friedman, editor of Managers' Round Table; Robert Hertzberg, Jesse Zunzer, William Falvey, Joseph Kahn, Mr. Hoover, Irving Kupcinet, Leonard Gaynor, Homer Harmon, Edward Hutchings and Peter Levathes.




Knickerbocker Pictures

FIRST to show and use the bond booths for the new Victory Loan is the boast of Loew theatres. In the picture above, at the Metropolitan, Brooklyn, usherette Lydia Fadool sells a bond.



FROM "ARTHUR OVER SEE", a booklet of drawings made by Lieutenant Thomas Arthur while overseas in the Air Corps. Mr. Arthur bears a familiar theatrical name, being the son of Harry C. Arthur, vice-president and general manager of Fanchon & Marco, producers of vaudeville shows and operators of a St. Louis circuit of theatres.

# JOHNSTON NEW PRESIDENT OF MPPDA; DIRECTORS NAME HAYS AS CONSULTANT

by TERRY RAMSAYE

**Eric Johnston became president of the Motion Picture Producers and Distributors of America effective at 1:00 o'clock on Wednesday afternoon, this week, and thereupon went over to the Waldorf and to lunch. Will H. Hays, for twenty-four years the incumbent, founder and organizer, having won his requested retirement, went to a sequestered side office of the Association's floor at 28 West 44th Street to answer a few more telephone calls and sign some mail.**

**That was the end of the association meeting which had started at 10:00 and ended at 1:00. It was a three hours of polite formalities and much reading of statements and passing of resolutions. Everything had been discussed, considered and talked out, from so long as two years ago, when the first conversations with Mr. Johnston had been had.**

**First and only inkling of new projects came in Mr. Johnston's almost sidelong reference for a Motion Picture Institute, "so that the industry can assume its full share of the responsibility of promoting peace and better living." He also spoke of a program of extended research for the whole industry —and of world relations in the fierce white light cast by the atomic bomb!**

The typically reserved official announcement announced nothing saving the official action making Mr. Johnston president. Beyond that were some other facts, most of them relating to previously discussed decisions.

Out of it all it became known:

ERIC JOHNSTON, president, is signed for a period of five years at a reported salary of $150,000 a year and an expense arrangement for $50,000 a year.

WILL HAYS, while departing from titled relation to the association and the office, is under committment to be available as an advisor, keeping his advice available in New York and or Hollywood, for a period of five years and to be paid therefor $100,000 a year.

FRANCIS HARMON, formerly of the Hays Office and more recently executive vice chairman of the War Activities Committee of the Motion Picture Industry, returns, designated as vice-president in charge of the New York office—this in a certain cognizance that Mr. Johnston is expected to be giving especial attention in person to Washington and the motion picture's interests there, and the while continuing as president of the United States Chamber of Commerce, at least to the end of his present term.

JOSEPH I. BREEN, previously by resolution, a vice-president in charge of the Production Code Administration, elected now under a revised set of by-laws to the same post.

JOYCE O'HARA, long assistant to Mr. Johnston in his Chamber of Commerce functions and related activities, is found in the post of assistant-to-the-president, to Mr. Johnston in his new presidency. Mr. O'Hara, one-time journalist and world observer has been with, and goes where Mr. Johnston goes. He writes.

The typically dignified and quiet meeting was attended by directors: Barney Balaban, Nate J. Blumberg, George Borthwick, Jack Cohn, Earle W. Hammons, Will H. Hays, N. Peter Rathvon, Nicholas M. Schenck, Spyros Skouras.

Also present were: Francis S. Harmon,



*ERIC JOHNSTON*

Austin Keough, Eric Johnston, William C. Michel, Carl Milliken, John J. O'Connor, Joyce O'Hara, J. Robert Rubin, Adolph Zukor.

When the meeting ended and dispersed, the office in Forty-fourth street, drew a long breath and resumed business as usual. The operator at the switchboard continued to answer "Motion Picture Association"—maybe that will continue to be the name. That was an idea of Charles Francis Coe who changed it from "Producers" to "Association."

The weekend issue of the five newsreels, released in New York on Saturday and reaching the nation generally Monday and Tuesday were to carry the extraordinary and unprecedented attention to the industry of presenting Mr. Johnston, photographed pre-release the Friday of last week at his Washington office, delivering an address to the industry and the world, excerpted from the statement issued Wednesday of this week, and presented in these pages. The release was to occupy about 250 feet of the week-end newsreels or nearly a third of their length. This represents the first major effort of the newsreels in behalf of an industry relation and cause. This came by order of the home offices, denoting a basic policy and purpose.

Mr. Hays in his valedictory statement at the meeting passed the torch to Mr. Johnston with a flourish: "We of the industry are content to place his hands on the throttle—and the brakes. . . . Be sure that my interest in the motion picture will continually increase. . . . I can predict that the quality of pictures and of audience appreciation will continue steadily to climb. . . ."

Inevitably a ripple of interest concerning the



*WILL H. HAYS*

## THE HAYS RESOLUTION

***WHEREAS, since the founding of this Association on March 11, 1922, Will H. Hays has been continuously its President and distinguished leader, and***

***WHEREAS, during the life of this Association the American motion picture has grown to a maturity and attained a world influence which is universally recognized, and***

***WHEREAS, under the leadership of Will H. Hays this Association in behalf of the entire moving picture industry has, by the establishment and administration of the Motion Picture Production Code, held up for the industry the highest moral and artistic standards and through the practice of self-regulation by the industry has earned for this great medium of expression—the motion picture—that freedom which it so largely enjoys in the United States, and***

***WHEREAS, Mr. Hays has been unfaltering in his devotion to the highest ideals of the motion picture and by his unremitting efforts has served the industry faithfully and well,***

***NOW THEREFORE be it resolved, that this Association accepts with profound regret Mr. Hays' decision to cease active executive services to it but the Association takes great satisfaction in the knowledge that his successor and the Board of Directors of the Association may be able to draw upon his rich experience and may continue to benefit by his wise counsel in dealing with the tasks and problems of the days to come.***

# *"Enlightened Self-Discipline a Guarantee"*

—ERIC JOHNSTON

long established personnel and mechanisms of the what has been known as the Hays Office swept through the offices in Forty-fourth street. It was indicated that few immediate changes were in sight. In the absence of Mr. Johnston for luncheon his calls were being taken Wednesday by George Borthwick, for so many years the keeper of the keys and treasurer. And it was discovered that Carl E. Milliken, secretary, was taking off at the week-end for one week's vacation, said to be his first in twenty years.

## MR. JOHNSTON SAYS

*Concurrently with the announcement of his election as president of the MPPDA, Eric Johnston issued his first official expression in a statement discussing prospects, policies and aims, important among them a project for a Motion Picture Institute. His statement follows:*

"I have been attracted to the motion picture industry because it offers unlimited opportunities to work for peace and prosperity at home and abroad. These are the two goals for which all mankind yearns today. The motion picture has been aptly described as the greatest way of telling a story ever devised by man. In a relatively short period of development, the film has become a medium of mass entertainment and enlightenment, unique in world history. Its appeal is universal. Its potential power for good is only matched by its potential power for evil.

"Each week, 80,000,000 people in the United States, and millions abroad, go to the motion picture for entertainment, information and inspiration. Through their eyes and ears, they receive new ideas and first became acquainted with new products — products which are luxuries today but are necessities tomorrow.

"We have learned that American motion pictures are, and they must continue to be, America's greatest salesmen, her most natural and convincing ambassadors of good-will.

"The development of the atomic bomb and the rocket projectile in the closing phases of the war has taught us that mankind must learn the art of living in peace or else face extinction.

"The motion picture, prudently and wisely used, should be one of the most potent forces for promoting friendship and understanding among nations.

***"I learned from personal experience that in many countries, the only America the people know is the America of the motion picture. We intend always to keep that in mind.***

"It is our aim to foster an industry program which will make motion pictures an even better reflection of the American design of living. This cannot be accomplished by crude, brute-force propaganda, by boastful chest-thumping over our superior way of doing things. Rather, the program will depend upon a faithful portrayal of all the natural forces of day-to-day life around us.

"We have other immediate objectives:

"1. War taught the industry the value of united, cooperative effort. All elements of the industry—producers, distributors, exhibitors,



Francis Harmon



Joseph I. Breen

representatives of the actors, directors and writers guilds and the craft unions—worked together in the manifold war activities. This cooperative effort must be carried over into the peace. Our purpose is to work with all these elements to form a Motion Picture Institute so that the industry can assume its full share of the responsibility of promoting peace and better living. Nothing like this has ever been attempted in any American industry in peacetime. It is the natural evolution of political into industrial democracy. We cannot maintain democratic capitalism without industrial democracy. The motion picture industry can set the example.

"This proposal is merely another way of saying that we Americans must learn to live together, to work together, and above all to talk to one another as though we were residents of the same planet. Unless we do, we might just as well stop prattling about promoting the cause of international peace. An America divided will never lead the way to a world united. We cannot be good neighbors until we learn to get along with ourselves.

"2. A greatly expanded research program should be undertaken. It should be a cooperative program for the benefit of the entire industry. Such research naturally will involve countless facets to improve the film, the theatre, methods and techniques. Greater use of pictures in the educational field will be fully explored.

"3. As practical business men, we shall want, of course, a fair share of foreign markets. America has no artificial barriers against motion pictures from abroad. In this same spirit, we expect that other countries will not erect barriers against American pictures. Free interchange of motion pictures is the best means to bring the people of the world closer together.

"4. Enlightened self-discipline by the industry is, and will continue to be, the surest guarantee against government censorship and regulation. The industry, by trial and error, has learned that decent, clean and truthful entertainment is most surely and permanently successful. The lesson has been learned. It is the job of all of us, in the industry and without, to see that it is not forgotten.

"5. The war has demonstrated the educational value of the film. The armed forces attained striking results in their use of training films. We must strive to make the motion picture an important adjunct to our whole educational system. In the schools, films are being used more and more as visual aids.

In the field of adult education and specifically in the re-training of the veterans and war workers, there is a limitless opportunity for the motion picture. In the factories, better management-labor relations can be promoted through the films.

"The debt of an industry like ours for its tremendous growth and for warm acceptance by the American people is too obvious to mention. It must be repaid in the steady, unclipped coin of responsible and enlightened leadership. Such leadership must even be willing to sacrifice short-range advantages for long range benefits to the public and thus to itself.

"The substance of any lasting system is the hope of an ever-rising standard of living in the future, accompanied by convincing evidence of accomplishment as we move along. We can and must provide better food, better clothing, better housing and education for all our people. With our know-how and tremendous natural resources, we can do this.

***"We may as well face the fact that there are other political and economic systems in the world, wholly different from ours, but which do have mass appeal especially in time of industrial strife and stagnation. The only way to prove our system is better is to make it work better. The next five years may tell the tale. Now is the time to pull off our coats and get at it.***

"This is the sort of job that all of us working together can do in the motion picture industry —a down-to-earth sort of job which provides an unprecedented opportunity to serve a united, democratic and prosperous country."

## HAYS STATEMENT

*Will H. Hays as the retiring president issued a statement following the Wednesday meeting of the Association in tribute to Eric Johnston, his successor, and in discussion of the development of the industry in the years of the Hays Office. He said:*

"It is satisfying, indeed, to be able to transfer to such splendidly capable shoulders responsibilities carried for so many busy and constructive years.

"Eric Johnston needs no praise of mine. His ability shines in the light of his accomplishments. Sure of his capabilities for both leadership and service, we of the industry are confident and content to place in his hands the throttle—and the brake."

"Be sure that my intense interest in the motion picture industry will continually increase. I know its capabilities; and furthermore no man can give almost a quarter of a century to a cause without its becoming an integral part of him.

"It has been a privilege to have been intimately associated with the destinies of a form of communication that I truly believe to be of immeasurable usefulness in universal entertainment, information and education. To all those who have so greatly aided us along an ever upward, but sometimes not too easy road, I can predict that both quality of pictures and of

*(Continued on following page)*

# "We Pass the Throttle—and the Brake"

—WILL H. HAYS

(*Continued from preceding page*)

audience appreciation will continue steadily to climb, and I can assure them of the certain progress of every artistic, cultural and social gain that time has brought.

¶ "Through the years there has been continuity of support from those within the industry for all that was importantly constructive, as there has been from public leaders—interested in the public good. That it is of universal concern to the people of the land which gave it birth is one of the greatest assets of the American motion picture.

"Whatever degree of success has accompanied my own endeavor has been largely due to the united teamwork of the members of the Board of the Association, its officers and staff and devoted industry leaders and trade press, all of whom have labored unselfishly in behalf of the progress of the screen. The industry's unique achievement in self-regulation; the amazing technological progress which has given us sound, spoken words, music, color and fine-grain film; the development in the artistry of story-telling which has resulted in an all-encompassing program of screen entertainment and a corresponding increase in worldwide audience appreciation—all these advances have come from the vision, the labor, and the collaboration of the executives, producers, distributors, exhibitors, writers, artists, artisans and technicians with whom it has been one of the great privileges of my life to be intimately associated.

¶ "I am thinking also today in a very special sense of the men and women—both individuals and groups through the nation—whose devoted interest has been continuous in the effort to accomplish the Association's purpose set forth in its Articles of Incorporation March 11, 1922: 'establishing and maintaining the highest possible moral and artistic standards of motion picture production by developing the educational as well as the entertainment value and the general usefulness of the motion picture.' From that day to the present moment, thousands of our friends in schools, churches, libraries, women's clubs, in art, literary, social and economic groups, in national and community organizations—all leaders in the public welfare and cultural life of America—have steadfastly believed in our objectives and have strengthened our hands in all which we have been able to accomplish. For the constructive aid of the American Press we are under the greatest obligation. I bespeak for my successor and for this great art medium a continuance of all of this support."

## ERIC JOHNSTON

Mr. Johnston is currently serving his fourth term as president of the United States Chamber of Commerce. He heads a nationwide organization composed of 1,400 chambers of commerce and 400 trade associations with an underlying membership of nearly 1,000,000 business men. As an adjunct to his chamber post, he is a member of the Committee for Economic Stabilization, a member of the Management-Labor Policy Committee, a member of the Business Advisory Council of the Department of Commerce and he has appeared in his official capacity before the War Manpower Commission and the War Production Board.

Born in Washington, D. C., in 1896, Mr. Johnston was reared in the State of Washington. He was educated in the schools of Spokane and the University of Washington, where he received a law degree. He entered the Marine Corps during World War I and after five years of service he retired with the rank of captain.

In 1923 he returned to Spokane and entered the electrical business, later purchasing a manufacturing and wholesale company which he renamed the Brown-Johnston Company and eventually expanded into two separate organizations. He is president of both organizations. Additionally he is chairman of the board of the Washington Brick and Lime Company, a director of the Seattle First National Bank, the New World Life Insurance Company and the Spokane and Eastern Trust Company. He is also a trustee of Whitman College at Walla Walla and a member of the American Legion.

Elected as president of the Inland Empire Manufacturers' Association in 1929, Mr. Johnston held that post for two years. He is a former president of the Spokane Chamber of Commerce.

Mr. Johnston's interest in the national chamber began more than 10 years ago when he was named a member of its committee on taxation. He became a vice-president in 1941 and the following year was elected to his first term as president.

His influence as a spokesman for American business is attested in two quasi-official trips he has made abroad. As chairman of the United States Commission for Inter-American Development, Mr. Johnston, at the request of the State Department and the Office of the Coordinator of Inter-American Affairs, visited South America, conferring in five major countries. Later he traveled to Russia.

Mr. Johnston's leadership has drawn praise from many high quarters. The late President Roosevelt said: "Members of the United States Chamber of Commerce may well be proud of the contribution they have made under your able leadership. I have had opportunity to know of and cause to appreciate that leadership."

## JOYCE O'HARA

**Joyce O'Hara, assistant to Eric Johnston, and now designated as assistant-to-the-president of the industry's trade association, was born in Pittston, Pa., February 5, 1894. After attending the University of Pennsylvania, he enrolled in the law school at Georgetown University, Washington, D. C., and worked there for the United Press. His schooling was interrupted by World War I, when he enlisted in the Marine Corps and became a drill sergeant at Parris Island. Following his discharge in 1919, Mr. O'Hara returned to Georgetown, from which he was graduated and joined the International News Service as a Washington correspondent. In the early 1920's he joined the publicity department of the Chamber of Commerce of the United States. He became assistant to Mr. Johnston when Mr. Johnston was elected president and traveled with him to Mexico, Latin America, England and Russia. He is married and has three children. One son is now enrolled in a Navy pre-flight course.**



Harris & Ewing

**Joyce O'Hara**

# *UA Develops New Promotional Unit For Exhibitors*

United Artists has begun to channel much of its advertising and exploitation services through a newly-named exhibitor promotional service. While the service is not new, the method of channeling, through a central office, is new and has been designed to give the company a more personal contact with its customers. Under the new setup, all requests for accessories, posters and other services, are cleared through a central office so that particularized attention can be given individual situations.

United Artists' action is indicative of a trend toward more personalized promotions which has been growing during the war years and with the increase of large-scale pictures which lend themselves readily to wide and intensive promotion.

For some time now a number of the companies have relied less on the press book type of service than they have on personalized promotions.

Metro-Goldwyn-Mayer, for example, expanded its exploitation and exhibitor service during the war and expects to expand the exhibitor service even further. Men who specialize in contacting smaller situations have been added in the field and certain services, dropped during the war years because of the paper shortage, are being resumed.

Warner Brothers is only one of the picture companies adding to its field force so that more exhibitor contacts may be made. RKO Radio has reported considerable success with its exhibitor service department and its preparation of campaign kits for almost all its product. Paramount prepares campaigns on top pictures with its field force augmenting the campaigns and variations on this theme are provided by other companies.

## Columbia Holds Second Of Four Sales Sessions

Columbia held the second of its four zone meetings Wednesday through Friday at the Warwick Hotel, New York. Approximately 50 persons attended. Abe Montague, general sales manager, presided.

Among those from the home office who attended were Rube Jackter, Louis Weinberg, Louis Astor, Max Weisfeldt, George Josephs, H. C. Kaufman, Maurice Grad and others.

Districts represented were Boston, Cincinnati, Cleveland, New Haven, New York, Philadelphia, Pittsburgh and Washington. Two more meetings will be held, in New Orleans and Los Angeles.

## Directors Reelect Herzbrun

The Society of Motion Picture Art Directors has reelected Bernard Herzbrun president of the organization.

# On 15,513 screens in 7 days



# *Our Thanks to the Ex*

¶ In the week of September 2nd to 8th, 15,513 THEATRES played a motion picture or pictures produced by Paramount. ¶ This figure exceeds by *thousands* the number of theatres that observed any previous Paramount Week in the 33-year history of this company. ¶ This represents 38,556 actual exhibitions of Paramount features, short subjects and newsreels during that period. ¶ Two things made this possible—good pictures, and good will. ¶ Of the former, Paramount is justly proud. For the latter, Paramount is deeply grateful. ¶ Grateful, also, to the thousands of exhibitors who in many other ways







*Paramount Gr*

## The Most

# Paramou

## In One-Third










OUTSTANDING PARAMOUNT WEEK ATTRACTIONS . . .







CFULLY REPORTS

Successful

# nt Week

of-a-Century

are contributing so wholeheartedly to the brilliant success of Paramount's One-Third-of-a-Century celebration throughout Paramount Month. ¶ And a very special note of thanks to the 594 Paramount customers of 30 or more years' standing . . . thanks for your long and unswerving patronage . . . thanks for your fine and stirring personal participation in our Anniversary Celebrations. ¶ To you, and to all of the 15,513 participants in Paramount Week, we shall continue to deliver, in the years to come, product that will make you proud to repeat—

"IF IT'S A PARAMOUNT PICTURE, IT'S THE BEST SHOW IN TOWN"









And Now Comes Another

# Paramount Year

As Paramount Launches

1945-46 With



◄ DUFFY'S TAVERN.....

.....LOVE LETTERS ►





◄ THE LOST WEEKEND....

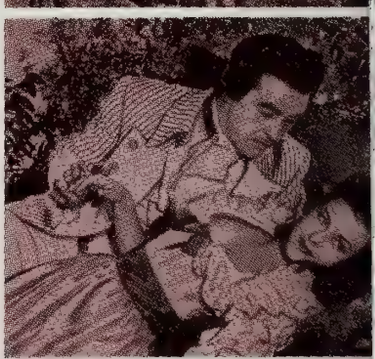
.....HOLD THAT BLONDE ►





◄ THE STORK CLUB.....

.....KITTY ►





◄ PEOPLE ARE FUNNY....

..MISS SUSIE SLAGLE'S ►





◄ MASQUERADE IN MEXICO

.....ROAD TO UTOPIA ►



PRINTED IN U.S.A.

# BARGAINING SETS THE WORLD MARKET PROBLEM ABOIL

## *British Discussions Hinge on Trade Barriers; U. S. Assists Elsewhere*

The world map this week erupted a shower of foreign trade problems; problems that have been growing more complex and more demanding of settlement ever since the industry first found itself squared away at the problem of establishing a peacetime economy.

**England's trade barriers, such as the film quota law, were being discussed in Washington with Empire representatives. France was being convinced that cooperation means give and take. Spain thought it would offer to increase imports. In Yugoslavia the industry was nationalized and American prints were confiscated. There were economic and political troubles in Italy. Holland was arguing over who should have authority over imports. Union disputes remained unsettled in Mexico.**

On the other side of the picture, RKO Radio announced plans to use 16mm to extend its foreign coverage, specifically in China, where Leon Britton, Far Eastern supervisor for the company, sees a potential audience of 100,000,000. See page 22. Also, Sam Seidelman, Latin-American supervisor for United Artists, predicted a great increase in production in Mexico in sufficient quality and quantity to invade the market in the United States. See page 24.

Industry's foreign problems are large. So large, in fact, that they are not industry's alone; they are also the problems of the Department of Commerce and the State Department. All the problems may eventually be settled on an over-all basis in a general United Nations conference on the lowering of tariff barriers. The situation in a number of foreign countries could be summarized this week as follows:

**ENGLAND:** State Department officials and high representatives of the British labor government are at present discussing at Washington problems of trade discriminations and other subjects preliminary to the negotiation of a multi-billion dollar loan to aid in the economic recovery of England.

**FRANCE:** Trade problems are being discussed by State Department officials and members of the delegation which accompanied General DeGaulle to America. The State Department believes a settlement is near.

**ITALY:** The industry faces many political and economic problems which have been complicated during the past year when Italy was ruled by Allied Military Government. A new decree is expected soon.

**SPAIN:** The Government is reported ready to make concessions and a settlement is in prospect.

**HOLLAND:** The U. S. envoy has opened discussions at The Hague, but dispute looms between the Dutch trade organization, in Holland, and the Dutch Film Import and Distributing organization, in London.

**YUGOSLAVIA:** The U. S. State Department may protest the reported confiscation of American films following nationalization of Yugoslavia's industry.

**LATIN AMERICA:** Several countries offer post-war market potentialities since Germany can no longer play the role of salesman.

**MEXICO:** The strike against the American companies has been settled with the cost of the strike estimated at $1,000,000.

**GERMANY:** There is a possibility that a trade representative will go to Germany to assist in the film program there.

**JAPAN:** Office of War Information has 45 pictures ready for distribution in Japan.

**RUSSIA:** Is increasing production and looking for wider world distribution.

Elimination of tariff barriers is one of the key points of the Anglo-American meetings in Washington which will continue into next month. State Department officials, at the outset, made it plain to British Ambassador Halifax and Lord Keynes, economist, that concessions would have to be made if Congressional approval of a loan was to be secured.

The State Department's position evoked a public statement from Lord Keynes that the alleviation of trade restrictions was definitely dependent upon financial aid from this country.

The suggestion that a general United Nations tariff conference might grow out of the Anglo-American discussions was made by Dean Acheson, Acting Secretary of State, at a press conference when he emphasized the fact that England was not the only country where arbitrary trade barriers existed.

### *Promise Relief on French Situation*

Meanwhile, the French situation was the subject of conversations between the French Minister of Production and the State Department. The situation in France has long been one of the most troublesome of all the problems confronting the American industry, but it is now believed that a satisfactory solution is in sight. The talks bore down heavily on the thesis that cooperation is a two-way affair and if France wants assistance from the United States she must grant some favors in return. The motion picture situation was definitely brought into this situation and while department officials refused to comment, it was learned that the production minister had given assurances that it would receive his personal, sympathetic attention upon his return to Paris.

The Spanish situation has cleared somewhat, according to the latest reports from Washington, in that the Spanish Government is now prepared to make certain concessions. The National Theatre Board, representing all Spanish exhibitors, has recommended that the Government do away with various discriminatory tax measures hitting at American films and increase the import quota to 240, of which a minimum of 130 pictures would be from the United States. F. W. Allport, European manager of the Motion Picture Producers and Distributors of America, has been working with State Department officials in Madrid in an attempt to clear up the problems.

### *May Arrange Raw Stock For Spanish Needs*

It is understood that Department representatives, during the meetings, gave assurance that if satisfactory arrangements were made for American pictures, the Department would exert itself to induce the Foreign Economic Administration to release a sufficient quantity of raw stock to meet Spanish needs.

No American film property should now be in the hands of the Italian government, a spokesman for the State Department reported this week, explaining that all American assets have been reported to have been taken over by the Allied Control Commission which will release them in the near future.

George Y. Canty of the Department reported, "The Italians are eager to cooperate with us. . . . I have every confidence that the film situation in Italy will meet the approval of American distributors when they are permitted independent operation. . . ."

Discussions concerning the Dutch market are expected to open soon, now that Dr. Standley Hornbeck, U. S. Ambassador, is in The Hague, according to State Department officials. However, no official information has been received as yet.

### *Prepare Protest on Seizure Of Film in Yugoslavia*

The State Department is expected to protest the Yugoslavia Government's confiscation of an undetermined number of prints belonging to Paramount, Twentieth Century-Fox, Warner Brothers and Metro-Goldwyn-Mayer. The Yugoslav government film monopoly, State Film Enterprise, seized the films, it was reported, to protect its monopoly. Because of this monopoly, U. S. distributors have not recently shipped films to that country nor is the Office of War Information functioning there. However, OWI sources have indicated that the Yugoslavian Government wishes to discuss film matters with the United States, probably on a governmental level.

Last weekend it was reported from Washington that the OWI was preparing 45 feature pictures for distribution in Japan.

American interests, it is understood, are now conferring with Government and army officials concerning the possibility of sending a trade representative to Germany in some capacity to aid with the film program there and to look after industry matters. Morris Goodman, former head of the foreign department of Republic Pictures, has been mentioned for the post if it materializes.

Indicative of the increased production in Russia is the recent announcement from Moscow that Mosfilm, the country's largest studio, will release eight additional major films by the end of the year.

### GOVERNMENT AIDS FOREIGN DISTRIBUTION

**Department of Commerce and State Department officials are cooperating in developing current information on distributors and importers in liberated countries and other foreign areas where trade has been disrupted by the war, for the benefit of United States producers and exporters seeking to re-establish their contacts in foreign countries while awaiting the opening of normal trade channels.**



# *Duffy's Tavern Premiere... Weitman the manager speakin'... We've just demolished every non-holiday opening record in N.Y. Paramount history! The business is positively gastronomical!*



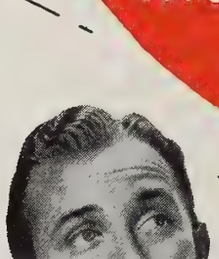


**BING CROSBY**
**BETTY HUTTON**
**PAULETTE GODDARD**
**ALAN LADD**
**DOROTHY LAMOUR**
**EDDIE BRACKEN**
**BRIAN DONLEVY**
**SONNY TUFTS**
**VERONICA LAKE**
**ARTURO DE CORDOVA**
**BARRY FITZGERALD**
**CASS DALEY**
**DIANA LYNN**
**VICTOR MOORE**
**MARJORIE REYNOLDS**
**BARRY SULLIVAN**
**And Archie (Himself)**
**ED GARDNER**

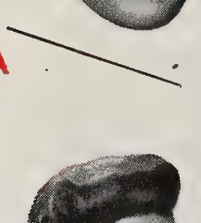
With The Screwball
Favorites Of The Air Show
**Charles Cantor · Eddie Green**
**Ann Thomas**
**And Robert Benchley**
**William Demarest · Howard da Silva**
**Billy De Wolfe · Walter Abel**
**Johnny Coy · Miriam Franklin**
**Olga San Juan · Gary, Philip, Dennis and Lin Crosby**

**Directed by HAL WALKER**

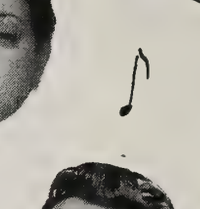
Original Screenplay by Melvin Frank and Norman Panama • Based on Characters created by Ed Gardner
New Songs by Johnnie Burke and Jimmy Van Heusen



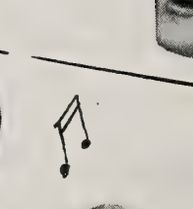














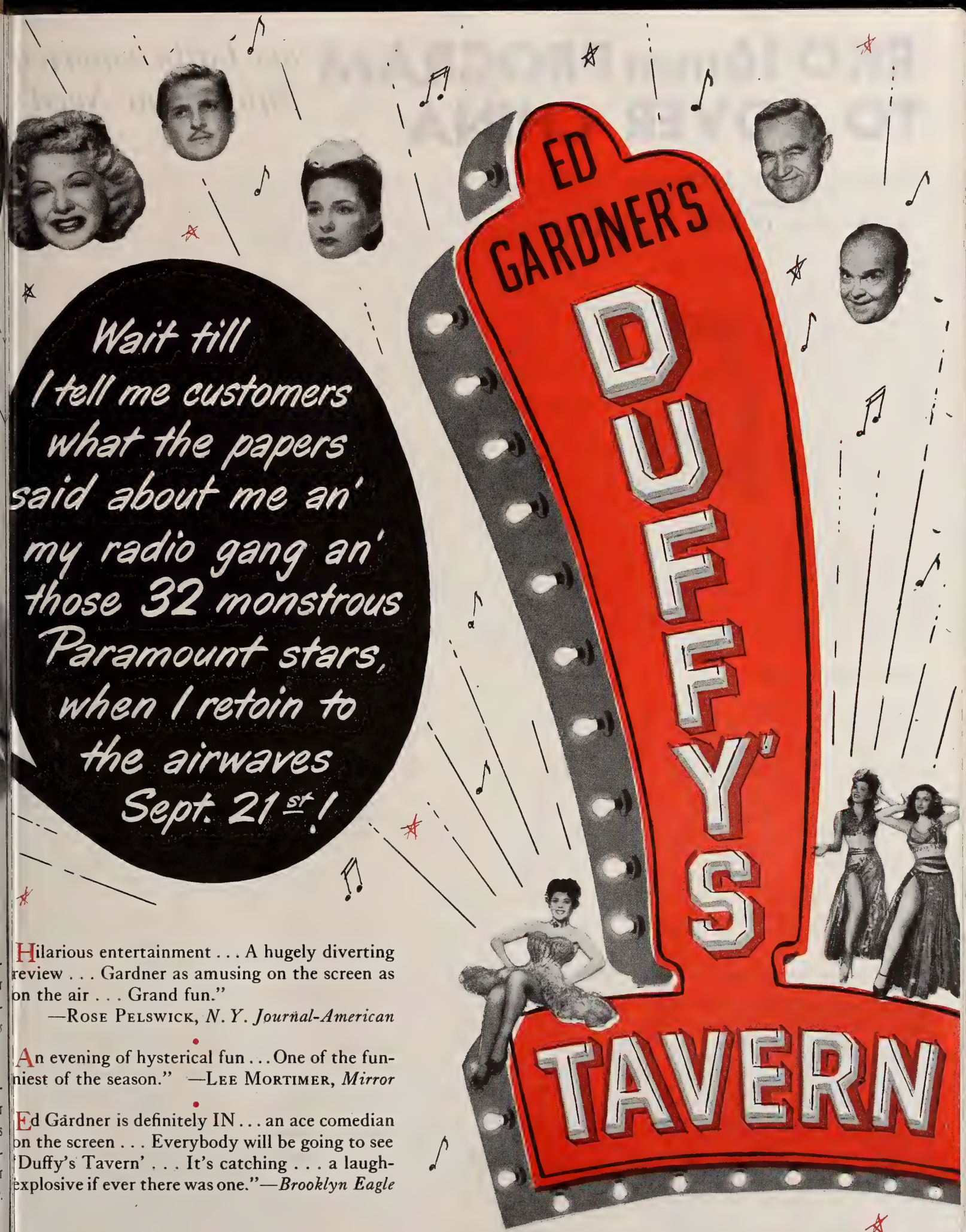


"Hilarious comedy . . . sends audiences into hysterical laughter. A knockout screen entertainer . . . One of the best laugh provokers of the current film season."—KATE CAMERON, *Daily News*

•

"'Duffy's Tavern' installed bedlam on the Paramount screen. When this many stars get together in one picture it usually is wise to keep fingers crossed. But this time you can spread the fingers 'way out in a V sign—V for volcanic vigor and vivacity."—ALTON COOK, *N. Y. World-Tele.*

*RADIO'S RIOT SHOW BECOMES THE THIRD GREAT BOX-OFFICE TRIUMPH IN TH*




*Wait till I tell me customers what the papers said about me an' my radio gang an' those 32 monstrous Paramount stars, when I retoin to the airwaves Sept. 21st!*

Hilarious entertainment . . . A hugely diverting review . . . Gardner as amusing on the screen as on the air . . . Grand fun."
—Rose Pelswick, *N. Y. Journal-American*

An evening of hysterical fun . . . One of the funniest of the season." —Lee Mortimer, *Mirror*

Ed Gardner is definitely IN . . . an ace comedian on the screen . . . Everybody will be going to see 'Duffy's Tavern' . . . It's catching . . . a laugh-explosive if ever there was one."—*Brooklyn Eagle*

RST ELEVEN DAYS OF **Paramount Month** AUG. 26th TO SEPT. 29th

# RKO 16mm PROGRAM TO COVER CHINA

## *Company Seeks 100,000,000 New Customers; Mobile Units Are Ordered*

RKO Radio Pictures will embark on a large 16 mm. program, in an invasion of China's interior, expected to yield almost 100,000,000 new customers. The invasion will be commanded by Leon Britton, the company's Far Eastern supervisor, who for the past three years has been managing in Argentina, Chile, and Peru, but who last week left the latter post to George Kallman, also of the company, and is preparing to leave shortly for India and Singapore.



Leon Britton

Several weeks ago, Arthur M. Loew announced a plan for a foreign 16mm program for Loew's, Inc.

Mr. Britton, who eluded the Japanese at the beginning of the war, and is now returning to territories he knows well, thinks of China as a fertile place for motion picture expansion. The country's standard of living will rise rapidly, he predicts, and many of the natives will enter the motion picture industry.

### *To Make Own Subjects*

Mr. Britton said the company would make its own 16 mm features and short subjects for the new program. He did not indicate whether RKO would set up an affiliated firm for 16mm, but he did say he would take with him three complete sound and projection equipments, for which he last week placed orders, and that these orders are for persons whom he knows will establish exhibition in China.

Mr. Britton expects new equipment to be used. This will be in mobile units, and for whatever placements may be obtained. It will include generators.

The Office of War Information 16 mm equipment Mr. Britton deprecated as "battered," and asserted that in a commercial venture such as this will be the customers will ask for "quality."

### *Critical of Government Shorts*

Of State Department-OWI short subjects, Mr. Britton said, firstly, that he would not use them because, "believe it or not, the average person doesn't want to be educated"; and, secondly, that he considers them competition to the exhibitor and distributor, that should not be distributed by any Government agency.

Mr. Britton advocates that governmental information short subjects in foreign lands be distributed by the film companies. "The companies know how to distribute such pictures so that they are integrated with entertainment films and do not compete with commercial subjects, and the companies would obtain much larger, and more authentic distribution," he said.

In Latin America, Mr. Britton related, he had to ask the Office of the Coordinator of Inter-American Affairs several times to cancel or delay showings of Disney subjects in 16mm because, as an RKO distributor, Mr. Britton also had Disney subjects in 35mm form.

Whether the government short subjects are shown in churches, clubs, halls and other forums is of little moment, Mr. Britton says.

They still hurt the American distributor, and local exhibitor, he maintained, because, although educational, they are American, are dressed as entertainment, and are a novelty; and because they are shown without charge in territories where pennies count and a native will see a State Department short and count that his movegoing for the week.

### *Money Going Into China*

"Lots of new money" will go into China, Mr. Britton said; it will be from other countries, and from natives who are now able for the first time to enter the motion picture industry. The same rule, he said, will apply to India and the other areas he supervises.

Mr. Britton will go to India first, and then to Singapore, and will await the "opening up" of the Eastern countries. He will, he expects, visit Japan last.

In that country, he expects American authorities to ask for morale-boosting pictures, and was reminded of the Japanese Government's insistence, before the war, that only pictures of cultural quality be imported. He expects restrictions on number and type in some degree for some while.

Argentine production, now handicapped by a lack of raw stock, will increase, and, aided by the country's laws, may drastically reduce American playing time, Mr. Britton, who was supervisor there for the past three years, predicted.

The present raw stock being manufactured there is only for positives, and even for those is very poor, he said.

However, he expects raw stock to "filter in" from Chile, Uruguay, and Brazil. Additionally, Argentine producers are in Chile, and will probably make pictures in Uruguay. They can import their films into the home country without duty, he reminded.

### *May Be Able to Meet Quota*

Thus, they may be able to fulfill the provisions of the Governmental quota, which demands that exhibitors with 2,500 seats or more play one Argentine picture per month; those with seats under this number, in the central zone of the country, play one such picture per month; exhibitors in the interior give 40 per cent of their playing time or two weeks of every five, including weekends.

One possible hindrance to this development is seen by the RKO executive; and that is, that if the studios obtain raw stock rapidly, they will make films so quickly that the quality and popularity will suffer. The Argentine public is highly critical, he said.

The percentage policy enforced by the Argentine Government, and adopted by the American companies, has been generally to their benefit, he said. However, in some small towns, the expense of checking is not warranted, and the companies may return in these instances to flat rentals.

George Kallman will be Mr. Britton's successor in Buenos Aires.

# *See Latin America Equipment Need*

Post-war market potentialities of three Latin American countries were reported this week by Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign and Domestic Commerce. His reports indicate that in Cuba approximately 10 per cent of the sound equipment will be replaced, forecast that both Mexican exhibitors and producers will need new equipment on a large scale and cited reasons for Venezuela being a potentially valuable market for American manufacturers.

A survey of the situation in Cuba, submitted by James N. Cortada, economic analyst in the Embassy at Havana, indicates that about 15 per cent of the approximately 400 theatres in that country will replace old equipment with new projectors as soon as they become available and the about 10 per cent of the sound equipment will be replaced. Mr. Cortado's survey showed that the great majority of exhibitors do not own their theatres and prefer to invest profits in outside interests rather than in equipment replacements.

A review of the Mexican market was much more favorable, both because of the poor condition of the equipment on hand and the expansion of the producing industry. Both exhibitors and producers will be in the market for new product.

Formerly tied extensively to German equipment, Venezuela is now seen as a potentially valuable market for American manufacturers in a report by Maurice M. Bernbaum and Virgil C. Applewhite, at Caracas. Of the approximately 275 theatres in that country, it is estimated that about 175 are equipped with German-made projectors, about 40 with one type of American projector and 23 with another. Prospects for the sale of American projectors and sound equipment are good, the two officials reported.

## Dubbed Product Accepted, Pratchett Reports

Spanish spoken redialogued product today enjoys acceptance by audiences in most Latin American countries, according to A. L. Pratchett, Paramount division manager for South and Central America. Having returned to New York last week after an extensive tour through his division, Mr. Pratchett reports acceptance of the dubbed product.

Early prejudices against redialogued Hollywood pictures in certain countries have been offset in a relatively short time by giving audiences sufficient opportunity to become accustomed to the innovation. A campaign is now under way to further popularize the product. The quality of redialogued pictures had steadily improved, Mr. Pratchett pointed out. Technically, he said, the pictures were near perfection from the outset, but there has been considerable improvement in writing and the finer points of finding just the right word for every English word apparently have now been discovered by the dialogue adjusters.

The protests on redialoguing were first heard from capital cities where a high percentage of English-speaking individuals make up the first-run audiences. The preference here tends to Spanish superimposed titles,

## Report United Artists Joining Export Group

United Artists will join the Motion Picture Export Corporation in the near future, it was reported this week. All eight major companies will be represented in the organization when the formalities are complied with and United Artists actually becomes a member. It is understood that the company has agreed to become a member, but that it is not yet ready to make an official announcement of its affiliation.

## McElhinney Safe in India

Joseph McElhinney, 20th Century-Fox International manager in Singapore when Pearl Harbor was bombed, is safe, according to a cable he sent to Murray Silverstone, the company's president. Mr. McElhinney, who was interned in a Japanese concentration camp in Singapore, is now in Bombay and will leave shortly for New York.

# THE "TALK" HAS STARTED

## LOUELLA PARSONS says:

"I was fortunate enough to see 'The Lost Weekend' with Monty Woolley... As we went into the projection room Monty said, 'I am not feeling well, so I will probably have to leave before the picture is over.' Leave—you couldn't have gotten him out of that projection room—or any of the rest of us. That's how good 'Lost Weekend' is... Charles Brackett has done such a magnificent job producing and Billy Wilder directing, I think it is one of the greatest pictures I have ever seen... Ray Milland's performance merits academy consideration."

Paramount

*PREDICTS THAT THE MOST TALKED-ABOUT PICTURE SINCE "GOING MY WAY" WILL BE*

# The Lost Weekend

Starring

RAY MILLAND

JANE WYMAN

with Phillip Terry • Howard da Silva

Doris Dowling • Frank Faylen



# SEES LATIN AMERICA FUTURE COMPETITOR

## *Seidelman, Back from Trip, Cites Advances Made in Mexican Production*

An invasion of this country by Latin American pictures, especially Mexican, is a possibility, in the opinion of Sam Seidelman, Latin American supervisor for United Artists, who returned to New York last week after a tour below the Rio Grande which took him from Argentina through Mexico, and during which he was instrumental in settling the strike against distributors in the latter country.



Sam Seidelman

Mexican pictures are, some of them, of quality, and "very, very good technically," Mr. Seidelman said. Production is increasing, and even now is "actually costing the American companies a good deal of playing time."

Two new studios, one at Churrubusco, the other at Tepeyac, are huge and modern, and "there is nothing like them in Hollywood," Mr. Seidelman said, adding that when they begin functioning they will be able, in his estimation, to send pictures into this country, using American stars if necessary, and possibly using dubbing. The first studio is being constructed by RKO and Emilio Azcarraga; the second, by Theodore Gildred and Howard Randall.

Eleven pictures are now in production in some 30 other Mexican studios, he said. They will produce 120 next year, he said.

Mr. Seidelman sees some compensation in the box office figures which show, that although small American pictures in Latin America are now receiving 50 to 75 per cent less gross than five years ago, because of native product competition, "big" American pictures have increased their appeal so that they are drawing 200 to 400 per cent more.

### *Urges Small Films Kept Out*

Don't send into Latin America the small pictures, and the pictures which portray peculiar segments of American life, Mr. Seidelman urges American film companies. He also said that unless every American company dubs its features, the practice will not be a success.

"It is also a mistake to dub the small pictures," he added, and said "another fault is that dubbing so far is in many cases out of synchronization, and with poorly cast voices.

"It is probably too early to judge," he continued. "Certainly, the dubbed pictures have not had enough exploitation in the interior situations to make up for the losses they've caused in the first run situations where, especially in Argentina, they are definitely disastrous."

The use of 16mm films to cultivate the interior situations was being studied by United Artists, Mr. Seidelman said. He made notes while away, and this week was drawing a report for home office consideration. The company is also interested in pre-fabricated theatres, but in what direction Mr. Seidelman did not say. He pointed out Brazil as an instance of the necessity of 16mm and the pre-fabricated house. Thirty-five millimetre film has proved impracticable, in his opinion, both because of transit delays and costs which, he said, are "terrible." The 16mm plan he will submit concentrates on entertainment and in that respect differs from the MGM idea, which, as he understands it, is in part educational.

### *Strike Seen as Important*

Settlement of the strike in Mexico is important because the affair represents a growing labor movement in Latin America, and its settlement provides both a sort of check and a precedent, Mr. Seidelman said.

The strike was settled September 8, after five weeks during which distributors suffered a loss of approximately $1,000,000, Mr. Seidelman thought. From the distributors' viewpoint, the settlement achieved specific advantages, which he enumerated as: unity among all distributors, the native producers cooperating with American distributors; better control of the business, under a legalized and uniform contract; cessation of the union's right to assign employees, even illiterates, in any number; establishment of time clocks, so that derelict workers may now be docked, or discharged, and other features.

The union, on the other hand, Mr. Seidelman pointed out, won important points. A film inspector, he cited, now will receive $36 for a 34-hour week, during which he need only inspect 30 reels, and will be allowed time and a half for overtime, which he probably will receive. The wages paid film industry workers are now "the highest of any industry in the country—including the generals," Mr. Seidelman added.

The contract gives either side the right to reopen negotiations after two years. Its uniformity is an advantage to distributors, inasmuch as the union had always staggered its contracts among them so that negotiations were always on, and were always precedental.

### *Strain on Exhibition*

The strike was a strain on the exhibitors of Mexico who, Mr. Seidelman said, would have been forced to close if it had lasted longer. The strikers prevented American pictures from playing any screen, through cooperation of projectionists. Strike-breaking would be "impossible" in Mexico, he said. Many prints were "lost" in transit during the strike, he added, and the companies, accusing the union leaders, expect the prints to be returned, he said.

Of Argentina, "the most important Latin-American market," Mr. Seidelman said that business, disappointing during the war years, has in the past eight months or so "improved tremendously, although we don't know why." Argentine pictures, he believes, are superior to those of Mexico, and are favored in the latter country, although Mexican pictures are not well received in Argentina.

Remarking the practical end of Argentine film censorship, Mr. Seidelman assailed the State Department for its laxity in battling for the entry of such pictures as "The Great Dictator." He battled personally for its import, and it has been allowed now without a cut, he noted.

Mr. Seidelman will spend from four to six weeks in New York, and then return to Latin America, possibly to his headquarters in Buenos Aires.

# *Mexican Unions' Jurisdiction Is Still Unsettled*

by LOUIS BECERRA CELIS
*in Mexico City*

Although the strike against the American companies has been settled, there is still a labor problem in the Mexican industry, for trouble continues between the two Mexican unions, the Picture Production Union, led by the players, and the National Cinematographic Industry Workers Unions.

Following a spectacular street parade, in which the entire membership of 4,000 of the Picture Production Union participated, President Manuel Avila Camacho promised the Production Union official protection for its business.

While this is obviously a great step forward in settling the dispute, the President's promise does not entirely settle the matter since the National union has not as yet accepted the President's suggestion that it concern itself only with shorts and newsreels while the Production union function in the production of all feature production.

The National union recently started production on a series of 20 features which it characterized as "heralding a new era in picture making in Mexico."

The industry does not look for any actual peace until President Camacho issues the decree he and the Ministry of the Interior are preparing. This decree, according to what the President told the Production union, will provide rules for both unions.

## Donohue, Paramount Manager In Puerto Rico, Retires

J. P. Donohue, who has sold Paramount product in Puerto Rico for 28 years, has announced his intention to retire, according to A. L. Pratchett, Latin American division manager for the company. Mr. Donohue opened the Caribbean Film Company in Puerto Rico in 1918 and pioneered film distribution in the Caribbean area, handling Paramount pictures exclusively. In 1926, Paramount established a branch in San Juan and Mr. Donohue became the company's manager.

Roger Williams has been named Paramount manager for Puerto Rico to succeed Mr. Donohue, George Weltner, Paramount International president, announced Tuesday.

Mr. Williams joined Paramount International at the end of 1944 after having been a salesman with Paramount's Philadelphia exchange. He traveled on assignments in Mexico, Puerto Rico, Haiti and Santo Domingo while a member of the Latin American division. Mr. Williams is expected to leave for his new post some time this week.

## Universal Names Marshall, Lury to Foreign Posts

Universal International Corporation has named Major Robert Lury to the post of Eastern sales supervisor with headquarters in Singapore, and John Marshall as manager for Hungary, with headquarters in Budapest. Major Lury, who will take over his new duties in November, will have charge of the Dutch East Indies, Malaya, Siam, Indo-China, Burma and India. Mr. Marshall had his own distributing company in Bucharest before the war.

Henry Lombroso, a member of Universal International Films New York staff for the past two years, will take over the post of executive assistant to Emmanuele Zama, Universal general manager for Italy.

## Marcus Leaves for Bombay To Re-establish Office

Morey Marcus, Paramount district manager for the Far East, left for India last weekend to assist Marian Jordan, general manager for the territory, in re-establishing a company office in Bombay following the August 29 fire in which Subodh Ganguli, general sales manager, lost his life. According to George Weltner, Paramount International president, J. E. Perkins, division manager, has already visited Bombay to investigate damages.

# BRITISH INDUSTRY CHARTING COURSE IN POLITICAL SEA

## *Seek Approach to Labor Government; Period of Recession Expected*

by PETER BURNUP
*in London*

Recovering breath after the war's sudden end and President Truman's no less abrupt Cease-Lend ultimatum, forward-looking motion picture men are agitating for an early all-industry approach to the Labor Administration's President of the Board of Trade, Sir Stafford Cripps.

Ironically, the feeling of bleakness which suddenly overcame the entire industry this side developed at the time of the trade's greatest boom. Treasury returns of entertainment tax collection showed that theatre admissions during the first half of this year actually were higher than the comparable period 12 months ago. That circumstance, incidentally, put the Cinematograph Exhibitors' Association's current strategy completely out of gear.

It had been planned to launch a grand-scale attack on the Treasury aimed at obtaining a considerable reduction in the entertainment tax. Sir Alexander Boyne King, leading Scottish exhibitor and campaigner against the Government, came from Glasgow to head a deputation to the Chancellor of the Exchequer.

### *Unlikely to Relinquish Source of Big Revenue*

But the association thought better of it when Secretary W. R. Fuller put the figures forward. Instead of an indignant remonstrance it was decided to address a letter to the Chancellor setting out an amiably academic plea for tax adjustment. But Treasury officials are not likely to let go of such a lucrative and fruitful stream of revenue.

Nevertheless and despite the continuing boom there's been a pronounced feeling of apprehension in the industry; distilled, it may be assumed, from an unawareness of just what's going to happen next. The initial shock created by the Truman announcement, fortified also by certain not particularly discreet declarations in the House of Commons, has been cushioned to an extent but, pending the issue of the Washington conversations, motion picture folk, like most of the other industries, are just left wondering.

Boom or no boom at the current box office, the one ascertainable factor is that the country is in for a remarkably thin time. Austerity accepted by the nation in the exigencies of war seems likely to become doubly austere in the rigors of peace, if only for the reason that industry by and large will be required to gear itself to the production of consumer goods for the export market exclusively. Fine woolen tweeds and whiskey and the like will be made here for Americans, not for Britons.

### *Plenty of Work Will Mean Box Office Dollars*

But that's not to say that the country is bankrupt and that such things as movies for the multitude will be things of the past. Completely to the contrary, declare the more knowledgable economists. For, so runs their argument, there'll be a plentitude of work for all turning out those exportable goods. And, while there's work for all, box office melodies will continue to be sweet.

An example of what many consider to be confused thinking is an outburst from one John Gordon, editor of Beaverbrook's *Sunday Express* and favored mouthpiece of his master.

Beaverbrook has long had a bee in his bonnet over what he calls Empire Free Trade.

### *Claims Britain and Colonies Should Be Self-Contained*

He endeavors therein to maintain the thesis that Britain with her colonies and dominions should be a self-contained and self-supporting fiscal unity. He has seized on the present circumstances to counter Washington's known anxiety for the abolition of international trade barriers by demanding fresh and unsurmountable barriers around the Empire. Films figured largely in the singular Gordon—and Beaverbrook—polemic.

Commenting on the known number of dollars paid to America by Britain annually in respect of film hire (Note: Last recorded figure £88,000,000) Gordon makes the remarkable claim: "If we spent a tenth of that money on building up film production in this country we would not only make that tremendous export of money unnecessary, but we would create instead an asset which would bring millions a year to this country."

Declaring: "Most films I see are trash anyway," our amateur economist proceeds to suggest "the only way out for a sensible people is to buy its food when it can't grow it, and make its films."

Britons everywhere now accept the circumstance that for a long, long time ahead their country will resemble Bleak House. But, filmgoers unanimously believe it's not going to be as bleak as all that. "Something" will require to be done by the Government in aid of bread and circuses, they say. More expertly informed persons roundly declare that Gordon is just talking nonsense in the present paucity of film production plants.

Anglophiles in the United States might well, it is urged, take note of the odd fact that the Beaverbrook organs, mammoth though their circulations be and entertaining as their presentations undoubtedly are, cut little ice in their native land when it comes to political influence. Lord Beaverbrook constituted himself drummer-in-chief to the Tory Party in the recent electoral jamboree. The consequences thereof were decidedly illuminating, not to say diverting, to political observers this side.

### *Approaches to Cripps Are Now Being Made*

It all adds up to a demand for some greater clarity of thought among film men, symptoms of which are now to be observed.

Piecemeal approaches to Sir Stafford are already afoot. Exhibitors, for example, propose pressing their own claims, which relate not only to the rebuilding of blitzed theatres and the reconditioning of cinemas generally (the vast majority of which haven't had a coat of paint in six years) but to the menace, as they see it, of unregulated new construction as and when building controls are lifted. Last mentioned consideration is remote, but debate of its possibilities is consistently heard in inner CEA circles.

Urgency of the bomb-damaged cinema problem, however, is manifest in statistics this department lately collected. In all, 330 theatres were hit by the Hun; 230 are still closed and likely to remain so for a considerable time. Of London's 400-odd cinemas, 143 were damaged. In Plymouth 17 motion picture houses out of 23 were hit, and nine are still closed.

Producers, also, have applied for an interview with the Board of Trade. They claim that, although officials of the board promise that all requisitioned studios will have been handed back by this year's end, there's a bottleneck in the supply of labor for their reconditioning. Carpenters and plasterers can't be obtained, even at the exceptionally high wage rates current in film production.

### *Supply of Raw Stock Is Serious Problem*

There are problems rating an even higher political level, the supply of raw stock, for example. This bureau is informed authoritatively by high ranking Board of Trade people that intensive efforts are being made to promote "reasonable" supplies of stock base from Antwerp and other Continental sources, but the fact remains that, in the best of conditions, base will still have to be supplied here in large quantities by America—and paid for, sooner or later, in good American dollars.

Mutual arrangements clearly must await on events in Washington. Hays Office representatives here and Embassy officials have been in frequent consultation not only with the Board of Trade but with the Treasury. Refreezing of American film credits came under instant consideration by Whitehall. Its possibility was at once accepted by responsible American executives operating here; is still being discussed in the light of what Lords Halifax and Keynes may arrive at in their talks with the State Department in Washington.

### *Cripps Has Had Successful Career in Other Fields*

But, in the welter of the industry's departmental and parochial demands, some general approach to authority becomes more and more to be desired.

Sir Stafford Cripps, one of the country's most famed and successful lawyers with a spectacular career in other spheres, notably as Ambassador to Moscow, has let fall the general outlines of his Plan for Industry. He envisages a tripartite partnership in all the staple industries of the country—employers, employees and the Government; is engaged now in hammering-out the details of the plan.

Now is the time, so forward thinking motion picture men believe, for Britain's film industry as a whole to get cracking.

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## Four Eagle-Lion Pictures To Play Winter Garden

Four Eagle-Lion films will play the Winter Garden, New York, it was announced this week. A former legitimate house, the Garden recently was acquired by United Artists as a New York showcase. According to Capt. Harold Auten, Eagle-Lion vice-president, the pictures to be shown include "Blithe Spirit," which is to open about October 1; "Caesar and Cleopatra," "Henry V" and "Two Thousand Women," all J. Arthur Rank Productions. Eagle-Lion's distribution plans for the United States were awaiting a decision from Mr. Rank, Captain Auten said.



"KITTY" starring Paulette Goddard and Ray Milland with Patric Knowles, Cecil Kellaway and Reginald Owen. A Mitchell Leisen Production.

"HOLD THAT BLONDE" starring Eddie Bracken and Veronica Lake with Albert Dekker and Willie Best.



# TRADE SH

# Paramount's 2nd

# OCTOBER

| CITY | "KITTY" | | |
|---|---|---|---|
| | PLACE | DATE | |
| ALBANY | DELAWARE THEATRE<br>290 Delaware Avenue | FRI. OCT. 5<br>2 P.M. | |
| ATLANTA | RHODES THEATRE<br>62 South Rhodes Center, N.W. | FRI. OCT. 5<br>11 A.M. | |
| BOSTON | ESQUIRE THEATRE<br>264 Huntington Avenue | FRI. OCT. 5<br>2:30 P.M. | |
| BUFFALO | SHEA'S NIAGARA THEATRE<br>426 Niagara Street | FRI. OCT. 5<br>2 P.M. | |
| CHARLOTTE | CAROLINA THEATRE<br>226 North Tryon Street | FRI. OCT. 5<br>10:15 A.M. | |
| CHICAGO | SURF THEATRE<br>1204 North Dearborn Parkway | FRI. OCT. 5<br>2 P.M. | |
| CINCINNATI | FOREST THEATRE<br>671 Forest Avenue | FRI. OCT. 5<br>2:30 P.M. | |
| CLEVELAND | SHAKER THEATRE<br>3516 Lee Road | FRI. OCT. 5<br>2 P.M. | |
| DALLAS | MELROSE THEATRE<br>3419 Oaklawn Avenue | FRI. OCT. 5<br>2 P.M. | |
| DENVER | BROADWAY THEATRE<br>1756 Broadway | FRI. OCT. 5<br>10 A.M. | |
| DES MOINES | INGERSOLL THEATRE<br>3711 Ingersoll Avenue | FRI. OCT. 5<br>2 P.M. | |
| DETROIT | FISHER THEATRE<br>7331 2nd Boulevard | FRI. OCT. 5<br>10:15 A.M. | |
| INDIANAPOLIS | ST. CLAIR THEATRE<br>800 Ft. Wayne Avenue | FRI. OCT. 5<br>2 P.M. | |
| KANSAS CITY | VOGUE THEATRE<br>3444 Broadway | FRI. OCT. 5<br>2 P.M. | |
| LOS ANGELES | AMBASSADOR THEATRE<br>Ambassador Hotel | FRI. OCT. 5<br>3 P.M. | |
| MEMPHIS | LAMAR THEATRE<br>1716 Lamar Avenue | FRI. OCT. 5<br>2 P.M. | |
| MILWAUKEE | COLONIAL THEATRE<br>1516 West Vliet Street | FRI. OCT. 5<br>2:30 P.M. | |
| MINNEAPOLIS | GRANADA THEATRE<br>3022 Hennepin Avenue | FRI. OCT. 5<br>2:15 P.M. | |
| NEW HAVEN | WHITNEY THEATRE<br>1220 Whitney Avenue | FRI. OCT. 5<br>11 A.M. | |
| NEW ORLEANS | CIRCLE THEATRE<br>1709 North Galvez Street | FRI. OCT. 5<br>11 A.M. | |
| NEW YORK CITY | NORMANDIE THEATRE<br>51 East 53rd Street | FRI. OCT. 5<br>10:30 A.M. | |
| NEW YORK CITY | | | |
| OKLAHOMA CITY | TOWER THEATRE<br>425 N.W. 23rd Street | FRI. OCT. 5<br>10:30 A.M. | |
| OMAHA | DUNDEE THEATRE<br>4952 Dodge Street | FRI. OCT. 5<br>2 P.M. | |
| PHILADELPHIA | PARAMOUNT EXCHANGE<br>248 North 12th Street | FRI. OCT. 5<br>2 P.M. & 4 P.M. | |
| PITTSBURGH | SHADYSIDE THEATRE<br>5518 Walnut Street | FRI. OCT. 5<br>2 P.M. | |
| PORTLAND | ORIENTAL THEATRE<br>822 Southeast Grand Avenue | FRI. OCT. 5<br>2:30 P.M. | |
| ST. LOUIS | ST. LOUIS THEATRE<br>718 North Grand Avenue | FRI. OCT. 5<br>2 P.M. | |
| SALT LAKE CITY | STUDIO THEATRE<br>161 South Main Street | FRI. OCT. 5<br>10 A.M. | |
| SAN FRANCISCO | TIVOLI THEATRE<br>70 Eddy Street | FRI. OCT. 5<br>2 P.M. | |
| SEATTLE | EGYPTIAN THEATRE<br>4543 University Way | FRI. OCT. 5<br>2:30 P.M. | |
| WASHINGTON | PARAMOUNT EXCHANGE<br>306 H Street N.W. | FRI. OCT. 5<br>2:30 P.M. | |

# OWINGS

# Block for 1945-46

# 4th-5th

## BALANCE OF SECOND BLOCK

| PLACE | "HOLD THAT BLONDE" | "THE STORK CLUB" | "PEOPLE ARE FUNNY" |
|---|---|---|---|
| FOX PROJECTION ROOM<br>1052 Broadway | THURS. OCT. 4<br>2 P.M. | THURS. OCT. 4<br>8 P.M. | FRI. OCT. 5<br>10:30 A.M. |
| PARAMOUNT EXCHANGE<br>154 Walton Street, N.W. | THURS. OCT. 4<br>10:30 A.M. | THURS. OCT. 4<br>1:30 P.M. | FRI. OCT. 5<br>2:30 P.M. |
| PARAMOUNT EXCHANGE<br>58 Berkeley Street | THURS. OCT. 4<br>10:30 A.M. | THURS. OCT. 4<br>2:30 P.M. | FRI. OCT. 5<br>10:30 A.M. |
| PARAMOUNT EXCHANGE<br>464 Franklin Street | THURS. OCT. 4<br>7:30 P.M. | THURS. OCT. 4<br>9 P.M. | FRI. OCT. 5<br>11 A.M. |
| PARAMOUNT EXCHANGE<br>305 South Church Street | THURS. OCT. 4<br>1 P.M. | THURS. OCT. 4<br>2:45 P.M. | FRI. OCT. 5<br>2 P.M. |
| PARAMOUNT EXCHANGE<br>1306 South Michigan Ave. | THURS. OCT. 4<br>3 P.M. | THURS. OCT. 4<br>1:30 P.M. | FRI. OCT. 5<br>11 A.M. |
| PARAMOUNT EXCHANGE<br>1214 Central Parkway | THURS. OCT. 4<br>1:30 P.M. | THURS. OCT. 4<br>3 P.M. | FRI. OCT. 5<br>11 A.M. |
| PARAMOUNT EXCHANGE<br>1735 East 23rd Street | THURS. OCT. 4<br>11 A.M. | THURS. OCT. 4<br>2 P.M. | FRI. OCT. 5<br>11 A.M. |
| PARAMOUNT EXCHANGE<br>412 South Harwood Street | THURS. OCT. 4<br>10:30 A.M. | THURS. OCT. 4<br>2 P.M. | FRI. OCT. 5<br>10:30 A.M. |
| PARAMOUNT EXCHANGE<br>2100 Stout Street | THURS. OCT. 4<br>2 P.M. | THURS. OCT. 4<br>3:45 P.M. | FRI. OCT. 5<br>2:30 P.M. |
| PARAMOUNT EXCHANGE<br>1125 High Street | THURS. OCT. 4<br>12:30 P.M. | THURS. OCT. 4<br>1:50 P.M. | FRI. OCT. 5<br>10:30 A.M. |
| PARAMOUNT EXCHANGE<br>479 Ledyard Avenue | THURS. OCT. 4<br>10:30 A.M. | THURS. OCT. 4<br>2 P.M. | FRI. OCT. 5<br>2:30 P.M. |
| PARAMOUNT EXCHANGE<br>116 West Michigan Street | THURS. OCT. 4<br>11 A.M. | THURS. OCT. 4<br>2 P.M. | FRI. OCT. 5<br>11 A.M. |
| PARAMOUNT EXCHANGE<br>1800 Wyandotte Street | THURS. OCT. 4<br>10:30 A.M. | THURS. OCT. 4<br>2 P.M. | FRI. OCT. 5<br>10:30 A.M. |
| AMBASSADOR THEATRE<br>Ambassador Hotel | THURS. OCT. 4<br>1:30 P.M. | THURS. OCT. 4<br>3 P.M. | FRI. OCT. 5<br>1:30 P.M. |
| PARAMOUNT EXCHANGE<br>362 South Second Street | THURS. OCT. 4<br>10:30 A.M. | THURS. OCT. 4<br>2:30 P.M. | FRI. OCT. 5<br>10:30 A.M. |
| PARAMOUNT EXCHANGE<br>1121 North 8th Street | THURS. OCT. 4<br>1:30 P.M. | THURS. OCT. 4<br>3 P.M. | FRI. OCT. 5<br>11 A.M. |
| PARAMOUNT EXCHANGE<br>1201 Currie Street | THURS. OCT. 4<br>10:30 A.M. | THURS. OCT. 4<br>2 P.M. | FRI. OCT. 5<br>10:30 A.M. |
| PARAMOUNT EXCHANGE<br>82 State Street | THURS. OCT. 4<br>2 P.M. | THURS. OCT. 4<br>3:30 P.M. | FRI. OCT. 5<br>2 P.M. |
| PARAMOUNT EXCHANGE<br>215 South Liberty Street | THURS. OCT. 4<br>10 A.M. | THURS. OCT. 4<br>2 P.M. | FRI. OCT. 5<br>2 P.M. |
| NORMANDIE THEATRE<br>51 East 53rd Street | | THURS. OCT. 4<br>10:30 A.M. | |
| FOX PROJECTION ROOM<br>345 West 44th Street | THURS. OCT. 4<br>2:15 P.M. | | FRI. OCT. 5<br>2:15 P.M. |
| PARAMOUNT EXCHANGE<br>701 West Grand Avenue | THURS. OCT. 4<br>11 A.M. | THURS. OCT. 4<br>2 P.M. | FRI. OCT. 5<br>2 P.M. |
| PARAMOUNT EXCHANGE<br>1704 Davenport Street | THURS. OCT. 4<br>3:40 P.M. | THURS. OCT. 4<br>2 P.M. | FRI. OCT. 5<br>10:30 A.M. |
| PARAMOUNT EXCHANGE<br>248 North 12th Street | THURS. OCT. 4<br>11 A.M. | THURS. OCT. 4<br>2:30 P.M. | FRI. OCT. 5<br>11 A.M. |
| PARAMOUNT EXCHANGE<br>1727 Blvd. of Allies | THURS. OCT. 4<br>11 A.M. | THURS. OCT. 4<br>2 P.M. | FRI. OCT. 5<br>10:30 A.M. |
| PARAMOUNT EXCHANGE<br>909 North West 19th Avenue | THURS. OCT. 4<br>11 A.M. | THURS. OCT. 4<br>2:30 P.M. | FRI. OCT. 5<br>11 A.M. |
| PARAMOUNT EXCHANGE<br>2949 Olive Street | THURS. OCT. 4<br>10 A.M. | THURS. OCT. 4<br>1:30 P.M. | FRI. OCT. 5<br>10 A.M. |
| PARAMOUNT EXCHANGE<br>270 East 1st South Street | THURS. OCT. 4<br>1 P.M. | THURS. OCT. 4<br>2:30 P.M. | FRI. OCT. 5<br>1 P.M. |
| PARAMOUNT EXCHANGE<br>205 Golden Gate Avenue | THURS. OCT. 4<br>3 P.M. | THURS. OCT. 4<br>1:30 P.M. | FRI. OCT. 5<br>10:30 A.M. |
| PARAMOUNT EXCHANGE<br>2330 First Avenue | THURS. OCT. 4<br>10:30 A.M. | THURS. OCT. 4<br>2 P.M. | FRI. OCT. 5<br>11 A.M. |
| PARAMOUNT EXCHANGE<br>306 H Street, N.W. | THURS. OCT. 4<br>10:30 A.M. | THURS. OCT. 4<br>2:30 P.M. | FRI. OCT. 5<br>10:30 A.M. |



B. G. DeSylva presents "STORK CLUB" starring Betty Hutton with Barry Fitzgerald, Don DeFore, Robert Benchley, Bill Goodwin and Andy Russell.

"PEOPLE ARE FUNNY" starring Jack Haley, Helen Walker, Rudy Vallee, Ozzie Nelson, Philip Reed with Art Linkletter and the "People Are Funny" Radio Show.



# U. S. MOVES STAFF TO NEW YORK

## *Sets Up Special Division to Handle Anti-Trust Suit Starting in October*

Plans of the Department of Justice to move a full staff to New York and intensification of distributor discussions of new Consent Decree possibilities featured activity as the industry anti-trust case rolled within a fortnight of trial.

It was disclosed that the Department would move a full staff and all material relating to the case to New York offices at least a week before the scheduled start of the trial. This staff will introduce information relating to distribution and exhibition as it is acquired, up to the date of the trial.

An effort will be made, it is indicated, to utilize fully the data on current conditions as well as those acquired on past conditions in the presentation of the case. Independent producers' records, which they have been directed to produce at the start of the trial, also will be introduced.

Following is the legal staff for the trial: Robert L. Wright, Phillip Marcus, Thomas Hanagan, Kenneth Lindsey and Horace T. Morrison. New York Department representatives who have been preparing the trial include Harold Lasser and John R. Kneisley.

**Representatives of the five theatre-affiliated distributors—MGM, Paramount, RKO, 20th-Fox and Warners—held extended sessions during the week to discuss possible negotiation points leading to a new Consent Decree before the trial gets under way October 8. It was reported that they intended to meet again with representatives of the Department in an effort to work out acceptable compromises.**

Daily conferences, meanwhile, were proceeding in New York at the headquarters of the coordinating committee, headed by Benjamin Pepper, to keep defense strategy and material current. They awaited copies of the trial brief that the expediting court ordered the Department in July to present the defendants by September 19. The document, outlining the procedure the Department expects to follow in presenting its *prima facie* case, had not been received late Tuesday afternoon.

### *Forward Chicago Appeal*

Papers in the appeal from the U. S. Circuit Court of Appeals decision in the Jackson Park Theatre anti-trust case have been forwarded to the U. S. Supreme Court from Chicago, according to Thomas C. McConnell. The plaintiff is appealing the decision of August 3, which reversed the verdict of the Federal Court jury awarding damages totaling $360,000.

Mr. McConnell said that he expects the Supreme Court to rule on its acceptance or rejection of the case in October. The defendants are the major distributors and the Balaban & Katz and Warner Theatres circuits.

## Fuld Joins Film Classics

Jack Fuld, veteran in film publicity and promotion, Monday became advertising and publicity manager of Film Classics in New York. His most recent affiliation was with the U. S. Army Engineers. First three productions which he will handle are "Marco Polo," "Woman Chases Man" and "Stella Dallas," reissues.

# *Kupper Denies Secret Pact with Griffith Circuit*

Denial by William J. Kupper, general sales manager of Twentieth Century-Fox, of any secret oral or written agreements other than those contained in the contract offered in evidence highlighted defense testimony Monday in the Government's anti-trust case against Griffith Amusement Company in Oklahoma City Federal District Court.

When asked by Judge Edgar S. Vaught about contractual relations with the circuits in the 1933-34 season that might have prevented the selling of product to competitive independent exhibitors, Mr. Kupper replied that there were no agreements between the circuit and the film company that did not appear in the document on exhibit. The Government charged that a conspiracy existed between the eight major distributors and the circuit to deprive competitors of product. Other distributor executives were expected to be called to the stand before conclusion of the trial.

Mr. Kupper was preceded by E. R. Slocum, El Reno, Okla., at one time an executive of the Griffith Consolidated circuit. He testified that he had made no statements in negotiations for the purchase of theatres in Mangum and Drumright, Okla., that could be construed as threats to independent exhibitors in those towns or in Enid and Ada, Okla.

### *Akers Denies Threats*

A categorical denial of any threats that might influence or intimidate independent competitors was made September 13 by C. B. Akers, assistant general manager of Griffith Amusement. He challenged the accuracy of statements made by Government witnesses in testimony last May in his appearance as the first defense witness in the current proceedings. He contradicted statements made by W. O. Beardon, Lubbock, Tex., and James Bennett, formerly of Drumright, Okla., regarding threats allegedly made preceding acquisition by Griffith of theatres in those two towns.

Mr. Beardon had testified in May that Mr. Akers had urged him in 1936 to get the Lindsey interests in Lubbock to sell out to Griffith. "We plan to control the theatre business here, if we have to put them here as thick as service stations," the former manager of the Lindsey houses quoted Mr. Akers as saying. The latter denied that he had ever made such a statement, or that any similar conversation had ever occurred with Mr. Beardon.

Heated discussion revolved around a device used many times in struggles for theatre supremacy. Opposing counsel debated the degree of threat, if any, that might have existed in the erection by the Griffith interests of a sign in Lubbock announcing intention to erect a theatre on the site.

### *Refuses Government Petition*

The Griffith interests did not acquire the Lindsey houses in Lubbock, but they erected a theatre there in 1940. This, testimony developed, occurred after Mr. Beardon and others came to Oklahoma City in May, 1940, to discuss the sale of their property with Mr. Akers and other Griffith officials. A recording of that conference was made.

Judge Vaught earlier denied the petition of P. T. Kime, Government counsel, that evidence not theretofore introduced be permitted on the ground "that a conspiracy had been proved." Denying the motion, Judge Vaught declared that "the court cannot assume at this time that any conspiracy has been established. There have been matters and evidence pointing to that, but that goes to the very gist of this case, whether or not the conspiracy has been established."

The defense won another point when Judge Vaught permitted testimony obviously designed to show the minor position of Griffith interests in relation to the income of Dallas films exchanges from circuits in that area. The Government had objected to figures cited by John Caskey, attorney representing the former distributor defendants, to support his contention that five other circuits paid more money to the exchanges than did the Griffith interests. Overruling the motion, Judge Vaught said:

"I think the figure goes to the very heart of your case. If the Griffiths have a monopoly on business in these various towns, that ought to be disclosed. If they have not—here he (Caskey) says five others have more—I think it is very material."

Twentieth Century-Fox never played "favorites" in business with the Griffith circuit and others, Mr. Kupper testified in the trial on Tuesday.

Mr. Kupper said of the town situations, that "Griffith came to these towns, but never got an inch of our film" in deference by the company to its established independent customers.

# *Goldman Charges New Conspiracy In Philadelphia*

In court again, this time in behalf of his Keith's and Carlton theatres, William Goldman charges conspiracy and violation of the anti-trust laws to deprive him of first run product and asks an injunction in a suit filed Monday in U. S. District Court in Philadelphia. Defendants in the case, filed by the William Goldman Theatres, Inc., are Warner Theatres, and distributors Columbia, MGM, Paramount, RKO, 20th-Fox, United Artists, Universal and Warner Bros.

Not asking monetary damages, Mr. Goldman urges that the court order the defendants to cease the alleged conspiracy. He declares that during the operation of the Keith's and Carlton by the Warner circuit, which held the houses on a lease until two years ago, "they were frequently used for exhibition on first run of first class features." He charges that since he purchased the houses two years ago "the defendants, acting in concert, refused to allow me to have any pictures whatsoever for first run exhibition."

In an earlier action, Mr. Goldman charged that the same defendants conspired to prevent him from getting first run product for the Erlanger theatre. The U. S. Circuit Court of Appeals reversed the District Court's dismissal of that case and ruled in favor of Mr. Goldman.

Mr. Goldman cites the decision of the higher court in the Erlanger case, pointing to this wording: ". . . each of the distributor defendants knew that its refusal to lease pictures to the plaintiff, together with the refusal of all, would result in the creation of an illegal monopoly in the business of exhibiting first run pictures in Philadelphia by Warners, and that Warner Bros. are attempting to, and are, monopolizing such business."

## Combination Charge Filed By Wausau Exhibitor

A combination clearance and some run complaint has been filed in the Milwaukee tribunal against the five consenting companies by Sheldon Grengs, operating the Hollywood theatre, Wausau, Wis., the American Arbitration Association reported this week. Mr. Grengs said in his complaint that clearance on Paramount product was "as available," but that on an average his theatre obtained pictures 120 days after first run; Loew's pictures was "as available," about 120 days after first run; RKO "as available," 90 to 120 days after first run; Warner Brothers "as available," 120 days, and Twentieth Century-Fox, 150 to 180 days. He asks that an award be entered reducing clearance of all five companies to 21 days after the first run Wausau theatre.

# State Department Sets Information Unit Under Benton

The State Department Monday formally announced the establishment of the Office of International Information and Cultural Affairs. The unit, under the newly appointed Assistant Secretary, William Benton, will take over the activities of the Interim Information Service after December 31.

The latter comprises the informational activities of the defunct Office of War Information and Office of Inter-American Affairs. Frederick Kuhn, Jr., recently appointed director of the information service, also will serve as acting director of the Office of International Information and Cultural Affairs.

Mr. Benton's appointment is seen by interested industry figures as pointing the way to an aggressive approach to the problems of distributing information about the United States by means of motion pictures, radio and the press. He is assistant to the chancellor of the University of Chicago and is head of Encyclopedia Britannica and Encyclopedia Britannica Films, Inc.

Operations of the Office of War Information practically halted last week by a Presidential order which put the agency out of existence. While the entire domestic branch is being closed, its personnel will stay on the payroll until October 6 and will be on hand to assist other agencies taking over some of its activities.

# British Showmen Score Audience Rating System

*London Bureau*

English theatres of the family type are being hit hard by British censors, according to Henry Simpson, past president of the Cinematograph Exhibitors Association.

At a meeting last week in London of the CEA council, Mr. Simpson vigorously protested against the practices of the British censors in classifying numerous pictures as suitable for adults only.

He told the meeting that many of the pictures so classified were American pictures which already had been approved for general classification by American audiences. Contending that the British censor's action injured the family theatre, Mr. Simpson persuaded the CEA to protest to the British Board of Film Censorship.

Mr. Simpson's views, in the past, have been seconded by a number of other British industry figures. J. Arthur Rank, following his recent visit to the United States, declared that a closer working arrangement regarding censorship was necessary between British censorship and the U. S. Production Code Administration.

## Company Record Is Set In Paramount Week

Paramount set an all-time company record during the recently completed Paramount Week by placing its products in 15,513 theatres. During the same week, a new record for film shipments was established, a total of 38,749 for the week, according to Charles M. Reagan, vice-president in charge of distribution. The figure on shipping is 39 per cent above last year's Paramount Week.

## Duty Substitute for Shea

Durward Duty, manager of Shea Theatres in Dover, Ohio, has been brought to New York for a short period to substitute for Jack Shea as the circuit's booker, E. C. Grainger, president of Shea Theatre Interests, has announced. Mr. Shea is recuperating from an illness.

## LETTER FROM READER

### BRANDT ON WAR PICTURES

[*In our issue of September 8, Harry Brandt in a contribution to a symposium pertaining to the customers' state of mind in this post-war market, remarked in his discussion of various points that "I am certain the public does not want pictures that relate to post-war problems or rehabilitation." Herewith is a communication in which Mr. Brandt readjusts his position.—The Editor.*]

To the Editor of the HERALD:

After further consideration, I would like to change my opinion regarding the post-war problems.

I think that pictures with a rehabilitation theme would be all right provided they had entertainment value in them such as a good love story, etc.

I would appreciate your reprinting my sentiments. —*HARRY BRANDT,*
*Brandt Theatres, New York.*

# Film Advertising Near Normal as Rationing Eased

Prospects for relaxation of the War Production Board's restrictions on newsprint by October 1 coupled with a more liberal allowance of advertising space by the nation's newspapers and magazines has resulted in a gradual trend toward a normal quota of film advertising.

Revocation of all controls by the end of the year appeared likely following the Newspaper Industry Advisory Committee's unanimous recommendation of the move. Hundreds of newspapers and magazines throughout the country have begun a general easing of adherence to the rationing program for motion picture advertising by borrowing on paper inventories in anticipation of the elimination of paper rationing within the next few months.

One outstanding example is the New York *Times,* which has consistently maintained a rigid policy so far as film space was concerned, and which has made a 50 per cent increase in film allocations, effective immediately.

In Boston, theatre managers indicated that for the balance of the autumn they would "go lightly," but that thereafter they would "go all out—at least as much as before the war, probably more." Advertising managers of Boston newspapers have been predicting a wave of theatre and other amusement advertising, pointing out that the newsprint and paper shortage has made the rejection of much of this lineage necessary.

## Wolfberg Joins Meiselman Circuit in Charlotte

John M. Wolfberg, formerly with the Schine Theatre Circuit, has joined the Meiselman Theatre circuit, Charlotte, N. C., as film buyer, booker and supervisor of theatre operations. He was recently discharged from the Army after three years of service, during which he served as a first lieutenant with a tank battalion. He was awarded the Croix de Guerre while attached to the French Army, the Purple Heart for wounds received, and a citation from the commanding general of the Fifth Army. Mr. Wolfberg has completed a book of war memoirs, "So Johnny Comes Marching Home."

## Zabin Joins Posner Agency

James B. Zabin, former general manager, Cinema Circuit Corporation, is now associated with the Posner Advertising Agency, New York, as vice-president. Mr. Zabin has been on the executive staffs of Grey Advertising Agency and Buchanan and Company. He is co-author of "Understanding Advertising" and a past vice-president of the Associated Motion Picture Advertisers.

# Exhibitor Groups Plan Conferences On Pre-War Scale

Exhibitor organizations, these past four years restricted by transportation and hotel facilities to small gatherings from nearby areas, are cutting loose with plans for conventions in the pre-war style. Four regional associations already have set dates for meetings, and others are discussing sites and suitable dates.

The West Virginia Managers' Association will hold its 11th annual convention October 2 at the Daniel Boone Hotel in Charleston, W. Va., according to J. C. Shanklin, assistant to the president and convention chairman. It is an affiliate of the Motion Picture Theatre Owners of America.

Allied Theatre Owners of New Jersey will hold a one-day meeting at the Ritz Restaurant, Passaic, October 9 for the election of officers and directors, and a report on organization activities for the past year.

November 27 has been set as the tentative date for the start of the two-day meeting of the Kansas-Missouri Theatres Association in Kansas City, Mo. It will be the organization's first full-scale gathering since the war began.

Announcement was made Tuesday by George Parr, president, of January 20-21 as the time for the annual meeting in Charlotte of the Theatre Owners Association of North and South Carolina. Besides setting the date, directors and committeemen at a meeting Monday discussed participation in the Victory War Loan.

Up in Canada, the annual general meeting of the Motion Picture Theatres Association of Ontario has been set for October 23 at the King Edward Hotel in Toronto. N. A. Taylor, of 20th Century Theatres, is president.

The annual managers' conference of 20th Century Theatres is scheduled for September 24-25 at the King Edward Hotel in Toronto.

The West Virginia Managers' Association meeting has sent invitations to prominent figures in the motion picture and television fields, according to S. J. Hyman, president, of Huntington, W. Va. W. H. Holt, Richwood, is secretary-treasurer.

## Sentiment Evident in Japan For American Pictures

If the Japanese have anything to say about it, it may not be long before American pictures are again shown in Japan. According to John Albeck, manager in Japan for Paramount International, public sentiment in Japan will permit exhibition of American pictures there in the very near future.

This information was wired to George Weltner, Paramount International president, by Mr. Albeck, who has made his first contact with the home office since the war began.

Said to be suffering from malnutrition, Mr. Albeck had been interned in Japan. An investigation has been started to determine which stored prints have escaped bomb damage. Other Paramount Far Eastern men who have re-established contact with the company include Paul Verdayne, prewar branch manager in Singapore; Lt. Floyd C. Henry, former manager in the Philippines who has been liberated from a Japanese camp, and L. J. A. Peuleve, prewar branch manager in Java, now hospitalized in England.

## Goldsmith Decorated Again

Jack Goldsmith, former field representative in the South for Warner Brothers and now a lieutenant in the air branch of the Navy, has been awarded the Bronze Star for distinguished action in the Pacific. He previously had received the Air Medal. Lieutenant Goldsmith is now en route to the United States for discharge.

## W.E. Declares Dividend

A dividend of 50 cents per share on common stock was declared at a meeting of the directors of the Western Electric last week. The dividend is payable September 28 to stockholders of record September 21.

# Box Office Champions for The Month of August

### ALONG CAME JONES
***(RKO Radio)***

A Cinema Artists Corporation production for International Pictures. Produced by Gary Cooper. Directed by Stuart Heisler. Screenplay by Nunnally Johnson from the novel by Alan LeMay. Director of photography, Milton Krasner. Music score by Arthur Lange. Cast: Gary Cooper, Loretta Young, William Demarest, Dan Duryea, Frank Sully, Russell Simpson, Willard Robertson. Release date, Special.

### ANCHORS AWEIGH
***(Metro-Goldwyn-Mayer)***

Produced by Joe Pasternak. Directed by George Sidney. Screenplay by Isobel Lennart, suggested by a story by Natalie Marcin. Directors of photography, Robert Planck and Charles Boyle. Natalie Kalmus, Technicolor director. Musical direction by Georgie Stoll. Dance sequence created by Gene Kelly. Cast: Frank Sinatra, Kathryn Grayson, Gene Kelly, Jose Iturbi, Dean Stockwell, Pamela Britton, "Rags" Ragland. Release date, August, 1945.

### OUT OF THIS WORLD
***(Paramount)***

Produced by Sam Coslow. Directed by Hal Walker. Screenplay by Walter DeLeon and Arthur Phillips, based on stories by Elizabeth Meehan and Sam Coslow. Songs by Johnny Mercer and Harold Arlen and others. Director of photography, Stuart Thompson. Cast: Eddie Bracken, Veronica Lake, Diana Lynn, Cass Daley, Carmen Cavallaro, Ted Fiorito, Henry King, Ray Noble. Release date, July 13, 1945.

### STORY OF G.I. JOE
***(Paramount)***

Produced by Lester Cowan. Directed by William A. Wellman. Screenplay by Leopold Atlas, Guy Endmore and Philip Stevenson. Director of photography, Russell Metty. Musical score by Ann Ronell and Louis Applebaum. Cast: Burgess Meredith, Robert Mitchum, Freddie Steele, Wally Cassell, Jimmy Lloyd, Jack Reilly, Bill Murphy. Release date, July 13, 1945.

### THRILL OF A ROMANCE
***(Metro-Goldwyn-Mayer)***

Produced by Joe Pasternak. Directed by Richard Thorpe. Screenplay by Richard Connell and Gladys Lehman. Director of photography, Harry Stradling. Natalie Kalmus, Technicolor director. Musical adaptation and direction, Georgie Stoll. Cast: Van Johnson, Esther Williams, Frances Gifford, Henry Travers, Spring Byington, Lauritz Melchior. Release date, July, 1945.

### WONDER MAN
***(RKO Radio)***

Produced by Samuel Goldwyn. Directed by Bruce Humberstone. Screenplay by Don Hartman, Melville Shavelson and Philip Rapp from an original story by Arthur Sheekman. Special material written by Sylvia Fine. Directors of photography, Victor Milner and William Snyder. Technicolor director, Natalie Kalmus. Louis Forbes, musical director. Cast: Danny Kaye, Virginia Mayo, Vera-Ellen, Donald Woods, S. Z. Sakall. Release date, Special.

## Marvin Schenck Chairman For Night of Stars

Marvin H. Schenck, executive of MGM, has been named chairman of the producing committee for "Night of Stars," to be held November 13 at Madison Square Garden, New York, for the benefit of the united Jewish Appeal of Greater New York.

Honorary chairmen of the producing committee are Barney Balaban, David Bernstein, Nate J. Blumberg, Jack Cohn, N. Peter Rathvon and Albert Warner.

Active co-chairmen are Louis K. Sidney, Ed Sullivan and Robert M. Weitman, with Arthur Knorr, Lester B. Isaac and Jesse Kaye, vice-chairmen.

## Capra to Produce and Direct "Greatest Gift"

Frank Capra will produce and direct "The Greatest Gift," his first picture in four years, it was announced this week. Purchase of this story from RKO Radio by Liberty Films, Inc., is the first announcement to be made by the new production unit recently aligned with RKO. Liberty Films, Inc., is composed of Mr. Capra, William Wyler and Samuel Briskin. During Mr. Capra's four years of service with the Army Signal Corps he was associated in the making of such Government pictures as "The Battle of Britain," "The Battle of China," "The Battle of Russia" and "America Goes to War." "The Greatest Gift" is an original story by Philip Van Doren Stern. The screenplay has been written by Albert Hackett and Francis Goodrich.

## Rudolph Berger Honored At Variety Club Dinner

Rudolph Berger, southern division sales manager for MGM with headquarters in New Orleans, was honored at a Variety Club testimonial dinner at the Statler Hotel, Washington, last Friday. Taking part in the program were Alvin Newmeyer, toastmaster; Morton Thalheimer, for independent exhibitors; Jay Emanuel for the trade press, and Sam Galanty, for exchanges.

## Paramount Sets Tradeshows For Second Block

Charles M. Reagan, vice-president in charge of sales, announced this week that the four Paramount pictures which comprise the second block of pictures for 1945-46 will be tradeshown in all exchanges as follows: "Hold That Blonde" and "The Stork Club," October 4; "People Are Funny" and "Kitty," October 5.

# *Legg Will Head New York Office For Grierson*

by W. M. GLADISH
*in Toronto*

Stuart Legg, producer for Canada's National Film Board, will head the New York branch of John Grierson's new private production enterprise, it was announced by Mr. Grierson in Ottawa this week. Mr. Grierson said that he intended to retire as field commissioner of the National Film Board by the end of October and establish headquarters in Ottawa with additional offices in New York and London.

Speaking from the confines of his monastically frugal office, Mr. Grierson said his production unit would deal principally with international relations and scientific, technological and economic developments of universal interest. With the exception of Raymond Spottiswoods, laboratory technician, who will join the new organization, National Film Board's staff remains intact. Mr. Grierson professed no view as to the selection of a successor but it is known that Ross McLean, assistant commissioner, is staying with the board and will be the logical appointee on the basis of seniority.

He also indicated that he would not be associated with Arthur Gottlieb, president of Film Laboratories, Ltd., and of Audio Films, Ltd., a producing subsidiary. Mr. Grierson pointed out enthusiastically that "he would be his own boss for the first time."

### *Plans Fortnightly Release*

Mr. Grierson said he planned the fortnightly release of a film on a subject within his chosen field, for which he saw unlimited scope. In Canada alone the market for documentaries could be doubled, he felt, and there was a tremendous, untouched field in the United States while elsewhere in the world there was great opportunity for screen subjects dealing with his proposed themes.

Regarding rumors that the film production activities of the Dominion Government would be decentralized and return somewhat to the policy of the former Government Motion Picture Bureau with its departmentalized procedure, he pointed out that no such change could be made under the National Film Board Act unless by amendment in Parliament.

Mr. Grierson held to the position he was unaware of any possible change in policy with respect to the release of the two main series of official pictures, "Canada Carries on" and "World in Action." The former is pointed for Canadian audiences while "World in Action" has been produced for foreign consumption. Both series of films have dealt largely with war subjects and such a theme obviously must be changed.

### *Report Series May Be Dropped*

There is a hint in Ottawa Government circles that the release of "World in Action" will be dropped and that even the title of "Canada Carries on" will be changed because it smacks of war. The continuation of a Canadian series for domestic discussions is probably definite but the form will be converted to fit the peace situation.

If the "World in Action" series should be dropped, it would seem to open a wider field for the future product of Mr. Grierson in its international scope but there is no evidence of such planned understanding between the Board and its retiring commissioner.

In his statement of resignation Mr. Grierson said, "During the war, the Board has pursued the policy of using its influence, both theatrical and non-theatrical, to serve others of the United Nations and to place at all times the International interest on a level with the national one. It has not done so without occasional criticism from unimaginative and isolationist quarters but this policy, has, of course, been justified in the increasing prestige of our government film operation at home and abroad."

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# THE BIG SHOW FOR THE BIG MONEY!



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race warm and their dreams
roam free, as they thrill to this most
romantic of all adventure
dramas; this lusty story of the
Robin Hood of the Seven Seas, who
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fire of his kiss or the
sting of his steel!



# The SPANISH MAIN



PAUL HENREID

MAUREEN O'HARA

WALTER SLEZAK

A FRANK BORZAGE PRODUCTION

with

BINNIE BARNES · JOHN EMERY

Barton MacLane · J. M. Kerrigan · Fritz Leiber
Nancy Gates · Jack LaRue · Mike Mazurki · Ian Keith

*Executive Producer* ROBERT FELLOWS · *Associate Producer* STEPHEN AMES

*Directed by* FRANK BORZAGE

Screen Play by George Worthing Yates and Herman J. Mankiewicz

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- Birmingham News-Age Herald
- Mobile Press-Register

***ARIZONA***
- Phoenix Republic

***ARKANSAS***
- Little Rock Ar. Democrat
- Little Rock Ar. Gazette

***CALIFORNIA***
- Fresno Bee
- Long Beach Press Telegram
- Los Angeles Examiner
- Los Angeles Times
- Oakland Tribune
- Pasadena Star-News
- Sacramento Bee
- Sacramento Union
- San Diego Union
- San Francisco Chronicle
- San Francisco Examiner

***COLORADO***
- Denver Post
- Denver Rocky Mt. News
  (also "Parade" in Rocky Mt. News)

***CONNECTICUT***
- Bridgeport Herald
- Bridgeport Post
  (also "Parade" in Post)
- Hartford Courant

***DELAWARE***
- New Haven Register
- Waterbury Republican

***DIST. OF COL.***
- Washington Post
  (also "Parade" in Post)
- Washington Star
- Washington Times Herald

***FLORIDA***
- Jacksonville Times-Union
  (also "Parade" in Times-Union)
- Miami Herald
- Miami News
- Tampa Tribune

***GEORGIA***
- Atlanta Constitution
- Atlanta Journal
- Savannah News

***ILLINOIS***
- Chicago Herald-American
- Chicago News
- Chicago Sun
  (also "Parade" in Sun)
- Chicago Times
- Chicago Tribune
- Peoria Journal-Star
- Rockford Star

***INDIANA***
- Evansville Courier-Press
- Ft. Wayne Journal-Gazette
- Ft. Wayne News-Sentinel
- Hammond Times
- Indianapolis Star
- South Bend Tribune
- Terre Haute Tribune-Star

***IOWA***
- Des Moines Register

***KANSAS***
- Wichita Beacon
- Wichita Eagle

***KENTUCKY***
- Louisville Courier-Journal

***LOUISIANA***
- New Orleans Times Picayune
- Shreveport Times

***MAINE***
- Portland Sunday Telegram
  (also "Parade" in Sun. Tel.)

***MARYLAND***
- Baltimore American
- Baltimore Sun

***MASSACHUSETTS***
- Boston Advertiser
- Boston Globe
- Boston Herald
- Boston Post
- New Bedford Standard-Times
  (also "Parade" in Stan. Times)
- Springfield Union & Rep.
- Worcester Telegram

***MICHIGAN***
- Detroit Free Press
  (also "Parade" in Free Press)
- Detroit News
- Detroit Times
- Grand Rapids Herald

***MINNESOTA***
- Duluth News Tribune
- Minneapolis Tribune
- St. Paul Pioneer Press

***MISSOURI***
- Kansas City Star
- St. Louis Globe-Democrat
- St. Louis Post Dispatch

***NEBRASKA***
- Omaha World Herald

***NEW JERSEY***
- Newark Call
- Newark Star-Ledger
  (also "Parade" in Star Ledger)
- Trenton Times

***NEW YORK***
- Albany Times Union
- Brooklyn Eagle
- Buffalo Courier-Express
- New York Daily News
- New York Herald Tribune
- New York Journal American
- New York Mirror
- Rochester Democrat & Chronicle
- Syracuse Herald-American
  (also "Parade" in Her. Amer.)
- Syracuse Post-Standard
- Utica Observer-Dispatch

***NORTH CAROLINA***
- Charlotte News
- Charlotte Observer
- Winston-Salem Journal Sentinel

***OHIO***
- Akron Beacon-Journal
  (also "Parade" in Beacon Jnl.)
- Canton Repository
- Cincinnati Enquirer
- Cleveland Plain Dealer
- Columbus Dispatch
- Dayton Journal Herald
- Dayton News
- Toledo Times
  (also "Parade" in Times)
- Youngstown Vindicator
  (also "Parade" in Vindicator)

***OKLAHOMA***
- Oklahoma City Oklahoman
- Tulsa World

***OREGON***
- Portland Oregonian
- Portland Oregon Journal

***PENNSYLVANIA***
- Erie Dispatch-Herald
- Philadelphia Inquirer
- Philadelphia Record
- Pittsburgh Press
- Pittsburgh Sun-Telegraph
- Reading Eagle
- Scranton Scrantonian

***RHODE ISLAND***
- Providence Journal

***TENNESSEE***
- Chattanooga Times
- Knoxville Journal
- Knoxville News-Sentinel
- Memphis Commercial Appeal
- Nashville Tennessean

***TEXAS***
- Dallas News
- Dallas Times-Herald
- El Paso Times
  (also "Parade" in Times)
- Ft. Worth Star
- Houston Chronicle
- Houston Post
- San Antonio Express
- San Antonio Light

***UTAH***
- Salt Lake City Deseret News
- Salt Lake City Tribune

***VIRGINIA***
- Norfolk Virginia Pilot
- Richmond Times-Dispatch
- Roanoke Times

***WASHINGTON***
- Seattle Post-Intelligencer
- Seattle Times
- Spokane Spokesman Review
- Tacoma News Tribune

***WEST VIRGINIA***
- Charleston Gazette
- Charleston Mail
- Charleston Herald-Adv.

***WISCONSIN***
- Milwaukee Journal
- Milwaukee Sentinel

LITHO U.S.A.

# The Public Is Shopping for Its Screen Entertainment Now, Exhibitors Find

by RED KANN

**THEY—meaning Mr. and Mrs. and all the rest—are not buying their motion pictures as aimlessly as they used to. And it's largely economic.**

**Selectivity in film entertainment is on the steady rise and has been on an upsweep for months now. Some theatremen say they can trace the evidences of greater discrimination in judgment as far back as a year and a half. Others do not line up with any specific date, but in the main they agree that the conclusion is identical.**

**It's economic because of shifts in the national scene. Cutbacks, unemployment and anticipation of unemployment have made audiences more critical of their entertainment purchase. When money was free and the amusement channels were narrowed by shortages of consumer goods, anything went and so did celluloid, a general cross-section of theatre opinion maintains. Now the frame of mind, representative exhibitors find, is becoming more sharply keyed to values.**

**This is the preponderant viewpoint, but there is no unanimity about it. There are those who say they note no change — that it is now as it always was before.**

**Pro and con, here are the findings:**

## HARRY L. NACE, JR.

*Publix-Richards-Nace, Inc., Phoenix, Ariz.*

There has been a very definite trend toward more selective buying in motion picture entertainment during the past several months. Breaking this down, I should say that, possibly a year or so ago at the upward swing in business, there seemed more the urge to "go to the show" rather than "what's on?". In other words, the urge was to spend because of the possession of money.

Then the "novelty"—if it can be called that—seemed to have worn off. With this, there was a tendency to return to more inquiry as to attraction and more outspoken comment as to value. More expression of likes and dislikes.

Within the past few months, there has been definite expression of being "fed up" on war pictures, documentary reels, etc. And, unless the picture was exceptional, the selection was toward escape pictures. With this trend, we naturaly stressed such pictures when we had them.

Closer to the present, I do not believe there is any question that star value is definitely a major factor in the very pronounced selectivity. Comment leaves no doubt that stars are playing a very important part in the moulding of entertainment taste. In our theatres, there is a noticeable appreciation for the more substantial pictures, adapted from popular books, magazine stories and favorite authors. This, coupled with star value, I think is now largely a motivating factor in attracting folks to the theatre.

## M. A. LIGHTMAN

*Malco Theatres, Memphis*

The public is more selective in its entertainment buys today. This trend has been evident for between six and 12 months. People would take almost anything last year but they are becoming more discriminating now.

## E. L. KUYKENDALL

*President, MPTOA*

I am sure the public has become much more discriminating in recent months. The same old type of film fare to which they were accustomed before the war is not very appealing to them now. This is based on contacts with many widely scattered exhibitors.

Business at the theatre has dropped off considerably and ticket buyers have become more and more exacting in their entertainment demands. They are also very discriminating as to stars.

## JOE BLUMENFELD

*Blumenfeld Theatres, San Francisco*

This is the consensus of opinion of our organization:

The public is definitely inclined to be more selective in buying entertainment. Box office receipts disclose this. They are much more selective than they were six months ago and not quite so much as three months ago. There is no comparison between the present and a year ago. A year or more ago they bought anything and everything as long as it was on celluloid. They had money in their pockets to burn and bought regardless of quality. We improvised programs composed of strictly "B" product and grossed within reach of "A" picture returns. The returns in theatres located in hot spots were amazing. Today, unless we have a bona fide show, the receipts are 30 to 40 per cent off the bonanza grosses.

## HARRY C. ARTHUR, JR.

*F. and M. Theatres, St. Louis*

Selectivity probably first became a household word years ago with the advent of the radio. The motion picture did not, by any means, escape this selectivity consciousness and, as people came more and more to demand the best from every vein of everyday living, they adopted this same attitude toward their entertainment. As a result, the theatregoer of today is, if anything, "super selective" and certainly exercises more prudence than not only more than a year, six months or three months ago, but more than ever in the history of the entertainment buyer.

As plant cutbacks curtail monies which ordinarily would be spent for entertainment and as family budgets again come under scrutiny, it will become even more necessary for those seeking entertainment to "select" carefully so that as we look into the future we must be ever more conscious of this important factor in production.

For these reasons, it is more important than ever that the industry gird itself for one of its most important phases. True, once in a while a "quickie" may catch on, a "sleeper" do business, but if we are to continue as the most important entertainment industry, we, too, must develop a "super selectivity" to keep pace with our patrons. Production, stories, techniques must all continue to keep ahead of any other type of recreational mode and motion pictures will continue to head the list of enjoyable pastimes for relaxation.

## ALEX MANTA

*Manta and Rose, Chicago, Ill.*

The public has always been selective in buying its motion picture entertainment, hence the different type of theatres catering to people with definite performances. Every community of any size has its counterpart of the Music Hall for class attractions, the Rialto for action pictures, and 42nd Street theatres for so-called exploitation type pictures.

Further proof that the public has always been selective lies in the fact—to put it in the vernacular of the trade—they "smell the good and bad pictures" long before they hit the screen and either attend or stay away. In other words, they unfailingly know what they want, the same as always.

The only discernible change in buying habits is due to the increased wartime prosperity, the public buying its entertainment oftener in the downtown or first run situations with the subsequent runs being affected.

In other words, we feel that the public always has been selecting the motion pictures they want to see and during the war years have been more selective of the theatre they attend because of more money in their pockets.

## PAUL L. NATHANSON

*Odeon Theatres of Canada, Ltd., Toronto*

I personally believe that the people of Canada are more selective in buying their pictures in the past three months compared to a year ago before the end of the war in Europe. I believe this is due to the fact that the period of the war tended to make people anxious to escape from reality and accept anything that would relieve some of their worries and anxieties. I believe that the end of the European war had the result of being a relief from some of the worries of warfare, at least in the European theatre, and as a result a large proportion of our Canadian people are more willing to see a more serious type of motion picture as to content than during the past five years.

## CLARK M. DAVIS

*Lichtman Theatres, Washington, D. C.*

We definitely feel the theatre-going public is becoming more selective in their entertainment buying every day. We refer to this as "shopping" for their entertainment and we have noted the steady increase in this tendency for the last year. In Washington, for example, where we have four first run theatres, one playing stage shows on alternate weeks with straight pictures in between, a year ago with average attractions they would all receive their goodly share of attendance. But we have noticed with the passing of the months that two attractions will be singled out for the bulk of attendance with the other two theatres being off a corresponding number or sometimes even more so.

This same situation seems to be prevalent throughout our circuit where we have a two or three theatre group in one city. One or two of the theatres will corner all of the business while the third does little or no business.

We have wondered if this tendency prevailed throughout the country, or if it was merely a condition arising in our particular field of operation.

## CLARENCE A. SCHULTZ

*Commonwealth Theatres, Inc., Kansas City, Mo.*

I wanted to get the opinion of our division managers before commenting because, after all, they are the men who are in immediate contact with all theatre problems of our organization.

The following is from L. W. Morris, who is our division manager covering the State of Kansas and the town of Superior, Wis.:

"I believe the public is more selective than it was six months ago. This is evidenced by the fact six months ago many theatres would fill to capacity on almost any day of the week regardless of pictures. During the first six months of this year, there have been very noticeable decreases in gross on pictures that apparently do not appeal to the public. I believe the public is shopping for entertainment, the same as they are shopping for any other good commodity."

Following is from R. M. Shelton, who supervises the eastern half of Missouri, Baxter Springs, Kan., and Creston, Ia.:

"The public is getting more selective and takes this stand because it seems to be backed up in the fluctuation of receipts on the same playing time. If not, it seems to me our preferred spots would be grossing about the same amount, but it is not as

*(Continued on following page)*

# "Audience exists for every good picture"

—EARL HUDSON

(*Continued from preceding page*)

true as it was several months ago. We have found pictures not being accepted by the public did not gross in comparison with the ordinary run of good pictures."

The folowing is from Rex P. Barrett, division manager of our southern division, operating in southeastern Missouri and Arkansas:

"Instead of being more selective, the public has become more tolerant and more willing to accept almost anything which their favorite theatre offers them.

"This is directly in line with what could be expected in view of the fact today is a seller's market and the buyer has very little choice. The general public today is pretty much pushed around, no matter where they try to spend their money. By and large, they know this and recognize it as a condition and, in general, are pretty good sports about it."

You will note Mr. Barrett's comments are almost the reverse of those of Mr. Shelton and Mr. Morris. There is a logical reason for it because in both their territories we operate many more small-sized situations which are not affected very much by anything other than rural trade. In the case of Mr. Barrett's territory, his situations are as a rule larger and his type of territory is of such nature that it includes more of the weekly wage earning type of people, such as war workers, college students, Army camps, etc. Naturally, his business has been influenced by this and has shown better results. All of which makes us realize that in our smaller situations the public has become more selective and is doing more shopping, whereas in the larger situations they have not gotten to the point because they are still making above normal returns themselves.

## C. E. HUISH

*Huish Theatre Enterprises, Salt Lake City, Utah*

We get business reasonably well on big features. Poor business on other product.

## JOHN BALABAN

*Balaban & Katz Corp., Chicago*

With business generally as good as it is, it is difficult to determine just what the public prefers in motion pictures. Many people are attending theatres today who were not regular theatre-goers before, and who select their pictures most carefully. It is rather gratifying, therefore, that the regular run of product is good, for they make post-war picture friends of this family of new picture patrons.

## HUGH G. MARTIN

*Martin Theatres, Columbus, Ga.*

My opinion is the public is more selective today, much more so than a year ago. With relaxing of rules governing other entertainments (racing, night club curfew, etc.) the public is not forced to accept "just any picture."

We who have the job of exhibiting pictures to the public know fully well that the public is not forced to attend our theatres; that there are many other forms of entertainment and soon going to the movies is not a habit any longer. I wish the producers were aware of that fact as much as the exhibitors. Hollywood has done a fine job during the years of war. However, they must do a much better job, for regardless of the role the producers and exhibitors play during wartime we do not have the public corralled. Let's never forget that.

## A. H. BLANK

*Tri-States Theatre Corp., Des Moines*

It is my opinion that the public is more selective today in buying motion picture entertainment than ever before in history. Despite the boom period through which we are passing, only those pictures which are good entertainment are doing outstanding business.

However, I can show you grosses on poor and mediocre pictures which are little, if any, better than grosses were on similar attractions six or seven years ago.

It is difficult to ascertain an exact degree of selectivity as compared with three months ago, six months ago and more than a year ago. I think that this has been a continuous process, building up over a period of years and not one which can be measured by relatively short periods of time.

## ALEX SCHREIBER

*Associated Theatres, Inc., Detroit, Mich.*

I discussed the inquiry regarding the public being more selective in buying their motion picture entertainment with our general manager, my associate and our head booker and we are of the opinion that it is still the same old story: the public know their pictures way in advance of our play-dates. If the picture is a good one and a recognized big picture, we do much better business than from the average booking. Of course, occasionally an outstanding class picture will only do good business in class locations.

## R. J. O'DONNELL

*Interstate Circuit, Dallas, Texas*

Frankly, there is no doubt in my mind but what the theatre-going public has become more selective in its choice of films. To put your fingers on a specific reason for this is a rather difficult question to answer.

In discussing this with the executives of the organization and the booking department, it seems to be the consensus of opinion this is due to the fact that we have created a vastly greater number of theatre patrons during this lush period and that their intense interest in picures made them students of what we are selling.

There seems to be a trend away from the morbid and heavy stories of war although something comes along occasionally that appeals to them of that nature and good results are accomplished.

There is no doubt in my mind but that the public is greatly interested in what is termed "escapist" entertainment and splendid musicals for that reason are doing business.

## GLEN W. DICKINSON

*Dickinson Operating Co., Mission, Kan.*

In the Kansas City, Mo., territory, which was a very high war production center, I don't believe there has been any change in the people becoming more selective in going to picture shows. It is my opinion that in this territory the theatre-going public are very gullible and that many times an overgrown program picture takes on aspects of a big special.

I don't believe there has been any change whatsoever in their attitude at present in this regard compared to a year ago as this gullibility has been apparent for the past several years, or at least since money has been as free as it is now.

## H. R. FALLS

*Griffith Theatres, Oklahoma City, Okla.*

While there is plenty of money available in all sections of the country, still there seems to be a discrimination by the spenders of that money to select the outstanding entertainments and a tendency to pass up the ordinary product.

## JOHN D. KALAFAT

*Associated Theatres, Cleveland, Ohio*

There is no question but what the public is more selective in the choice of films today for the reason that most pictures are made from well known plays and from the most popular books.

## JOHN J. FRIEDL

*Minnesota Amusement Company, Minneapolis*

Our district manager of the Twin Cities and the managers of the Radio City and Paramount, St. Paul, collectively, agree the public is more selective in its entertainment than it was three months, six months, a year ago and more than a year ago. They all believe the patrons have consistently become more particular about the type of pictures they will buy.

Among other things, these points were mentioned. First, national advertising has much to do with creating a desire among patrons to see pictures prior to our local showings and also, letters from soldiers who see these pictures or many of them before they reach the public, have had their influence.

I believe it will prove, too, that as sports events increase, automobile travel is expanded and new ideas are introduced in the post-war period, these will reflect in one measure or another and cause the public to weigh a little more carefully what picture they are going to see as compared to what other activity is taking place which can be enjoyed for an equivalent amount of money.

## BENJAMIN BERGER

*Berger Amusement Co., Minneapolis, Minn.*

Because of the unprecedented box office returns in the "A" theatres on "A" pictures, it appears on the surface that the public is more critical and attending theatres based on more selectivity. That's not true. The public is no more selective-minded than they have been in the past several years.

The reason they attend the "A" theatres and are by-passing the "B" theatres is because of the public having more money at their disposal, and it is human nature for a person to get something better when they can afford it.

It is my conclusion that the present seeming selectivity which is being exercised by the public will drop back to the same level as it was prior to the present prosperous condition.

## FRED J. DOLLE

*Fourth Avenue Amusement Co., Louisville, Ky.*

Over a period of 35 years in this wonderful business of ours, I do not think that the public is more selective today than in all that time with the exception of our early period when stars were given numbers rather than names.

It appears that the demands of our patrons run in cycles and this angle of our business has been in vogue as long as I can remember. It is my opinion that these angles affect 75 per cent of fans everywhere, so I can only answer that they are no more selective now than at any time in the history of motion pictures.

## SIDNEY B. LUST

*Sidney Lust Theatres, Washington, D. C.*

The public today is more selective in their choice of films mainly because of current books, so many of which are being made into movies; and also because of their previous knowledge of most pictures obtained from the movie magazines, which you know are read most avidly by the majority of the public. The public knows before a picture is ever released who stars in it, what the story is, and have about decided whether or not they want to see it.

This idea, of course, did not hold in war areas, where people had so little time for relaxation and recreation that they went to see most any kind of a picture. I have also noticed that a greater majority of people than one would think enjoys Westerns.

## F. L. FOWLER

*Wilder Theatres, Norfolk, Va.*

"Is the public today more selective in buying its motion picture entertainment?" Our answer is definitely "yes."

In this vital Norfolk area, we find that the trend is toward a far higher selectivity of entertainment than it was a year ago and even more so than as late as three months ago. We might comment further and add that we find more noticeable results in our advertising campaigns today than we did a year ago.

# WEST COAST ROCKS UNDER RKO's BOX-OFFICE ATOM BOMB!

**SAN FRANCISCO AND SURROUNDING TERRITORY GET TERRIFIC BLAST OF BOOM BUSINESS AS RKO's MIGHTY EXPLOITATION SPECIAL LETS LOOSE IN SWEEPING 20-CITY PREMIERE!**

**RECORD-BREAKING promotion and timeliest of attractions steer Golden Gate Theatre to its TOP OPENING GROSS!...Big area World Premiere sparkplugged in San Francisco and Oakland through overboard co-operation of Hearst's S. F. Examiner and Call-Bulletin, and Oakland Post-Enquirer, sponsoring performances for wounded veterans Xmas fund... Special round-the-clock broadcasts through KPO and other powerful stations...Personal appearances of liberated Yanks and picture personalities; luncheons, meetings, all kinds of exciting special events!...Again that famous brand of dollar exploitation that comes only from "THE SHOWMANSHIP COMPANY."**

IT'S RKO's TIMELIEST OF SENSATIONS...AND IT'S

# "The Hottest

in the exploitation sense--the first entertain

"HOT EXPLOITATION MELODRAMA ... big grosses should accrue."
—Hollywood Variety

"THE FIRST major-company fictionalized version of the history of the Atomic Bomb."
—Hollywood Reporter

"TIMELY ANGLES make it a natural for heavy exploitation."
—Variety

# First Yan
# Into To

with

Tom NEAL · Barbara HALE · Marc CRAMER
Michael ST. ANGEL · Leonard STRONG
Richard LOO · Keye LUKE

Written and Produced by J. ROBERT BREN
Directed by GORDON DOUGLAS

RKO RADIO PICTURES

# ting On Film.

nt picture to feature the Atomic Bomb,"
*Says Motion Picture Herald*

**"BEATS ANYTHING** put out for the market up to the present time, for timeliness and exploitation possibilities."
— Showmen's Trade Review

**"UP WITH THE HEADLINES** with reference to the Atomic Bomb . . . Timeliness gives it weight as a promotional picture."
— Motion Picture Daily

**"HOT AS A FIRE-CRACKER**...an exploitation gem . . . RKO first with feature that touches on the Atomic Bomb."
— *Film Daily*

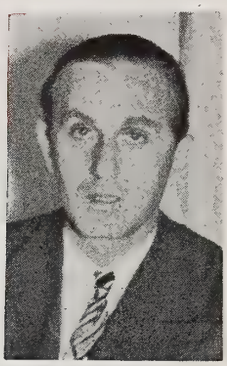


# *Doob and Cohen To Aid Fabian In Bond Drive*

Oscar A. Doob, advertising manager of Loew's theatres, Monday was appointed national campaign director for the Victory Loan Drive, October 29 to December 8, S. H. Fabian, chairman, announced at the War Activities Committee headquarters. Acceptance of the post brings together the original team—Fabian and Doob—which headed the first nationwide industry Bond drive in September, 1942.

It was that drive which set the pattern for all future campaigns and convinced the Treasury Department that the industry could do a vital job in helping finance the war.

Following the 1942 drive, Mr. Doob became chairman of the WAC public relations division, holding the post for two terms. During the Third



Max A. Cohen



Oscar A Doob

War Loan, he was appointed by Secretary of the Treasury Morgenthau as assistant national director of the War Finance Division. Mr. Doob has been campaign director of the industry's March of Dimes drives since they began in 1941. Until the Victory Drive is over, Ernest Emerling will be acting advertising director of Loew's theatre, in Mr. Doob's absence.

Tuesday, Max A. Cohen, president of the Cinema Circuit, New York, was named assistant to Mr. Fabian. In announcing the appointment Mr. Fabian said, "I am happy to have the aid of Mr. Cohen, who has been active in every wartime job assigned to the motion picture theatres by the Government."

In Hollywood last week Louis B. Mayer was named chairman of a special committee to organize participation in the campaign. Studios and guilds pledged complete cooperation toward the fulfillment of the request of Ted Gamble, national director of the Treasury's War Finance Division, for "the greatest effort yet made by Hollywood personalities in the national interest."

In granting a leave of absence for Mr. Doob so he could serve in the drive, and expressing gratification that Mr. Mayer had accepted the chairmanship, Nicholas M. Schenck, president of Loew's, Inc., said: "This final War Bond drive is the most important in which we have engaged: it must be our supreme effort. The talents and facilities of the industry must be put behind Secretary Vinson to make this Eighth and last Bond campaign the most successful of all."

Charles E. (Chick) Lewis has been named campaign coordinator. He is public relations director of the national Variety Clubs.

## Weitman Organizes Talent For Jack Cohn Testimonial

A talent and agencies division has been organized under the chairmanship of Robert M. Weitman, managing director of the Paramount theatre, to participate in the Jack Cohn testimonial dinner September 27 at the Hotel Waldorf Astoria in behalf of the Joint Defense Appeal, it was announced by Barney Balaban, honorary chairman, and Nate B. Spingold, chairman of the event.

Lou Levy and Mannie Sacks will be co-chairmen of the Music Publishers' Division.

**LATE REVIEWS**

## That Night with You

***Universal*—Fantasy, Sophistication and Song**

Michael Fessier and Ernest Pagano, writer-producers, employ unique devices and follow an unfamiliar pattern here but come up with a combination of fantasy, sophistication and song which kept its Hollywood preview audience burbling happily throughout most of its running time. With Franchot Tone in the top billing spot, and sharing the sophisticated passages with Louise Allbritton, and with Susanna Foster attending to the fantasy and song, there's plenty to sell with and plenty to sell.

Miss Foster portrays a waitress given to dreaming, so realistically that her dreams in some instances appear as reality on the screen, and Tone a Broadway impresario 20 years past an overnight marriage he remembers only slightly. She presents herself to him as the daughter of that marriage and by script devices which are both novel and amusing maintains the hoax successfully until almost the end of the picture, when he learns the truth and becomes fiance instead of supposed father, only to encounter other quick switches which return her to the arms of her younger, original sweetheart and yet make her a Broadway star as well.

It's a tricky and fast-switching story, contrived wholly to amuse, and possibly a bit quick here and there for the slow-minded customers, especially in its latter stretches, where some confusion may accrue. But there's always a glib line or a production number, these latter streamlined renditions of musical classics plus lyrics, to rescue customers who find themselves slipping on the curves.

Executive producer Howard Benedict and director William A. Seiter gave the Fessier-Pagano Production luxurious investiture and masterly guidance, and lyricists Jack Brooks and Everett Carter supplied some mighty fetching wordage to go with the compositions of august gentlemen named Brahms, Rossini and Tchaikovsky in compact arrangements by Edward Ward and H. J. Salter.

Arnold Belgard wrote the story on which the film is based.

*Previewed at the Pantages theatre, Hollywood, where a midweek audience present to see "Along Came Jones" appeared quite pleased with the unexpected picture that came along with it. Reviewer's rating: Good.*—WILLIAM R. WEAVER.

Release date, September 23. Running time, 84 mins. PCA No. 11146. General audience classification.

Paul Renaud.....Franchot Tone
Penny.....Susanna Foster
Johnny.....David Bruce
Louise Allbritton, Sheila Morgan, Jacqueline de Wit, Buster Keaton, Irene Ryan, Howard Freeman, Barbara Sears, Belle Mitchell, Teddy Infuhr, Margaret Bert, Sandra Orans.

## The Enchanted Forest

***PRC*—Pastoral Fantasy**

Venturing afar from familiar entertainment terrain, PRC presents here an interesting and effective treatment in Cinecolor of a tale about a hermit who lives and communes with the birds and animals in a California forest, preferring them and it to people and the world outside. Designed to charm rather than to excite, to fascinate rather than to dazzle, the picture succeeds admirably in attaining these ends, yet manages to provide in addition enough action to placate those customers who demand a measure of melodrama.

Harry Davenport portrays with skill the difficult role of the hermit, and the animals who abide with him in family-like fashion, notably a crow and a dog, perform convincingly. Billy Severn, as a boy reared by the hermit, is excellent.

Edmund Lowe, Brenda Joyce, John Litel and Clancy Cooper are principals in the other phases of the story by John LeBar. The script is by LeBar, Robert Lee Johnson and Lou Brock, the latter also serving as associate producer to Jack Schwarz. Lew Landers' direction is expert.

*Previewed at the studio. Reviewer's rating: Good.*—W. R. W.

Release date, not set. Running time, 78 min. PCA No. 10910.

Stephen Blaine.....Edmund Lowe
Anne.....Brenda Joyce
Jackie.....Billy Severn
Harry Davenport, John Litel, Clancy Cooper, Black "Jim" the Crow.

# *Industry Free of Limits on Building By October 15*

With the termination of all restrictions on commercial construction by October 15, the industry will be totally free of wartime construction limitations. Reconversion Director John W. Snyder's announcement of a six-point program designed to speed the expansion of the building industry came simultaneously with the War Production Board's disclosure that its famous Order L-41 had been revoked.

The lifting of Government restrictions on building followed on the heels of last week's WPB order which amended the ban by permitting alterations and repair work not involving exterior additions.

One of the salient points of Mr. Snyder's program is a Government campaign to increase supplies of scarce building materials through such steps, if necessary, as price and wage increases and priorities to break bottlenecks. Another of Mr. Snyder's proposals called for the WPB to prevent the hoarding of building materials by strengthening inventory controls "so that building will not be delayed by artificially created shortages."

"The OPA will strengthen price control of building materials to counteract inflationary pressure," declared Mr. Snyder. He also announced that representatives of real estate, building supply dealers, and contractors will be called to Washington to chart a voluntary program to increase production of materials and facilities needed for expanded home construction to fight inflated building and real estate costs.

The lifting of Order L-41 came as a surprise to the industry because recent information seemed to indicate that the move was not to be expected for several weeks.

## Ullman Urges Documentary Program for Japanese

Frederic Ullman, Jr., president of RKO-Pathe News, has urged the immediate institution of a long-term program of documentary, feature-length motion pictures for Japanese children, beginning with the secondary schools. Attendance at these films, Mr. Ullman suggested, would be compulsory. The films, which would serve to establish war guilt, would be produced in Japan with Japanese commentaries under American supervision.

"It appears obvious," Mr. Ullman has said, "from the newspaper stories and on-the-scene radio commentaries that the Japanese do not admit their defeat. They appear to feel no guilt, but only regret having lost what Premier Tojo called a 'just war.' If there is not to be another war at some future date, the young Japanese must realize the guilt of the entire nation from the Emperor down."

Mr. Ullman suggested that his program could begin with War Department documentaries already filmed.

## Large Increase in Revenue For Networks, Stations

An increase in revenue of almost 26 per cent in 1944 over 1943 was reported this week by the Federal Communications Commission for the radio networks and standard radio stations. The commission announced that the four major regional networks and 875 standard stations in the United States, Hawaii, Alaska and Puerto Rico had net revenues from the sale of time of $246,395,532 last year. This compares with the $195,704,153 reported by nine networks and 841 stations in 1943.

## Plan South Carolina Theatre

A new motion picture theatre is being constructed at Meggets, S. C., it was announced by Mrs. Walter Griffith, secretary of the Theatre Owners of North and South Carolina, Inc. The theatre is to be operated by M. J. Whetstone.

# RKO RADIO PICTURES, INC. REVISED DATES OF TRADE SHOWINGS OF

# the SPANISH MAIN

*in Glorious TECHNICOLOR*

PAUL HENREID · MAUREEN O'HARA

WALTER SLEZAK

A FRANK BORZAGE PRODUCTION

with BINNIE BARNES • JOHN EMERY

Barton MacLane • J. M. Kerrigan • Fritz Leiber

Nancy Gates • Jack LaRue • Mike Mazurki • Ian Keith

*Executive Producer* ROBERT FELLOWS • *Associate Producer* STEPHEN AMES

*Directed by* FRANK BORZAGE

Screen Play by George Worthing Yates and Herman J. Mankiewicz

| BRANCHES | PLACE OF SHOWING | DAY & DATE | TIME |
|---|---|---|---|
| ALBANY | Fox Projection Room 1052 Broadway | WED. 10/3 | 2:30 P.M. |
| ATLANTA | RKO Projection Room 191 Walton Street | WED. 10/3 | 2:30 P.M. |
| BOSTON | RKO Projection Room 122 Arlington Street | WED. 10/3 | 2:30 P.M. |
| BUFFALO | Fox Projection Room 290 Franklin Street | WED. 10/3 | 2:30 P.M. |
| CHARLOTTE | Fox Projection Room 308 So. Church Street | WED. 10/3 | 2:30 P.M. |
| CHICAGO | RKO Projection Room 1300 So. Wabash Avenue | WED. 10/3 | 8:15 P.M. |
| CINCINNATI | RKO Projection Room 12 E. 6th Street | WED. 10/3 | 2:30 P.M. |
| CLEVELAND | Fox Projection Room 2219 Payne Avenue | WED. 10/3 | 2:30 P.M. |
| DALLAS | Paramount Projection Room 412 So. Harwood Street | WED. 10/3 | 2:30 P.M. |
| DENVER | Paramount Projection Room 2100 Stout Street | WED. 10/3 | 2:30 P.M. |
| DES MOINES | Fox Projection Room 1300 High Street | WED. 10/3 | 2:30 P.M. |
| DETROIT | Blumenthal Projection Room 2310 Cass Avenue | WED. 10/3 | 1:00 P.M. |
| INDIANAPOLIS | Paramount Projection Room 116 W. Michigan Street | WED. 10/3 | 2:30 P.M. |
| KANSAS CITY | Paramount Projection Room 1802 Wyandote | WED. 10/3 | 2:30 P.M. |
| LOS ANGELES | Ambassador Theatre Ambassador Hotel | WED. 10/3 | 2:30 P.M. |
| MEMPHIS | Fox Projection Room 151 Vance Avenue | WED. 10/3 | 2:30 P.M. |
| MILWAUKEE | Warner Projection Room 212 W. Wisconsin Avenue | WED. 10/3 | 2:30 P.M. |
| MINNEAPOLIS | Fox Projection Room 1015 Currie Avenue | WED. 10/3 | 2:30 P.M. |
| NEW HAVEN | Fox Projection Room 40 Whiting Street | WED. 10/3 | 2:30 P.M. |
| NEW ORLEANS | Fox Projection Room 200 So. Liberty Street | WED. 10/3 | 10:30 A.M. |
| NEW YORK | Normandie Theatre 51 East 53rd Street | WED. 10/3 | 2:30 P.M. |
| OKLA'MA CITY | Fox Projection Room 10 No. Lee Street | WED. 10/3 | 2:30 P.M. |
| OMAHA | Fox Projection Room 1502 Davenport Street | WED. 10/3 | 2:30 P.M. |
| PHILADELPHIA | RKO Projection Room 250 No. 13th Street | WED. 10/3 | 1:00 P.M. |
| PITTSBURGH | Fox Projection Room 1715 Blvd. of Allies | WED. 10/3 | 2:30 P.M. |
| PORTLAND | Star Preview Room 925 N.W. 19th Street | WED. 10/3 | 2:30 P.M. |
| ST. LOUIS | S'Renco Projection Room 3143 Olive Street | WED. 10/3 | 2:30 P.M. |
| SALT LAKE CITY | Fox Projection Room 216 E. First South Street | WED. 10/3 | 1:30 P.M. |
| S. FRANCISCO | RKO Projection Room 251 Hyde Street | WED. 10/3 | 2:30 P.M. |
| SEATTLE | Jewel Box Projection Room 2318 Second Avenue | WED. 10/3 | 11:00 A.M. |
| SIOUX FALLS | Hollywood Theatre 212 No. Philips Avenue | WED. 10/3 | 2:30 P.M. |
| WASHINGTON | Fox Projection Room 932 New Jersey Avenue | | |



# Congress to Step Into Hollywood Strike Impasse

After six months of charges and counter-charges in the Hollywood strike, during which time it has been moving from the west to the east coast, the Government may step into the involved dispute to attempt a settlement.

Representative Ellis E. Patterson, Democrat of Los Angeles, said in Washington this week that he would seek a Presidential directive calling for immediate action from the National Labor Relations Board and a Congressional investigation of the NLRB's handling of the strike. Along the same line, the 15 unions involved in the strike have telegraphed President Truman requesting that he investigate the NLRB's delay in rendering a decision in the set decorators' jurisdictional case.

Meanwhile it was reported that there was a possibility that New York theatres would be picketed, as have certain theatres on the west coast. Roger McDonald, a member of Hollywood Local 1421, Studio Set Designers, arrived in New York this week seeking to enlist the support of several New York American Federation of Labor craft unions and Congress of Industrial Organization unions in behalf of the striking Hollywood unions affiliated with the Conference of Studio unions.

Mr. McDonald told the press that he was sent to New York to organize an "Eastern Strike Strategy Committee" and that a force of 2,000 persons had been organized to picket approximately 25 theatres. Although the picketing, according to Mr. McDonald, was to begin this week, no action had been taken as of Wednesday.

In other developments this week, it was reported that the five locals of the International Alliance of Theatrical Stage Employees chartered since the beginning of the strike would negotiate with the studios for contracts upon renegotiation of the other 12 IATSE contracts. The negotiations will take place before December 31 when the 12 expire, according to Roy M. Brewer, IATSE international representative. The five newly-chartered locals have been operating without a contract since their contracts were cancelled when they failed to order their members through the picket line.

Charging that the Screen Publicists Guild no longer represents a majority of the publicists, the Motion Picture Studio Publicists Association has asked producers to withhold negotiations with the SPG on renewal of its contract, now before the War Labor Board. The Publicists Association, in the process of formation, has a membership of former SPG members working in struck studios in defiance of SPG orders to observe the picket lines.

## Lockout May Precipitate Strike in St. Louis

An alleged lockout of stagehands at St. Louis Amusement Company's suburban Powhatan theatre threatened this week to precipitate situation similar to the walkout last December which closed most of the theatres in the St. Louis area.

St. Louis Local No. 6, IATSE, met this week to consider a course of action. The union currently is negotiating a new contract with the local exhibitors.

E. V. Moran, business agent of the local, said that the Powhatan's stagehand, who works on a half-week schedule, was locked out when he reported for work last week. The union set up a picket line at the theatre and when projectionists refused to cross the line, about 70 patrons were refunded their money and the house was closed. Moran advised that a strike at all Fanchon and Marco houses was possible, in consequence.

## Cuban Receipts Increase

Box office receipts at Cuban theatres show an increase of 30 per cent for the first six months of 1945 as compared with a similar period in 1944, according to a report in the *Foreign Commerce Weekly*.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 28, No. 5**—Millions honor Wainwright in New York. . . . Jap outposts surrender to Allies. . . . MacArthur begins roundup of Jap war criminals. . . . Traitor Quisling sentenced to die in Norway trial. . . . News reports from Washington: Jap surrender document, unveiling ceremony, Harry Hopkins honored, March of Dimes check. . . . Fancy steppers in New York.

**MOVIETONE NEWS—Vol. 28, No. 6**—American army enters Tokyo. . . . President Truman takes advice from mom on visit home. . . . War hero: Colonel Gregory Boyington. . . . Jap general yields in Philippines. . . . Football is here: Michigan defeats Great Lakes Naval Training Station. . . . Happy days again for soldiers and sailors. . . . Sailors come home. . . . The aircraft carrier Saratoga.

**NEWS OF THE DAY—Vol. 17, No. 203**—Experts study atom bomb site. . . . Quisling sentenced to death as world's ace traitor. . . . New Yorkers roar ovation for hero of Corregidor. . . . American captives freed from Jap camp. . . . President hails success of March of Dimes drive. . . . First motion pictures of Vienna under Allied rule.

**NEWS OF THE DAY—Vol. 17, No. 204**—Old Glory over Tokyo. . . . Jap general jailed. . . . Surrender in the Philippines. . . . Butcher of Warsaw seized by U. S. newsmen. . . . Saratoga home from war. . . . President on vacation. . . . Marine ace back from death. . . . G.I.'s in Switzerland. . . . Bill Stern reports opening thriller of gridiron season.

**PARAMOUNT NEWS—No. 6**—Hail to a hero! 6,000,000 cheer Wainwright. . . . Quisling sentenced to death. . . . Thank you, audience—for your dimes. . . . Wedding bells for Betty. . . . Surrender document comes home. . . . Surrender at Chihkiang. . . . Americans liberated at some of Japan's horror camps. . . . Surrender of Marcus Island.

**PARAMOUNT NEWS—No. 7**—Tokyo, first troops take over. . . . Yodeling Yanks get Swiss leave. . . . Jap tiger gives up. . . . Yoke falls on Yamashita. . . . Football: Michigan shows early power.

**RKO PATHE NEWS—Vol. 17, No. 8**—New York millions hail Wainwright. . . . Scene of New Mexico atomic bomb test. . . . Four allied powers occupy Vienna. . . . Isolated Jap armies give up in Pacific. . . . Joyous P.W.'s welcome rescuers. . . . $6,000,000 from March of Dimes.

**RKO PATHE NEWS—Vol. 17, No. 9**—Truman ends Missouri vacation. . . . Yamashita surrenders. . . . Yanks occupy Tokyo. . . . Marine ace home in U. S. . . . G.I.'s enjoy tour of Switzerland. . . . Bulletin on Christmas packages.

**UNIVERSAL NEWS—Vol. 17, No. 433**—New York welcomes Wainwright. . . . Atomic blast in the desert. . . . Yank prisoners freed. . . . Quisling guilty. . . . Movie dimes fight polio. . . . Waterproof engines. . . . '45 Harvest Moon ball.

**UNIVERSAL NEWS—Vol. 17, No. 434**—Florida hurricane. . . . Yanks enter Tokyo. . . . Football: Michigan versus Great Lakes Naval Training.

# Operators' Strike Closes 73 Houses

Seventy-three theatres in the Greater Cleveland area were closed this week when projectionists called a strike September 14. The local operators' union charges members of the Cleveland Motion Picture Exhibitors Association with failure to comply with a Regional Labor Relations Board order of last June regarding vacations with pay, and with refusal to negotiate a new contract.

Four of these are downtown second run independent houses while the others are independent neighborhood theatres. George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association, and spokesman for the theatres affected by the strike, denied the union's claims, declaring that the basic issue is the exhibitors' demands for one man in a booth instead of two, as is the present practice.

Mr. Erdmann said that his association offered vacations with pay providing the union approved one man in each booth, and that the Regional Labor Relations Board order covering vacation pay is now on appeal to the National LRB pending which the order is suspended.

The theatre owners claim their proposals for a new contract were presented to union officials who referred it to the union board of directors and ultimately to the membership with the resultant strike vote.

Not affected by the strike are some 30 theatres, including 14 houses operated by the major circuits and 16 independent subsequent run houses not affiliated with the Cleveland Motion Picture Exhibitors Association.

# Paramount Plans Television Links Between Cities

To find the most inexpensive method of providing inter-city television links for network broadcasting as soon as practicable, especially the linking of stations planned by its theatre partners, Paramount will attempt to develop its own inter-city television links via radio relay, Paul Raibourn, in charge of Paramount's television interests, said in New York last week.

Mr. Raibourn said he had not been able to obtain any satisfactory estimates of charges which would be made for use of coaxial cable facilities which are contemplated by the American Telegraph and Telephone Company to carry inter-city programs.

Application already has been filed by Paramount with the Federal Communications Commission for permission to construct a series of transmitters and links to make radio relay possible; transmitters would be located in Peru Mountain, Vermont; New York City, Buffalo, Detroit, Chicago, Des Moines, El Paso and Los Angeles. The possibiilty of stratosphere transmission through the use of airplanes flying over key cities was anticipated early this year by Paramount when it proposed to use balloons, but the idea was abandoned following unfavorable Government reaction.

Numerous Paramount theatre partners already have filed applications for permission to construct television stations in their areas, including United Detroit Theatres, Detroit; New England Theatres, Boston; and Interstate Theatres, Dallas. Television stations already are maintained in Chicago by Balaban and Katz, and in Hollywood by Television Productions. DuMont, in which Paramount has substantial holdings, operates a station in New York. E. V. Richards, Paramount partner in the New Orleans territory, is planning to file for permission to construct a station.

Under Mr. Raibourn's supervision, material is being prepared on the number of television sets which are expected to be bought by the public in the key cities where Paramount partners plan to build television stations.

The start of some experimentation on radio relay as a method of inter-city television transmission has been made possible by the availability of materials in recent weeks, Mr. Raibourn pointed out. He didn't rule out the possibility that Paramount might not adopt other methods of inter-city transmission if these methods proved feasible and not prohibitive in cost.

In Chicago, Balaban and Katz is conducting a survey to determine the number of television sets to be installed in homes when equipment becomes available. The survey reveals that at present only 200 home sets are located in the area and only 50 per cent of these are in working condition.

## Screen Actors Guild Signs New Wage Contract

The Screen Actors Guild signed a revised contract with the producers this week, providing improvements in working conditions and increases in minimum rates of pay retroactive to April 1, 1945. Increases are: for day players, minimum rate raised from $25 and $35 a day; free lance players, from $100 to $115; stock contract players, from $50 to $60 a week; singers from $15, $20 and $25 a day to $35 for recording and $25 for rehearsing, with a weekly minimum of $115.

The annual meeting of the Screen Actors Guild scheduled to be held in Hollywood Sunday will be highlighted by the election of new officers to serve one year. Candidates on the regular slate are: president, George Murphy, incumbent; first vice-president, Franchot Tone; second vice-president, Walter Pidgeon; third vice-president, Anne Revere; recording secretary, Paul Harvey; treasurer, Russell Hicks.

## Kersta Will Rejoin NBC

Noran E. Kersta, former manager of National Broadcasting Company's television department, will return to that department October 1 in an executive capacity.

M★G★M invites you to a banquet...



**GINGER ROGERS** *as the movie star who had really never been loved and found the real thing at last.*

**WALTER PIDGEON** *as the romantic war correspondent who posed as a jewel thief in the movie star's suite.*



They spent an Exciting, Romantic

**LANA TURNER** *as the confidential secretary who gave up dreams of Park Avenue wealth for love in a cottage.*

**VAN JOHNSON** *as the war hero. They told him he didn't have long to live, but a girl gave him reason to go on.*



"Week-End at the Waldorf"...

MAKE YOUR RESERVATIONS NOW . . .



GINGER ROGERS ★ LANA TURNER ★ WALTER PIDGEON ★ VAN JOHNSON

in M-G-M's

# "Week-End at the Waldorf"

with

EDWARD ARNOLD · PHYLLIS THAXTER · KEENAN WYNN · ROBERT BENCHLEY

LEON AMES · LINA ROMAY · SAMUEL S. HINDS

and

XAVIER CUGAT AND HIS ORCHESTRA

A Robert Z. Leonard Production

Screen Play by Sam and Bella Spewack · Adaptation by Guy Bolton · Suggested by a Play by Vicki Baum

Directed by ROBERT Z. LEONARD • Produced by ARTHUR HORNBLOW, Jr.




The new M-G-M challenge to Music Hall records set by "Valley of Decision."

LITHO

# THE HOLLYWOOD SCENE

### *COMPLETED*

**COLUMBIA**
Life with Blondie

**MONOGRAM**
Black Market Babies

**PARAMOUNT**
Bride Wore Boots
To Each His Own

**REPUBLIC**
Along the Navajo Trail

### *STARTED*

**MGM**
No Leave, No Love

**PARAMOUNT**
Take This Woman
Tokyo Rose

**PRC**
I Ring Doorbells

**REPUBLIC**
Valley of the Zombies

**20TH CENTURY-FOX**
Precinct 33

**UNITED ARTISTS**
Sin of Harold Diddlebock (California)

**UNIVERSAL**
Murder Mansion

### *SHOOTING*

**COLUMBIA**
Gilda
Song of Broadway
Tars and Spars
Hail the Chief

**MGM**
Holiday in Mexico
Green Years
Up Goes Maisie
Yearling
What Next, Corporal Hargrove?
Boys' Ranch
Bad Bascomb
Hoodlum Saint
Two Sisters from Boston
Postman Always Rings Twice
Adventure

**MONOGRAM**
Charlie Chan in Mexico
Lonesome Trail

**PARAMOUNT**
Blue Skies

**PRC**
Buster Crabbe No. 1

**REPUBLIC**
Murder in the Music Hall
Concerto
Sun Valley Cyclone

**RKO RADIO**
Bamboo Blonde
From This Day Forward
Some Must Watch
Kid from Brooklyn (Goldwyn)
Heartbeat (Hakim-Wood)
Tarzan and the Leopard Woman

**20TH CENTURY-FOX**
Centennial Summer
Sentimental Journey
Doll Face
Smoky

**UNITED ARTISTS**
Tom Breneman's Breakfast in Hollywood (Golden)

**UNIVERSAL**
Canyon Passage
Because of Him
Daltons Ride Again
Scarlet Street

**WARNERS**
Verdict
Never Say Goodbye
Man I Love
Confidential Agent
Her Kind of Man

# New High of 51 in Work; Five Finished, 8 Shooting

*Hollywood Bureau*

Producers completed camera work on five pictures during the week and started shooting eight others, inching the over-all production level up from the 48-mark, at which it had stood for three weeks previously, to a total of 51 features in work. Metro-Goldwyn-Mayer increased its lead in point of number of pictures in production, starting one, finishing none, and closing the week with an even dozen before the cameras. Warner Brothers and RKO Radio were tied in second place, each with half as many shooting, and Universal and Twentieth Century-Fox had five pictures apiece on their stages.

Newswise, the standout among the week's new productions is "The Sin of Harold Diddlebock," in which Harold Lloyd appears before the lens for the first time in seven years. It is the first picture to be produced by the newly formed California Pictures Corporation, partners in which are Preston Sturges and Howard Hughes, for United Artists release. Messrs. Sturges and Hughes are co-producing, with the former also directing from his own screenplay, and at starting time Raymond Walburn and Jimmy Conlin were the other principals selected thus far.

### *Harold Lloyd Starts First Production Since 1938*

Start of the picture, Mr. Lloyd's first since "Professor, Beware," which he made for Paramount, was marked by external happenings of news import. The actor's plagiarism case against Universal came up for trial, so the production started off on the night side, commencing afternoons at four, in order to permit him to appear in court. And on the first day of production, at the up-to-then strike-free California studio, the Hollywood strikers put a picket line around the plant because space in it had been leased to RKO Radio, a "struck" studio. Production, litigation and the strike proceeded nevertheless.

MGM's new undertaking is "No Leave, No Love," a Joe Pasternak production directed by Charles Martin, with the adolescents' idol, Van Johnson, the standout in a cast that includes Pat Kirkwood, Keenen Wynn, a 1945 winner in the MOTION PICTURE HERALD "Stars of Tomorrow" poll which forecast Mr. Johnson's then forthcoming eminence in 1943, Edward Arnold and Marie Wilson, the latter still appearing regularly, and for the fourth year, in Hollywood's indestructible stage revue, "Ken Murray's Blackouts."

Paramount started two pictures, one on its own studio premises and the other on Pine-Thomas production site. The first is "Take This Woman," being produced by Karl Tunberg with Lewis Allen directing, and with Ray Milland, doubtless hereafter and forever to be known first and foremost for his role in "Lost Weekend," heading a cast that includes Teresa Wright, a 1942 "Stars of Tomorrow" poll winner; Sir Cedric Hardwicke and Virginia Field.

The Pine-Thomas production for Paramount is "Tokyo Rose," their 32nd film, which Lew Landers is directing. Lotus Long is portraying the broadcastress named in the title, and Osa Massen, Byron Barr and Don Douglas are in the cast.

### *PRC Starts Birdwell Story About Birdwell*

PRC started production of "I Ring Doorbells," based on a story by the public relations expert, Russell Birdwell, about Russell Birdwell. It concerns his experiences as a reporter, however, rather than as a practitioner of promotion, in which latter capacity he has the promotion of this production project as one of his commercial accounts. Martin Mooney, is producing the picture, and Frank Strayer, who directed most of the "Blondie" pictures for Columbia, is directing. Ann Gwynne, Robert Shayne, Roscoe Karns and Pierre Watkins are among the players. The property, acquired by PRC's then president, Leon Fromkess, and prepared during his tenure of office, is the first PRC film of major proportions to be put into production by Mr. Fromkess' successor in charge of studio operations, Reeves Espy.

Republic went to work on "Valley of the Zombies," designed for the particular purposes of the horror field of entertainment, which Phil Ford is directing for Associate Producers Darrell and Stewart McGowan, brothers who function in tandem. Robert Livingston, Adrian Booth and Ian Keith have the top roles.

Twentieth Century-Fox turned cameras on a Bryan Foy production, "Precinct 33," with Carole Landis, Reed Hadley, John Ireland, Mary Anderson and Charles Russell in the cast. Otto Brower is directing.

Universal commenced operations on "Murder Mansion," a thriller, with Ben Pivar producing and Jean Yarbrough directing. Kent Taylor, Virginia Grey and Robert Lowery head the cast.

### *Personnel Intelligence Pertaining to Production*

Joseph Sistrom, who produced "Incendiary Blonde," "Duffy's Tavern" and other Paramount successes during his five-year stay at that plant, has signed a long-term contract with International Pictures. . . . D. Ross Lederman, who's been directing government films made by the Warner studio, has returned to Columbia, for which company he had directed 59 pictures previously, under a new contract. His first picture will be "Secret Story," concerning the Kamikaze pilots. . . . Director William Beaudine's next for Monogram is "The Face of Marble," a story about a scientist who restores life.

Morton Thompson, former Hollywood columnist, press gent, and author of "Joe, the Wounded Tennis Player," has been given a long-term writing contract by MGM, which is to produce "Louie, My Brother Who Talks to Horses," based on a chapter in that volume. . . . Lieut. Col. Leonard Spiegelgass, recently discharged from the Army, is to write the screenplay of Samson Raphaelson's "The Perfect Marriage," which Hal Wallis is to produce for Paramount.

### *King Brothers Schedule Three for Production*

The King Brothers have scheduled three pictures for production in the next year, in addition to "Glamour Girl," the Belita vehicle they are starting on the 28th for Monogram release. . . . William Holden, who came to fame in "Golden Boy," is back from nearly four years of military service and ready to resume work at Columbia. Glenn Ford, Willard Parker, Robert Stanton and Forrest Tucker are other recent returnees to that studio.

Major Stuart Palmer, who served as liaison officer between the War Department and the industry and was in charge of the company executives' tour of German prison camps, has been engaged by RKO Radio to write the script of "Step by Step," an original by George Callahan, which is to be produced under supervision of Sid Rogell.




KEEP SELLING WAR BONDS!

COLUMBIA PICTURES presents

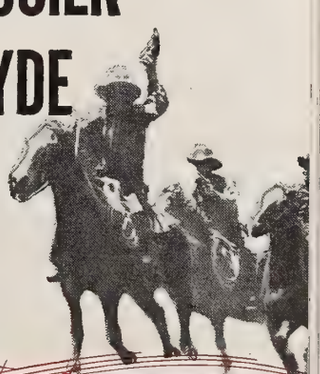
# SONG OF THE PRAIRIE



KEN CURTIS · JUNE STOREY · The HOOSIER HOTSHOTS from the National Barn Dance · ANDY CLYDE

GUINN (BIG BOY) WILLIAMS · JEFF DONNELL · GRADY SUTTON · THURSTON HALL · THE TOWN CRIERS

DEUCE SPRIGGINS and His BAND *with* The Trailsmen and Carolina Cotton



Original screenplay by J. Benton Cheney

Produced by COLBERT CLARK • Directed by RAY NAZARRO

***12 Hit Songs!***

*including*

"I LOVE YOU—SWEETHEART OF ALL MY DREAMS" • "SILVER ON THE SAGE"

"FIREBALL MAIL" • "IDAHO HO"

"NO ROMANCE IN YOUR SOUL"

# Skouras Circuit Forms Community Service Division

A Community Service Department, the first of its kind, has been formed by the Skouras Theatres Corporation, New York, as a peacetime replacement for its War Effort Department, which had been in existence since the earliest days of the war.

Nick John Matsoukas, director of the Community Service Department, said that the new organization was a direct outgrowth of the War Effort Department which was the Skouras Theatres' initial experience with an extensive public service venture.

"Our war experience was extremely beneficial," said Mr. Matsoukas, "in that we have learned that you must serve the people before they will serve you."

Guided by that philosophy, the Community Service Department will seek to foster a greater cooperative spirit among individuals of the community by utilizing the theatre as the hub of social activity for the neighborhood.

### *Expect Wide Response*

"We anticipate an enthusiastic response because this is a democratic expression free from coercion of any kind," declared Mr. Matsoukas.

The first project to be launched under the auspices of the Community Service Department will be a campaign to raise $125,000 for the Alfred E. Smith Hospital Drive. The feature of the campaign will be a series of 18 theatre benefit shows, the first of which will be on November 8 at the Rivoli theatre.

A cast of top-ranking names from the entertainment world has been selected and seats will be sold at $100 and up, all proceeds to be contributed to the Smith fund. Expenses and loss of box office receipts would not be deducted from the take, Mr. Matsoukas said.

Frank C. Walker, former Postmaster General, is chairman of the sponsorship committee and the entertainment committee consists of Samuel Rausch, production manager of the Roxy theatre, New York; Eddie Dowling, Frank Fay, Montague Salmon, manager of the Rivoli theatre, New York; Daphne D. Skouras and Salah Hassanein.

All of the participating theatres are to be decorated with one-sheet posters drawn by Norman Rockwell and other official campaign slogans. The lobbies of Skouras theatres will have "Brown Derby" booths where patrons may deposit their contributions. The displays would be remniscent of the "Wishing Well" arrangements, Mr. Matsoukas said.

In each local community, a "Smiths Club" will be organized. Anyone whose name is Smith is eligible to join. The first meeting of the New York Smiths Club will be held in October with Kate Smith as presiding officer.

### *For Hospital Addition*

The money raised in the Alfred S. Smith Memorial Hospital drive will be used to erect an additional section to the St. Vincent's Hospital in New York.

Another of the Community Service Department's activities is a radio program which will endeavor to reunite returning servicemen with families and friends who have lost track of each other. The need for this type of service had become more acute since V-J Day because of the widespread migration of displaced war workers, Mr. Matsoukas points out.

Social agencies will supply information concerning returning servicemen who have been unable to contact their loved ones. The most deserving of these cases will be publicized on the Skouras program.

## SMPE Meets in New York

The Society of Motion Picture Engineers met in New York Wednesday, September 19, in an Atlantic Coast Section meeting. Fred W. Whitehouse of Frederick Hart and Company spoke on "An Immediate Playback Film Recorder."

# Short Product in First Run Houses

### *NEW YORK—Week of September 17*

***ASTOR: Dog Watch*** ..... ***RKO***
Feature: Wonder Man ..... RKO

***CAPITOL: Mouse in Manhattan*** ..... ***MGM***
***Tee Tricks*** ..... ***RKO***
Feature: Anchors Aweigh ..... MGM

***CRITERION: What Every Veteran Should Know*** ..... ***WAC***
Feature: Lady on a Train ..... Universal

***GLOBE: Speakin' of the Weather*** .... ***Vitaphone***
***Overseas Roundup*** ..... ***Vitaphone***
***What Every Veteran Should Know*** ..... ***WAC***
Feature: The Southerner ..... United Artists

***HOLLYWOOD: Flivver Flying*** ..... ***Vitaphone***
***What Every Veteran Should Know*** ..... ***WAC***
Feature: Rhapsody in Blue ..... Warner Bros.

***MUSIC HALL: Homicide on Ice*** ..... ***RKO***
Feature: Our Vines Have Tender Grapes ..... MGM

***PARAMOUNT: What Every Veteran Should Know*** ..... ***WAC***
Feature: Duffy's Tavern ..... Paramount

***RIALTO: Jasper's Minstrels*** ..... ***Paramount***
***Unusual Occupations, No. 4*** ..... ***Paramount***
Feature: Isle of the Dead ..... RKO

***RIVOLI: Jasper and the Beanstalk*** ... ***Paramoun***
***From A to Zoo*** ..... ***Paramoun***
Feature: Love Letters ..... Paramoun

***ROXY: What Every Veteran Should Know*** .. ***WAC***
Feature: State Fair ..... 20th Cent.-Fo

***STRAND: Orders from Tokyo*** ..... ***Vitaphon***
***What Every Veteran Should Know*** ..... ***WAC***
Feature: Pride of the Marines, ..... Warner Bros

### *CHICAGO—Week of September 17*

***GARRICK: What Every Veteran Shoul***
***Know*** ..... ***WAC***
***Donald Duck's Day*** ..... ***RKO***
Feature: A Thousand and One Nights ..... Columbi

***ORIENTAL: America the Beautiful*** .... ***Vitaphon***
***Music Makers*** ..... ***Vitaphone***
Feature: I Love a Band Leader ..... Columbi

***ROOSEVELT: Hare Conditioned*** ..... ***Vitaphon***
Feature: Christmas in Connecticut ..... Warner Bros

***STATE LAKE: Tee for Two*** ..... ***MGM***
Feature: The Valley of Decision ..... MGM

***WOODS: Screen Snapshots, No. 9*** .... ***Columbi***
Feature: Wonder Man ..... RKO

## Technicolor Is Planning Expansion Abroad

Natalie M. Kalmus, color director for Technicolor Motion Picture Corporation, sailed for London this week accompanied by Kay Harrison, managing director of Technicolor, Ltd. The purpose of her trip is to develop plans for the expansion of Technicolor facilities both in England and in Europe, it was announced. The company's plant in Harmondsworth, England, will be expanded so that it will eventually be able to handle from 30 to 40 pictures a year, Mrs. Kalmus said. Additions to the British plant are contemplated and France has been considered as the site of an additional plant. Mrs. Kalmus also reported that Technicolor would be associated with British interests producing a color picture in Spain based on "The Three-Cornered Hat." Mrs. Kalmus expects to remain abroad for four months or more.

## Warner Theatre Managers Hold New York Meeting

A meeting of Warner Theatres zone managers and home office executives met in New York Tuesday, September 18, with Joseph Bernhard, general manager, and Harry M. Kalmine, assistant general manager, presiding at the session. Home office executives who attended included Clayton Bond, Harry Goldberg, Frank N. Phelps, Abel Vigard, W. Stewart McDonald, Harry Rosenquest, Louis J. Kaufman, Frank Marshall, Nat D. Fellman, Herman Maier, Rudolph Weiss, Frank Cahill, Jr., and Martin F. Bennett. Zone managers included James Coston, Chicago; I. J. Hoffman, New Haven; Frank Damis, Newark; C. J. Latta, Albany; Ted Schlanger, Philadelphia; Moe Silver, Pittsburgh, and John J. Payette, Washington.

## AMPA Inaugurates Series Of Luncheon Meetings

The Association of Motion Picture Advertisers began its series of luncheon meetings Thursday, September 20, at Ronnie's Steak House, New York. Dave Bader, president, was the principal speaker at the first meeting, discussing organizational matters and plans for AMPA's relief fund. Bill Berns, a member of AMPA for the past 10 years, and now on General MacArthur's staff, was present at the signing of the Jap surrender papers aboard the *U.S.S. Missouri,* it was reported to the organization.

## Chakeres Resumes Post

After serving three years as an Army officer, M. M. Chakeres has returned as city manager of the Chakeres-Warner theatres in Springfield, Ohio.

# Monogram Edits Seven Features

Seven films are now in the editing stage at Monogram, two are currently in production, and seven others are in various stages of preparation, according to Trem Carr, executive director.

In the cutting rooms are: "Sunbonnet Sue," musical starring Gale Storm; "Suspense," with Warren William; "The Strange Mr. Gregory," starring Edmund Lowe; "Sensation Hunters," with Robert Lowery and Doris Merrick; "Black Market Babies," with Ralph Morgan; "Swing Parade of 1946," starring Gale Storm, Phil Regan and Connee Boswell, and "Frontier Feud," starring Johnny Mack Brown.

Now in work are "Charlie Chan in Mexico," starring Sidney Toler, and "The Lonesome Trail," with Jimmy Wakely. In the preparation stage are "Glamour Girl," "Rollin' Along," "Casa Manana," "Stepping Around," "Joe Palooka, Champ," "The Shadow" and "The Face of Marble."

## Col. Clark to Return From Europe Shortly

Colonel Kenneth Clark, public relations director for the Motion Picture Producers and Distributors of America before enlisting in the Army, is expected to return from Europe in about six weeks. He has been serving as director of press relations for General Mark Clark's Armies in the European theatre. Col. Clark has been decorated again, in Rome by Lt. Gen. Joseph T. McNarney, American commander in that theatre, having previously received the Order of the British Empire for meritorious service.

## Legion of Decency Reviews Six, Approves Five

The National Legion of Decency reviewed six new pictures this week, approving all except one. In Class A-I, unobjectionable for general patronage, were "The House on 92nd Street," "Outlaws of the Rockies" and "Wanderer of the Wasteland." In Class A-II, unobjectionable for adults, were "River Gang" and "Shady Lady," "Apology for Murder" was placed in Class B, objectionable in part.

## Loew's Declares Dividend

The board if directors of Loew's, Inc., has declared a quarterly dividend of 37½ cents on the company's common stock, payable September 29 to stockholders of record September 21.

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**EVE KNEW HER APPLES:** Ann Miller, William Wright—Ann Miller has made herself popular with the patrons by her dancing and yet in this picture she does not dance the first step. If there had been just one dance scene, it would have had twice the draw. Played Sunday, Aug. 26.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**SADDLE LEATHER LAW:** Charles Starrett, Vi Athens—These Westerns are well made and please 100 per cent here. The music is good and the comedy is high. That is what the Saturday folks want. They don't want so much lead to clean up after the show. Played Saturday, Sept. 1.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

**SONG TO REMEMBER, A:** Merle Oberon, Paul Muni—This was one of the best of this type. It was well liked, but it was no extraordinary draw. This is a little on the deep side for a lot of the folks. The Technicolor and the photography are excellent. It was a little too long. Played Sunday, Monday, Aug. 19, 20.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

**TAHITI NIGHTS:** Dave O'Brien, Jinx Falkenberg—Good single day picture. Drew well and pleased the patrons. Played Sunday, Aug. 19.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

## Metro-Goldwyn-Mayer

**BETWEEN TWO WOMEN:** Van Johnson, Lionel Barrymore—This picture is good. It is a long time since we have played one of the Kildare series. This one went over big. Played Monday-Wednesday, Aug. 27-29.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

**BIG STORE:** Marx Brothers, Tony Martin—This was an old one, but you can't go wrong on this. This had lots of laughs and good music. The Marx Brothers are tops in comedy. My patrons walked out holding their stomachs. Business was a little below average because of no advertising. Played Tuesday, Wednesday, Aug. 28, 29.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**BLONDE FEVER:** Philip Dorn, Mary Astor—A very good draw for a midweek spot. It is not a big one, but it will get by. In spots it is a little far fetched. Played Tuesday, Wednesday, Aug. 14, 15.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

**KEEP YOUR POWDER DRY:** Lana Turner, Laraine Day, Susan Peters—Excellent entertainment. Well suited for any situation. Drew above average for midweek in the worst part of the month. Played Wednesday, Thursday, Aug. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**MEET ME IN ST. LOUIS:** Judy Garland, Margaret O'Brien—Good picture for any date, especially your best.—J. N. Wells, Wells Theatre, Kingsland, Ga.

**MEET ME IN ST. LOUIS:** Judy Garland, Margaret O'Brien—Not a thing wrong with this picture. It was just what the paying customers wanted. Played Sunday, Monday, Sept. 2, 3.—Geraldine A. Beisner, Dream Theatre, Glasco, Kan.

**MUSIC FOR MILLIONS:** Margaret O'Brien, Jose Iturbi—This picture failed to draw. If Margaret O'Brien had not been in the cast, it would have been a total loss here. The recording seemed haywire in places. Several of the larger ones from MGM have been like this. Some of the shots sound like they had the mike in a barrel. Played Thursday, Friday, Aug. 23, 24.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

**MUSIC FOR MILLIONS:** Margaret O'Brien, Jose Iturbi—Here is a honey. Metro puts the stuff in them to make them good. Will do any day.—J. N. Wells, Wells Theatre, Kingsland, Ga.

**NATIONAL VELVET:** Mickey Rooney, Jackie Jenkins—Business good, but not capacity. Good entertainment. Rooney for once wasn't the whole show. Acting of the entire cast was very good. Technicolor splendid. The racing sequences had everyone holding on to their seats. Played Sunday, Monday, Aug. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**NOTHING BUT TROUBLE:** Laurel and Hardy—Here is a good little picture. My people always like Laurel and Hardy.—J. N. Wells, Wells Theatre, Kingsland, Ga.

**SON OF LASSIE:** Peter Lawford, Donald Crisp—One of the largest draws at the box office in the last two years. It is well made. Swell Technicolor. Recording and effects are great all the way. It is a good story which is a follow-up to "Lassie Come Home." Many saw it twice. This type of entertainment is what the customers like. Through it they can get away from the deep, drab side of life. Let's have more like this. Played Thursday, Friday, Aug. 30, 31.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

**THIS MAN'S NAVY:** Wallace Beery, James Gleason—Good business on this one and everyone seemed to be satisfied. Played Thursday-Saturday, Aug. 23-25.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

**THIS MAN'S NAVY:** Wallace Beery, James Gleason—This is a different slant on the Navy. It is about lighter-than-air craft. Wallace Beery will please your customers in this one.—J. N. Wells, Wells Theatre, Kingsland, Ga.

## Monogram

**NAVAJO TRAIL, THE:** Johnny Mack Brown—Doubled with the "Big Show-Off." They make a good double bill. Played Friday, Saturday, Aug. 31-Sept. 1.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

## Paramount

**AND NOW TOMORROW:** Loretta Young, Alan Ladd—We had more patrons tell us how good this picture was than any other picture played in years. Any exhibitor should do well with a picture like this one. Played Monday-Wednesday, Sept. 3-5.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

**DANGEROUS PASSAGE:** Robert Lowery, Phyllis Brooks—Used on top half of double bill. No draw. Played Friday, Saturday, Aug. 31-Sept. 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**MURDER, HE SAYS:** Fred MacMurray, Marjorie Main—Pass this up. Very poor, I'd say. Business poor. You can't fool the public.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**ONE BODY TOO MANY:** Jack Haley, Jean Parker—Another Scotland Yard story.—J. N. Wells, Wells Theatre, Kingsland, Ga.

**ONE BODY TOO MANY:** Jack Haley, Jean Parker—Not so hot. Business off. Played Sunday midnight.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**SIGN OF THE CROSS, THE:** Fredric March, Claudette Colbert—Why do they insist on bringing back these "oldies." Costumes, hairdress, acting and directing have improved so much in the years since this was made. Nothing would have been lost if this had not been reissued. Played Wednesday, Thursday, Sept. 5, 6.—Geraldine A. Beisner, Dream Theatre, Glasco, Kan.

## PRC

**FUZZY SETTLES DOWN:** Al St. John, Buster Crabbe—I put Fuzzy's name first because this show was all about him. Lots of comedy and good stunts from Fuzzy. My patrons go more for Fuzzy than Crabbe. Crabbe is slipping a lot here. Played Friday, Saturday, Aug. 31-Sept. 1.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

## RKO Radio

**ALONG CAME JONES:** Gary Cooper, Loretta Young—Good Western drama which did very good business and pleased all. Played Sunday, Monday, Aug. 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**BACK TO BATAAN:** John Wayne, Philip Ahn—It is very evident that the sudden ending of the Japanese war has caught the producers flat-footed, as it did the Government. This picture has, and would have had, some merit and done some business, if it had come out two months ago. It is also very evident that the public has lost interest in war pictures. The only concern and worry they have now is when will their sons and fathers return. Hence, it was a dismal failure at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**BETRAYAL FROM THE EAST:** Lee Tracy, Nancy Kelly—This one was behind the gun. It is a miniature Pearl Harbor for RKO. It is caught short by the end of the war. The picture is O.K. for suspense and drama, but it is late and it will be just as well if they will cease the war pictures from now on.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**GOIN' TO TOWN:** Lum and Abner—Picked this up late in place of the newer ones that I could not use here. Lum and Abner are always good on a Saturday date here. Played Aug. 25.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

**MURDER, MY SWEET:** Dick Powell, Anne Shirley—This is a "B" picture which failed to do business. Played Wednesday, Thursday, Aug. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**NONE BUT THE LONELY HEART:** Cary Grant, Ethel Barrymore—Leave this one in RKO's exchange and save yourself the express charges. You will at least be in that much.—J. N. Wells, Wells Theatre, Kingsland, Ga.

**TARZAN AND THE AMAZONS:** Johnny Weissmuller, Brenda Joyce—To my great surprise, this outdrew any picture of this type I have ever shown. The last Tarzan picture we played hardly paid expenses but I am sure the previews brought in 90 per cent of the customers on this one. Played Tuesday, Wednesday, Sept. 4, 5.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**TARZAN AND THE AMAZONS:** Johnny Weissmuller, Brenda Joyce—A great show for a small town. Business was good. Played Wednesday, Thursday, Sept. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**WHAT A BLONDE:** Leon Errol, Veda Ann Borg—Doubled with "Hangover Square." The combination was O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Republic

**BELLS OF ROSARITA:** Roy Rogers, Gabby Hayes—This broke all records of any previous Western. Played two days to a packed house. Why doesn't Republic give us more Rogers and less of the "Brazil" type. This was certainly the best Rogers picture to date.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**BIG SHOW-OFF, THE:** Arthur Lake, Dale Evans—This would have been a good single day picture, but my patrons don't like Arthur Lake. They think he is so silly. Played with "Navajo Trail." Played Friday, Saturday, Aug. 31-Sept. 1.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**FLAME OF THE BARBARY COAST:** John Wayne, Ann Dvorak—I was on my vacation when this picture was played, but I was glad to find when I returned that Republic had made the guarantee and some over. All reported it to be a good, entertaining picture. Played Monday, Tuesday, Aug. 13, 14.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

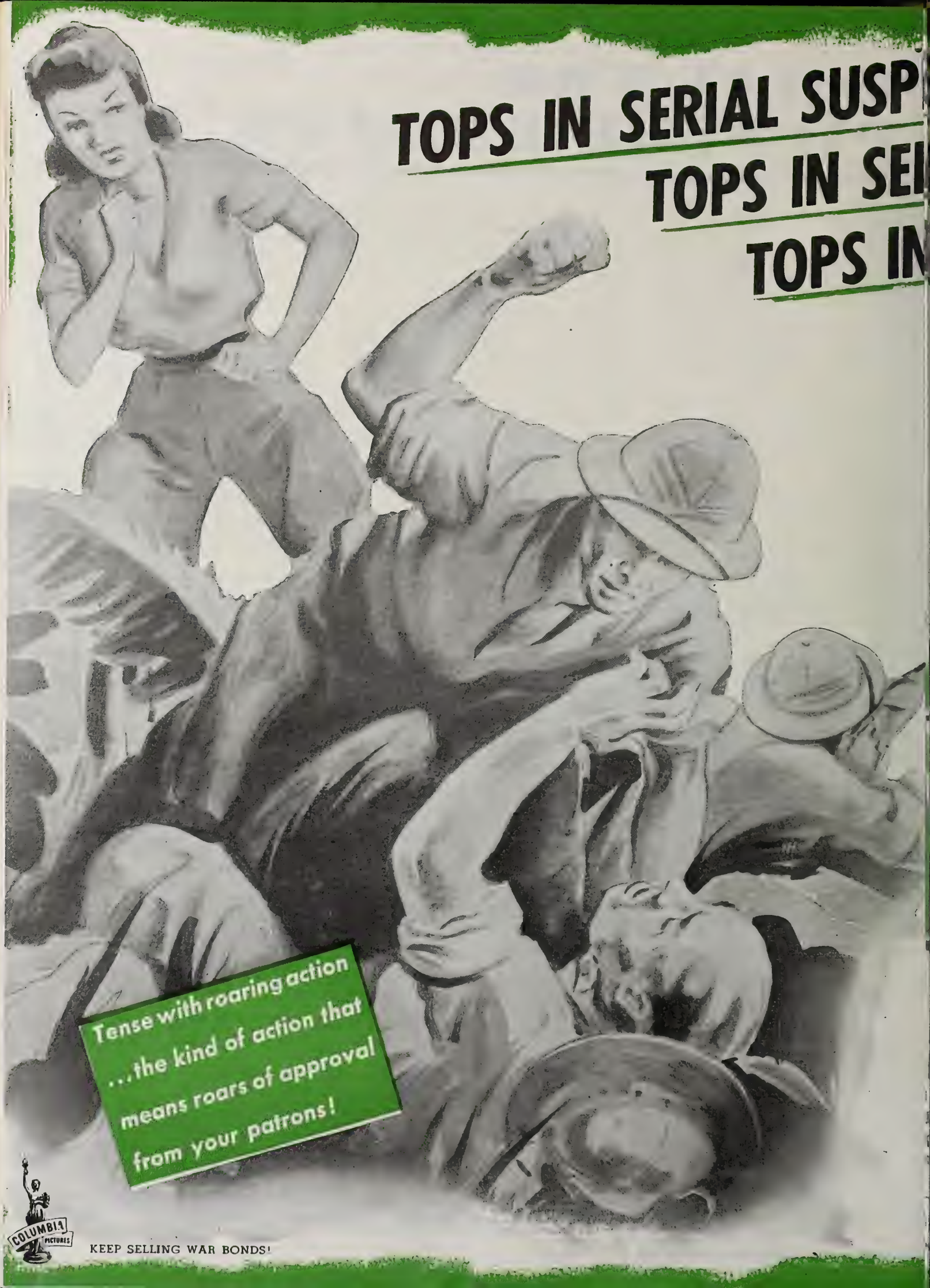
**HITCHHIKE TO HAPPINESS:** Al Pearce, Dale Evans—Routine stuff. Suitable only for the lower half of a dual. Business was light. Played Tuesday, Aug. 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**IDENTITY UNKNOWN:** Richard Arlen, Cheryl Walker—Typical double bill film fare.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**RANCHO GRANDE:** Gene Autry, Smiley Burnette—This is the best musical Western we have had here since Gene Autry stopped making pictures. This one was excellent. You can't go wrong by playing this. Autry sings, ropes, rides, and sings. This one looked new Everyone was satisfied. Mary Lee is great. Business good. Played Friday, Saturday, Aug. 24, 25.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**RIDIN' DOWN THE CANYON:** Roy Rogers, Gabby Hayes—This was good, but too much music and not enough action. The Sons of the Pioneers sure can sing.

(*Continued on page* 54)

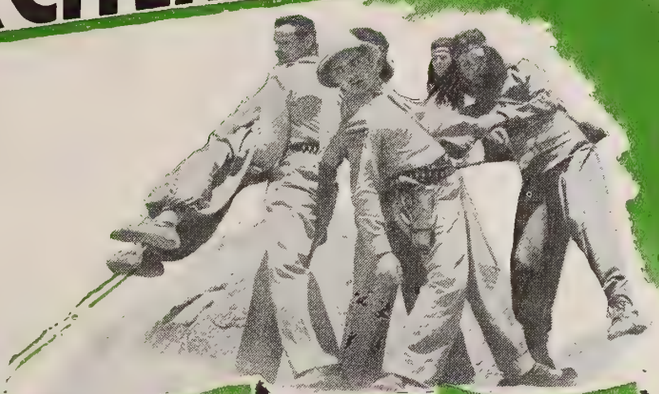



KEEP SELLING WAR BONDS!

ISE!

AL ADVENTURE!

ERIAL EXCITEMENT!





# JUNGLE RAIDERS

with

KANE RICHMOND

EDDIE QUILLAN

VEDA ANN BORG

CAROL HUGHES · JANET SHAW

A COLUMBIA
HAPTER PLAY

Original Screenplay by
y Lamb and George H. Plympton
roduced by SAM KATZMAN
ected by LESLEY SELANDER

NOW BOOKING



(Continued from page 51)

Business good. Played Friday, Saturday, Aug. 17, 18.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**SAN ANTONIO KID:** Bill Elliott, Bobby Blake—Used on second half of double bill. Enjoyed by all Western fans present. Played Friday, Saturday, Aug. 31-Sept. 1. —A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**TRAIL OF KIT CARSON:** Allan Lane, Helen Talbot —A routine Western which pleased on Friday and Saturday. Played Sept. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**YELLOW ROSE OF TEXAS:** Roy Rogers, Dale Evans —This picture is about the best you can get from any distributor. It is a small town natural from any angle. Played Thursday-Saturday, Aug. 30-Sept. 1.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

## Twentieth Century-Fox

**CALL OF THE WILD:** Clark Gable, Loretta Young—Although this was a reissue this held up well for two days. My patrons were well pleased. Played Monday, Tuesday, Aug. 27, 28.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**CIRCUMSTANTIAL EVIDENCE:** Michael O'Shea, Lloyd Nolan—Very good program picture. We doubled with a William Boyd Western to nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**DANGEROUS JOURNEY:** Burma Travelogue—Played on double bill. It was well liked by all. Don't miss the opportunity to show your patrons something of great value. Played Friday, Saturday, Aug. 31-Sept. 1.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**DIAMOND HORSESHOE:** Betty Grable, Dick Haymes —A fine musical show in Technicolor. Business was good. Played Sunday, Monday, Sept. 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**HANGOVER SQUARE:** Laird Cregar, George Sanders —This was O.K., but the heat wave kept them away.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**IN THE MEANTIME, DARLING:** Jeanne Crain, Frank Latimore—This pleased a large crowd better than some of the 20th-Fox socalled "A" pictures. This will please any group.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**KEYS OF THE KINGDOM:** Gregory Peck, Thomas Mitchell—It is not the picture 20th-Fox led me to believe. It is probably fine for a Catholic town. No business here. —J. N. Wells, Wells Theatre, Kingsland, Ga.

**MOLLY AND ME:** Monty Woolley, Gracie Fields—Not much of a show. Too much English accent and too much Monty Woolley. I got by with this on Friday and Saturday, but it would have died on any other day in the week. Played Aug. 31, Sept. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**ROYAL SCANDAL, A:** Tallulah Bankhead, Anne Baxter—No good for a small town. I wasted my screen time. Business was poor. Played Tuesday, Sept. 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SONG OF BERNADETTE, THE:** Jennifer Jones, Charles Bickford—What a picture! Give it extra playing time. You will regret it if you don't. We are bringing it back.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**SONG OF BERNADETTE, THE:** Jennifer Jones, Charles Bickford—Not a small town picture. Business fair but lots of complaints and walkouts. Played Wednesday, Thursday, Aug. 15, 16.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**TREE GROWS IN BROOKLYN, A:** Dorothy McGuire, Joan Blondell—One of the better pictures from 20th-Fox. It pleased and we had many good comments. Several said it was too sad. It was a little long but it holds the audience interest throughout. Played Sunday, Monday, Aug. 26, 27.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

**TREE GROWS IN BROOKLYN, A:** Dorothy McGuire, Joan Blondell—20th-Fox fell down on this one. I played it on my best playing time, but should have used it on my next to best.—J. N. Wells, Wells Theatre, Kingsland, Ga.

**WHERE DO WE GO FROM HERE?:** Fred MacMurray, Joan Leslie—This was the first time I have ever had my best every-change patrons walk out. They looked so disgusted I wanted to go through the wall. What are they trying to do to Fred MacMurray? Played Wednesday, Thursday, Aug. 29, 30.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**WHERE DO WE GO FROM HERE?:** Fred MacMurray, Joan Leslie—A definite innovation, going through three generations and three wars. But you would term it a picture for the socalled carriage trade of years ago. On the Columbus sequence they resorted to light opera. It just got by without any kicks or acclaim.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**WINGED VICTORY:** Edmond O'Brien, Jeanne Crain—This was a fine picture. Good story, good draw, but as so many of the big ones it was too long. I still think the larger ones can be shorter. They will be more entertaining and not so much raw stock will be used up. Played Sunday, Monday, July 29, 30.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

## United Artists

**RIDERS OF THE DEADLINE:** William Boyd—Boyd is very popular. At present he is the leading cowboy with us. Business very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**SENSATIONS OF 1945:** Dennis O'Keefe, Eleanor Powell—No sensation at the box office for this picture.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Universal

**BEYOND THE PECOS:** Rod Cameron, Eddie Drew—Same type Western picture that pleases my patrons. Played Friday, Saturday, Aug. 31-Sept. 1.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**DESTINY:** Gloria Jean, Alan Curtis—This was all right on a double bill.—J. N. Wells, Wells Theatre, Kingsland, Ga.

**GYPSY WILDCAT:** Maria Montez, Jon Hall — The Technicolor and the costumes are excellent and the music is O.K., but why not give some of this Technicolor to their other stars and get out of the sand dunes and the shiek settings. Why don't they make some good Westerns in Technicolor. They would have a good draw. Played Tuesday, Wednesday, Aug. 28, 29.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

**HOUSE OF FRANKENSTEIN:** Lon Chaney, Boris Karloff—This would have been better if it was longer and showed more of the monsters. This show was very short. Good title and big names but no show. Business average. Played Sunday, Monday, Aug. 19, 20.—Nick Raspa, State Thetare, Rivesville, W. Va. Small town patronage.

**MERRY MONAHANS, THE:** Donald O'Connor, Peggy Ryan—These two are good here. The picture was well made; however, the photography is sloppy in places. But it is better than Universal's "Bowery to Broadway," which was top for me. Give this two a better story and a little color in place of the gypsy jives. Played Tuesday, Wednesday, Aug. 21, 22.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

**PATRICK THE GREAT:** Donald O'Connor, Peggy Ryan—This pleased a below-average Sunday crowd. A very entertaining picture, but for some reason it didn't draw. Played Sept. 9.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**SEE MY LAWYER:** Olsen and Johnson, Grace McDonald—This is the first time a picture from this pair pleased our customers. There was not too much Olsen and Johnson. There are some sensational acts in the picture and that helped a lot. Of course, you can expect anything from this pair. It is a well balanced picture. It is light and entertaining.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**SEE MY LAWYER:** Olsen and Johnson, Grace McDonald—If one is in his right mind, he won't play this type of picture. Universal should kick Olsen and Johnson and themselves if they call this a picture. Customers continually walked out and called the picture names I can't write unless I see my lawyer first. Played Sunday, Sept. 2.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**SINGING SHERIFF, THE:** Bob Crosby, Fay McKenzie—One of the best musical Westerns ever played here. Good draw. Everyone of the musical Western fans was well pleased. Give us some more like this. Played Saturday, Aug. 18.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

## Warner Bros.

**ESCAPE IN THE DESERT:** Helmut Dantine, Philip Dorn—This is a picture that has all action pictures beaten. Warner Bros. have a new star and pinup girl. Miss Sullivan is great. Dorn and Dantine's fight had my patrons on the edge of their seats. However, the picture had no draw. Played Tuesday, Wednesday, Aug. 21, 22. —Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**HOTEL BERLIN:** Helmut Dantine, Faye Emerson—Just another war story. It is no better or worse than the others. It should have been in the lowest allocation. —J. N. Wells, Wells Theatre, Kingsland, Ga.

**OBJECTIVE BURMA:** Errol Flynn, Henry Hull—Although it is a war picture, it did fair business. We had some good comments from the patrons. Played Monday, Tuesday, Aug. 20, 21.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**OBJECTIVE, BURMA:** Errol Flynn, Henry Hull—Played this late to an average audience. Our patrons are tired of war pictures. In my estimation, this is one of the best. The interest was so great that one could hear a pin drop. The picture was highly received. Played Wednesday, Thursday, Sept. 5, 6.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**TORRID ZONE:** James Cagney, Ann Sheridan, Pat O'Brien—This is an old Warner Bros. picture, but a great one. This is tops. I didn't have any business because the war was over on the first night, but the next night was great. Cagney was very good in this. He fought, talked big, shot guns and loved Ann Sheridan. Miss Sheridan sang in this. O'Brien is still the same. He talks as fast as ever. I wonder why they don't make more like this. I surely have got to give credit to Cagney. His acting was great. Put out more like this, Warner Bros. Give this your best time. It needs it. Played Tuesday, Wednesday, Aug. 14, 15.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

## Short Features

### Columbia

**THE JURY GOES ROUND 'N' ROUND:** All Star Comedies—A very good slapstick which pleased the Saturday crowd 100 per cent. In this series most of the films are good.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

### Paramount

**CAMPUS MERMAIDS:** Sportlights—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**CANINE-FELINE CAPERS:** Sportlights—A good animal reel from Paramount with plenty of comedy. It will please.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**HATFUL OF DREAMS:** George Pal Puppetoons—Another good Puppetoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**HUNKY AND SPUNKY:** Color Classics Cartoons—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**JASPER'S MINSTRELS:** George Pal Puppetoons—This took well. It is very clever.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**KIDS IN THE SHOE:** Color Classics—This Technicolor cartoon is a reissue, but no one remembered it and everyone enjoyed the story of the old lady who had so many children she didn't know what to do. Some good boogie-woogie piano playing is in it, too.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**MAGICA-LULU:** Little Lulu—A very good cartoon in Technicolor starring Little Lulu.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**WHO'S WHO IN ANIMAL LAND:** Speaking of Animals—One of the most entertaining shorts I have ever played.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga.

### RKO Radio

**STARS AND STRIKES:** Sportscope—This is about champion bowling players. This was amusing and entertaining.—Nick Raspa, State Theatre, Rivesville, W. Va.

### Twentieth Century-Fox

**AESOP'S FABLE—THE MOSQUITO:** Terrytoons—A pleasing cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**FIESTA TIME:** Color Rhapsody—A nice cartoon on the Mexican side. It has very good music and animation. Good on any program.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**WHERE'S THE MEAT?:** March of Time—Entertaining and timely March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Universal

**BEAR MOUNTAIN GAME:** Variety Views—Very good. The kids liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**ROCKABYE RHYTHM:** Name Band Musicals—Entertaining two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**VICTORY BOUND:** Variety Views—A Victory reel which will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Warner-Vitaphone

**BOB WILLS AND HIS TEXAS PLAYBOYS:** Melody Master Bands—This is a very good short with good music. It is well made and will do well on any program. The Saturday Western folks will stay and see it a second time. Some even asked if I would show it a third time.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**TRAP HAPPY PORKY:** Merrie Melodies Cartoons—Another fast cartoon which pleased. It would be good here on any program.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

# THE CRIME DOCTOR'S WARNING

**BOOK THIS ONE QUICK!**
**IT'S HIS BEST FROM COLUMBIA!**





## WARNER BAXTER

in

## THE CRIME DOCTOR'S WARNING

with JOHN LITEL · DUSTY ANDERSON · COULTER IRWIN
MILES MANDER · JOHN ABBOTT · EDWARD CIANNELLI

Story and screenplay by Eric Taylor
Produced by RUDOLPH C. FLOTHOW
Directed by WILLIAM CASTLE






*Based on the sensationally successful CBS radio program "Crime Doctor" by Max Marcin!*

# PICTURE GROSSES

***A statistical compilation and comparison of Box-Office Performance in first-run theatres***

**Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.**

**Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1945.**

**SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.**

**INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.**

## OVER 21 (Col.)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $696,600 |
| Comparative Average Gross | 625,200 |
| Over-all Performance | 111.4% |

| | |
|---|---|
| BOSTON—Orpheum, 1st week | 119.4% |
| (DB) I Love a Band Leader (Col.) | |
| BOSTON—Orpheum, 2nd week | 104.5% |
| (DB) I Love a Band Leader (Col.) | |
| BOSTON—State, 1st week | 101.5% |
| (DB) I Love a Band Leader (Col.) | |
| BOSTON—State, 2nd week | 81.2% |
| (DB) I Love a Band Leader (Col.) | |
| BUFFALO—Lafayette, 1st week | 147.6% |
| (DB) A Guy, a Gal and a Pal (Col.) | |
| BUFFALO—Lafayette, 2nd week | 111.2% |
| (DB) Blonde from Brooklyn (Col.) | |
| CINCINNATI—RKO Albee | 126.8% |
| CINCINNATI—RKO Grand, MO 1st week | 128.2% |
| CINCINNATI—Keith's, MO 2nd week | 127.2% |
| DENVER—Denver | 119.6% |
| (DB) The Gay Senorita (Col.) | |
| DENVER—Esquire | 121.5% |
| (DB) The Gay Senorita (Col.) | |
| LOS ANGELES—Hillstreet, 1st week | 126.9% |
| (DB) The Fighting Guardsman (Col.) | |
| LOS ANGELES—Hillstreet, 2nd week | 113.7% |
| (DB) The Fighting Guardsman (Col.) | |
| LOS ANGELES—Hillstreet, 3rd week | 73.1% |
| (DB) The Fighting Guardsman (Col.) | |
| LOS ANGELES—Pantages, 1st week | 146.3% |
| (DB) The Fighting Guardsman (Col.) | |
| LOS ANGELES—Pantages, 2nd week | 134.1% |
| (DB) The Fighting Guardsman (Col.) | |
| LOS ANGELES—Pantages, 3rd week | 76.7% |
| (DB) The Fighting Guardsman (Col.) | |
| NEW YORK—Music Hall, 1st week. | 107.7% |
| (SA) Radio City Music Hall Stage Presentation | |
| NEW YORK—Music Hall, 2nd week | 108.1% |
| (SA) Radio City Music Hall Stage Presentation | |
| NEW YORK—Music Hall, 3rd week | 113.7% |
| (SA) Radio City Music Hall Stage Presentation | |

•

## A BELL FOR ADANO (20th-Fox)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $1,310,800 |
| Comparative Average Gross | 1,201,900 |
| Over-all Performance | 109.0% |

| | |
|---|---|
| BALTIMORE—New, 1st week | 116.5% |
| BALTIMORE—New, 2nd week | 97.0% |
| BUFFALO—Buffalo | 108.9% |
| (DB) Caribbean Mystery (20th-Fox) | |
| BUFFALO—Hippodrome, MO 1st week | 76.0% |
| (DB) Caribbean Mystery (20th-Fox) | |
| CHICAGO—Roosevelt, 1st week | 135.1% |
| CHICAGO—Roosevelt, 2nd week | 130.6% |
| CHICAGO—Roosevelt, 3rd week | 103.6% |
| CHICAGO—Rosevelt, 4th week | 126.1% |
| CHICAGO—Garrick, MO 1st week | 84.8% |
| CINCINNATI—RKO Albee | 129.8% |
| CLEVELAND—Warner's Hippodrome | 124.0% |
| CLEVELAND—Allen, MO 1st week | 110.7% |
| CLEVELAND—Warner's Lake, MO 2nd week | 72.7% |
| DENVER—Denver | 102.2% |
| (DB) The Beautiful Cheat (Univ.) | |
| DENVER—Esquire | 106.3% |
| (DB) The Beautiful Cheat (Univ.) | |
| DENVER—Aladdin, MO 1st week | 106.6% |
| (DB) The Beautiful Cheat (Univ.) | |
| DENVER—Rialto, MO 2nd week | 81.9% |
| (DB) The Beautiful Cheat (Univ.) | |
| INDIANAPOLIS—Indiana | 108.0% |
| (DB) The Chicago Kid (Rep.) | |
| INDIANAPOLIS—Lyric, MO 1st week | 85.9% |
| (DB) The Chicago Kid (Rep.) | |
| KANSAS CITY—Esquire | 97.0% |
| KANSAS CITY—Uptown | 104.8% |
| LOS ANGELES—Chinese | 115.3% |
| (DB) Ten Cents a Dance (Col.). | |
| LOS ANGELES—Loew's State | 117.0% |
| (DB) Ten Cents a Dance (Col.) | |
| LOS ANGELES—Uptown | 120.7% |
| (DB) Ten Cents a Dance (Col.) | |
| MILWAUKEE—Wisconsin, 1st week | 110.3% |
| (DB) Boston Blackie's Rendezvous (Col.) | |
| MILWAUKEE—Wisconsin, 2nd week | 103.5% |
| (DB) Boston Blackie's Rendezvous (Col.) | |
| MILWAUKEE—Strand, MO 1st week | 113.6% |
| (DB) Boston Blackie's Rendezvous (Col.) | |
| MINNEAPOLIS—State | 129.6% |
| MINNEAPOLIS—Lyric, MO 1st week | 111.1% |
| NEW YORK—Music Hall, 1st week | 116.6% |
| (SA) Radio City Music Hall Stage Presentation | |
| NEW YORK—Music Hall, 2nd week | 110.6% |
| (SA) Radio City Music Hall Stage Presentation | |
| NEW YORK—Music Hall, 3rd week | 105.3% |
| (SA) Radio City Music Hall Stage Presentation | |
| NEW YORK—Music Hall, 4th week | 105.3% |
| (SA) Radio City Music Hall Stage Presentation | |
| NEW YORK—Music Hall, 5th week | 98.2% |
| (SA) Radio City Music Hall Stage Presentation | |
| NEW YORK—Music Hall, 6th week | 93.7% |
| (SA) Radio City Music Hall Stage Presentation | |
| PHILADELPHIA—Boyd, 1st week | 125.0% |
| PHILADELPHIA—Boyd, 2nd week | 79.0% |
| PHILADELPHIA—Keith's, MO 1st week | 132.8% |
| PROVIDENCE—Majestic | 99.2% |
| SAN FRANCISCO—Fox | 126.6% |
| (DB) Steppin' in Society (Rep.) | |
| SAN FRANCISCO—St. Francis, MO 1st week | 90.0% |
| (DB) Steppin' in Society (Rep.) | |
| SEATTLE—Orpheum, 1st week | 154.4% |
| (DB) Caribbean Mystery (20th-Fox) | |
| SEATTLE—Orpheum, 2nd week | 65.0% |
| (DB) Caribbean Mystery (20th-Fox) | |
| ST. LOUIS—Ambassador | 129.6% |
| (DB) Within These Walls (20th-Fox) | |
| ST. LOUIS—Missouri, MO 1st week | 134.6% |
| (DB) Murder, He Says (Para.) | |
| WASHINGTON—Palace | 106.9% |

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## LADY ON A TRAIN (Univ.)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $139,800 |
| Comparative Average Gross | 106,900 |
| Over-all Performance | 130.7% |

| | |
|---|---|
| BOSTON—Memorial, 1st week | 148.1% |
| (DB) Mama Loves Papa (RKO) | |
| BOSTON—Memorial, 2nd week | 89.5% |
| (DB) Mama Loves Papa (RKO) | |
| CINCINNATI—RKO Albee | 126.8% |
| CINCINNATI—RKO Grand, MO 1st week | 89.7% |
| PITTSBURGH—Fulton, 1st week | 120.8% |
| PITTSBURGH—Fulton, 2nd week | 82.3% |
| SAN FRANCISCO—Orpheum | 155.2% |
| (DB) On Stage Everybody (Univ.) | |
| TORONTO—Uptown, 1st week | 113.6% |
| TORONTO—Uptown, 2nd week | 89.4% |

•

## YOU CAME ALONG (Para.)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $412,000 |
| Comparative Average Gross | 403,000 |
| Over-all Performance | 102.3% |

| | |
|---|---|
| BALTIMORE—Keith's, 1st week | 94.5% |
| BALTIMORE—Keith's, 2nd week | 101.3% |
| CLEVELAND—Loew's State | 92.0% |
| CLEVELAND—Loew's Stillman, MO 1st week | 130.0% |
| DENVER—Denham, 1st week | 112.6% |
| DENVER—Denham, 2nd week | 94.5% |
| DENVER—Denham, 3rd week | 85.5% |
| KANSAS CITY—Newman, 1st week | 140.5% |
| KANSAS CITY—Newman, 2nd week | 112.6% |
| KANSAS CITY—Newman, 3rd week | 84.4% |
| LOS ANGELES—Paramount Downtown, 1st week | 133.1% |
| LOS ANGELES—Paramount Downtown, 2nd week | 67.8% |
| LOS ANGELES—Paramount Hollywood, 1st week | 100.0% |
| LOS ANGELES—Paramount Hollywood, 2nd week | 66.6% |
| MINNEAPOLIS—Radio City | 114.5% |
| NEW YORK—Paramount, 1st week | 110.2% |
| (SA) Stan Kenton's Orchestra, others | |
| NEW YORK—Paramount, 2nd week | 105.5% |
| (SA) Stan Kenton's Orchestra, others | |
| NEW YORK—Paramount, 3rd week | 92.9% |
| (SA) Stan Kenton's Orchestra, others | |

# *National Women's Clubs Form Youth Cinema Groups*

Seeking to promote healthful mental and physical development among young people through the use of motion pictures as an educational medium, the General Federation of Women's Clubs has formed the Youth Cinema Clubs of the Americas.

Among the salient purposes of the Youth Cinema Clubs is the desire to provide motion picture programs which will foster evaluations of the highest standards of citizenship. By establishing the socially approved conduct of good citizens, these clubs hope to encourage wider cooperation among young people. Another of the aims will be to stimulate development of character and responsibility through self-government and self-leadership.

The task of organizing local Youth Cinema Clubs will be undertaken by state chairmen of the Committee on Motion Pictures of the General Federation of Women's Clubs. A national board is to determine the general policies for all local clubs. Its membership is restricted to the 48 state chairmen of the Committee on Motion Pictures.

The national board is compiling a list of selected films from which the program committees of individual clubs may soon choose desirable filmfare. Local theatre managers and adult leaders will act as members of the program committee.

Motion picture programs are to be well-diversified in theme, featuring such a variety of topics as information on health, sports, American geography and the growth of our civilization.

In addition, there will be films devoted to the history and culture of other countries. Several programs are designed to aid club members in the wise utilization of leisure time opportunities by suggesting worthwhile play activities. The foundation of the democratic way of life, ideal family relationships, photoplay and artist evaluation are other important phases. The latter will emphasize those factors concerned in the finest of motion picture and theatre presentations.

This list of activities has been mapped by the General Federation of Women's Clubs to act as a weapon in the fight against nationwide juvenile delinquency and membership in all Youth Cinema Clubs has been limited to those between the ages of 10 and 17.

## Walters Is Honored at Testimonial in Cleveland

Lou H. Walters, who resigned as branch manager for National Theatre Supply in Cleveland to open his own theatre supply offices in Chicago and St. Louis, was given a farewell luncheon Monday by the local Variety Club directors, and was tendered a dinner by his friends, headed by James E. Scoville of the Scoville, Essick and Reif Circuit. Pending appointment of Mr. Walters' successor, Frank Masek is acting manager for National Theatre Supply in Cleveland.

## New York Ambassador Theatre Begins First Run Policy

The Ambassador theatre, New York, a former legitimate house acquired by Joseph and Samuel Siritzky, inaugurated a first run policy September 22 with Universal Picture's "Men in Her Diary." The house, which opened on Labor Day, had been showing a Paramount reissue, "Northwest Mounted Police." The Siritzky brothers reported this week that they are seeking a tieup with a distribution company which will assure them a continuing supply of first run product.

## Taplinger to Be Released

Lieutenant Robert Taplinger, who prior to his enlistment in the Navy served as executive assistant to Harry Cohn, president of Columbia Pictures, is to receive his honorable discharge shortly. Lt. Taplinger served with the motion picture section of the Navy in Washington and the Pacific. He will return to the coast.

# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

## News and Notes

James J. Dempsey, advertising manager of the Paramount theatre, Lynn, Mass., submits some of his recent advertising layouts, along with a suggestion that the distributing companies get together and standardize the size and shape of press-sheets. Mr. Dempsey's recommendation was based on the fact that this would make for easier filing and reference.

△ △ △

SID HOLLAND, Palace theatre, Akron, Ohio, another Round Tabler, writes in to point out that one company recently buried Betty Hutton's name in newspaper advertising mats and featured the title of her latest picture release.

Mr. Holland's argument stems from the opinion that Miss Hutton is presently box office dynamite and was "neglected".

"It's just a thought," he writes. "Theatres which do not revamp their ads could suffer at the box office. Don't let them tell you that the title means more at the box office than Betty. The majority of the moviegoing public would not get the significance of the title anyway. If you doubt this, ask any ten average moviegoers."

The floor is open for discussion of the two points in question. Round Tablers and those representing the distributor's viewpoint are invited to submit further arguments or rebuttal.

△ △ △

JOINING hands with the school authorities' recent drive to encourage the return of students for completion of their basic education following the school recess, Ann Bontempo, assistant manager of Loew's State in Newark, N. J., did a grand job of public relations.

Miss Bontempo put on a novel farewell party for several of the ushers and usherettes who worked at the theatre during vacation period.

The Newark *Sunday Call* used a two-column cut of the party and reported it in its story of the appeal by education officials, citing it as an example of the theatre's "cooperative spirit".

△ △ △

EFFICIENCY commendation of the week goes to Charles Gray, manager of the Earl theatre, Carroll, Ia. With fire raging in the basement and threatening to spread throughout the building, Mr. Gray calmly walked to the stage, informed the audience of the danger and induced the people to quietly vacate the premises.

△ △ △

STATISTICS furnished by the State Treasury in Australia, compiled from entertainment tax figures, show that Tasmanians (an island off the mainland) are not nearly such keen moviegoers as those on the mainland.

In Queensland, for example, the average yearly attendance per capita in that state was 26 times. In Victoria, New South Wales, and South Australia the average was 19 visits per year, and 18 in West Australia. The Tasmanians attend only 14 times a year.

Attendance figures computed from tax receipts issued by our own Treasury Department for the last six months of 1944 and the first half of 1945 figure to a total of 5,200,000,000 admissions in the United States. That would figure to a total of 40 admissions each year for every person in the country. How does this compare with the attendance in your community?

—CHESTER FRIEDMAN

**The Quigley War Showmanship Award, instituted four years ago as a special incentive to promote the war effort through theatre showmanship, ends with this year.**

**During its period of activity it has served a useful purpose. Through the Round Table the exploits and promotions of scores of theatremen were made available to hundreds of their colleagues in every city and hamlet. The nation benefited by virtue of increased interest and results in Bond drives, Red Cross activities, the various Recruiting drives, Blood Donor enlistments and other projects directly tied in with the war effort.**

**The Round Table is proud of the part its contributors have played. With the world now on the road to peace, there is one more job for which the showmen of the nation will be called upon to exercise their resources in the national welfare, the Victory Bond Drive.**

**The War Showmanship Competitions will be kept open until the end of the year to permit showmen to enter their campaigns in this final common effort. It would be a fitting climax to the enthusiasm displayed in all past drives to have as many managers represented as there are theatres participating in the Victory Bond Drive.**

# DUBL

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THE PLAYIN

YOUR HOUSE RECOR

Rodgers and Hammerstein's



F

ABULOUS BUSINESS OF "CONEY ISLAND"!

)FFICE PRAISE FROM EVERY CRITIC!

'IME OF 20th's BIGGEST HITS!

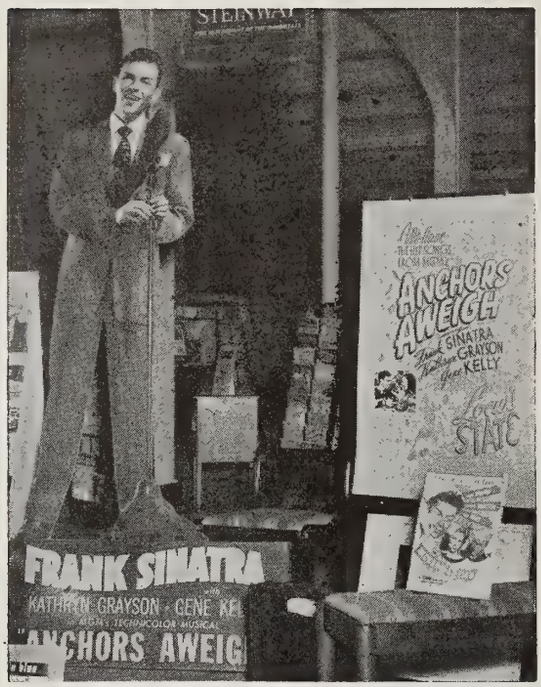
'HEN YOU PLAY IT SOON..from 20th Century-Fox

E FAIR



Rodgers and Hammerstein's "STATE FAIR" in Technicolor starring DANA ANDREWS · JEANNE CRAIN · DICK HAYMES · VIVIAN BLAINE with Charles Winninger · Fay Bainter · Donald Meek Frank McHugh · Percy Kilbride · Henry Morgan Directed by WALTER LANG · Produced by WILLIAM PERLBERG · Music by Richard Rodgers Lyrics by Oscar Hammerstein II · Screen Play by Oscar Hammerstein II · From a Novel by Philip Stong Adapted by Sonya Levien and Paul Green

# THEATRE MEN'S PROMOTIONS




At right, servicemen who signed registers set up in the lobby of the Radio City Music Hall in Minneapolis will receive Christmas gifts from the stars of the film, "Christmas in Connecticut". Credit manager Frank Steffy with the idea.

Left, window display, featuring blow-up figure of Frank Sinatra, was promoted by manager Joe Samartano for his date of "Anchors Aweigh" at Loew's State, Providence, R. I.







Left, lobby display leading to the mezzanine of the Paramount, Atlanta, Georgia, devised by manager Sam George for "Captain Eddie".

At right, this miniature cottage, mounted on a turntable in the lobby of the Miller theatre in Augusta, Georgia, was created by P. E. McCoy for his "Enchanted Cottage" date.







For the New York debut of "Within These Walls", Maurice Maurer designed this exciting front at his Victoria theatre. Three-dimensional use of the title as prison walls attracted attention.




Taking advantage of an institutional advertising window of the Georgia Power Company in Macon, Georgia, Kathleen Lamb, Lucas & Jenkins publicist, neatly tied in "Betrayal from the East" booking at the Rialto.

WARNER BROS.' TRADE SHOWINGS OF

# "MILDRED PIERCE"

starring

# JOAN CRAWFORD

# JACK CARSON · ZACHARY SCOTT

with EVE ARDEN · ANN BLYTH · BRUCE BENNETT

## MONDAY, OCTOBER 1st, 1945

| CITY | PLACE OF SHOWING | ADDRESS | TIME |
|---|---|---|---|
| Albany | Warner Screening Room | 79 N. Pearl St. | 12:30 P.M. |
| Atlanta | RKO Screening Room | 191 Walton St. N.W. | 2:00 P.M. |
| Boston | RKO Screening Room | 122 Arlington St. | 2:30 P.M. |
| Buffalo | Paramount Sc. Room | 464 Franklin St. | 2:00 P.M. |
| Charlotte | 20th Century-Fox Sc. Rm. | 308 S. Church St. | 10:00 A.M. |
| Chicago | Warner Screening Room | 1307 So. Wabash Ave. | 1:30 P.M. |
| Cincinnati | RKO Screening Room | Palace Th. Bldg. E. 6th | 8:00 P.M. |
| Cleveland | Warner Screening Room | 2300 Payne Ave. | 8:00 P.M. |
| Dallas | 20th Century-Fox Sc. Rm. | 1803 Wood St. | 10:00 A.M. |
| Denver | Paramount Sc. Room | 2100 Stout St. | 2:00 P.M. |
| Des Moines | 20th Century-Fox Sc. Rm. | 1300 High St. | 12:45 P.M. |
| Detroit | Film Exchange Bldg. | 2310 Cass Ave. | 2:00 P.M. |
| Indianapolis | Paramount Sc. Room | 116 W. Michigan St. | 1:00 P.M. |
| Kansas City | 20th Century-Fox Sc. Rm. | 1720 Wyandotte St. | 1:30 P.M. |
| Los Angeles | Warner Screening Room | 2025 S. Vermont Ave. | 2:00 P.M. |
| Memphis | Paramount Sc. Room | 362 S. Second St. | 2:00 P.M. |
| Milwaukee | Warner Th. Sc. Rm. | 212 W. Wisconsin Ave. | 2:00 P.M. |
| Minneapolis | 20th Century-Fox Sc. Rm. | 1015 Currie Ave. N. | 2:00 P.M. |
| New Haven | Warner Th. Proj. Room | 70 College St. | 2:00 P.M. |
| New Orleans | 20th Century-Fox Sc. Rm. | 200 S. Liberty St. | 12:30 P.M. |
| New York | Home Office | 321 W. 44th St. | 2:30 P.M. |
| Oklahoma | 20th Century-Fox Sc. Rm. | 10 North Lee Ave. | 1:30 P.M. |
| Omaha | 20th Century-Fox Sc. Rm. | 1502 Davenport St. | 1:00 P.M. |
| Philadelphia | Vine St. Sc. Room | 1220 Vine St. | 11:00 A.M. |
| Pittsburgh | 20th Century-Fox Sc. Rm. | 1715 Blvd. of Allies | 1:30 P.M. |
| Portland | Jewel Box Sc. Room | 1947 N.W. Kearney St. | 2:00 P.M. |
| Salt Lake | 20th Century-Fox Sc. Rm. | 216 East 1st South | 2:00 P.M. |
| San Francisco | Republic Sc. Room | 221 Golden Gate Ave. | 1:30 P.M. |
| Seattle | Jewel Box Sc. Rm. | 2318 Second Ave. | 2:00 P.M. |
| St. Louis | S'renco Sc. Room | 3143 Olive St. | 1:00 P.M. |
| Washington | Earle Th. Bldg. | 13th & E Sts. N.W. | 10:30 A.M. |

# Exploiting the New Pictures

**How the recent pictures are being sold at the first run and pre-release date showings**

## THE TRUE GLORY

Campaigns from key-situations across the country in the first week of pre-release give every indication that "The True Glory" is being actively publicized. Wonderful cooperation from Army Public Relations offices, plus ingenuity on the part of theatre men playing the film, are all adding up to bang-up exploitation.

In New York, Maurice Maurer, manager of the Victoria, was given the opportunity of exploiting one-half of a twin American premiere —the other was in Abilene, Kansas, General Eisenhower's home town.

Army cooperation was outstanding—personnel plus prominent New York socialites dressing up the opening night, which was under the sponsorship of the New York National War Fund. New York's own Mayor LaGuardia went on the radio in his regular Sunday broadcast four days before opening and plugged the picture. Mayor LaGuardia appeared at the opening for another radio broadcast.

### *Army Displays Radar*

country's biggest city strictly G.I.—at least for the busy Times Square theatrical district where the film played. Radar equipment, being given its public debut in New York, was set up and operated opposite the theatre in the public square on the afternoon of the premiere and continued to gather crowds throughout the day until midnight. Part of the equipment included a massive anti-aircraft searchlight, which continued to flash its powerful beam on the theatre front during the after-dark hours. Banners strategically placed on the equipment heralded the opening.

In addition to the radar equipment, the Army supplied the crack 84-piece band, recently returned from a triumphant tour of Europe and Africa, which paraded through Times Square to the theatre.

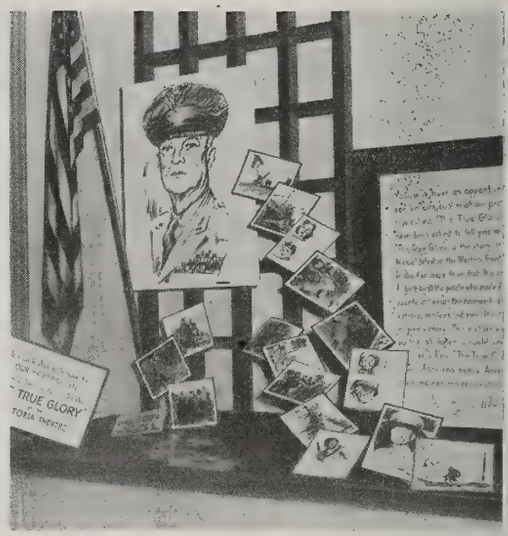
Mayor LaGuardia led the list of speakers of the evening, all of whom were heard over station WNEW. Other prominent speakers introduced by the Mayor included General Omar Bradley, British Air Marshal Sir Arthur Coningham, and Mr. Carl Whitmore, president of the New York National War Fund. Three of the newsreel companies covered, in addition to a large number of papers and wire services.

### *Extensive Newspaper Coverage*

The premiere itself was greeted by a barrage of advance publicity, with a five-column pictorial break in the *Journal-American,* a full page in *PM,* and a first page story and review of the film in the New York *Times.* An amusing highlight on the opening was the debut of three of New York's most important society women as press agents. Mrs. Vincent Astor, Mrs. Robert Livingston Clarkson and Mrs. Charles Suydam Cutting acted in the capacity of advance agents for the opening, going to New York city desks personally and servicing them with stories on opening night. Needless to say, the publicity index took a sharp jump.

Windows and free ads from the stores were plentiful. Bergdoff-Goodman, Hattie Carnegie, Gimbel's, Franklin-Simon, Bonwit-Teller and Sak's Fifth Avenue devoted full windows to the film, with complete credit to the playdate. In addition, the latter two ran cooperative ads in New York newspapers.

In Philadelphia, where the film played the Mastbaum theatre, Everett Callow, Warner's publicity chief for Philadelphia, also obtained the cooperation of the Army and the result was




*The Franklin Simon store and many other New York fashion shops devoted window space which aided the promotion of "The True Glory" for its New York opening at the Victoria theatre.*

one of the most eye-arresting displays to hit the city in a long time.

An impressive army convoy of trucks, half tracks, amphibious ducks, searchlight trucks and other equipment toured the streets of the city and the surrounding area for several days prior to the opening, and continued for the duration of the film's run.

### *Philadelphia Press Helpful*

Advance-of-opening breaks were outstanding. Jane Read, WCAU columnist, devoted an entire column of the air to the picture, and urged all of her listeners to attend the Mastbaum, while "The True Glory" was showing. All newspapers carried more than the usual amount of advance publicity, with the *Inquirer* for the preceding Sunday going all out to give the picture a big send-off. Screenings held in advance for city dignitaries, exhibitors and the press were heightened by the fact that luncheon was served following the screening—a strictly G.I. luncheon of K-ration. Here, too, the resultant publicity was worthwhile.

Opening night was dignified by a cocktail party, preceding the premiere, in honor of Major General Alexander Bolling, commanding general of the 84th Infantry Division, which is mentioned in the film. Invitations to the party, which was attended by the press and city dignitaries, were issued by Mayor Samuels of Philadelphia, and following the party the entire group was taken to the theatre in the army convoy touring the city, preceded by a 30-piece band supplied by the Army. There was a broadcast from the lobby of the theatre with General Bolling acting as chief speaker.

Army public relations officers, working in cooperation with the theatre exploitation men, toured the city, setting windows and arranging for free ads to be sponsored by some of Philadelphia's top stores.

In Cleveland, Ed Hagely, manager of the RKO Allen, used his ingenuity and managed

*(Continued on following page)*




*Radar equipment gets its first public display under the supervision of the Army coincident with the opening of "The True Glory" at the Victoria theatre in Times Square, New York. Exhibit attracted thousands of persons.*

# *Civic Parade For "True Glory" in Cleveland*

*(Continued from preceding page)*

to turn a civic affair into an advance break for the opening of "The True Glory" at his theatre. September 11th, the eve of the premiere, had been designated official V-E and V-J Day in the city, and was to be celebrated by a parade of some twenty thousand persons —a parade which would be watched by two hundred thousand from the city and vicinity.

Hagely arranged to have a float (an Army amphibious duck) inserted in the parade, carrying banners, with full credit to the theatre and playdate, and also had the city planner's station sound trucks along the route of march, blaring announcements of the opening.

A reception, attended by the Governor of Ohio, Frank E. Lausche, Admiral King and other top flight dignitaries, was held following the end of the parade.

The affair was completely covered by the press, and the picture received more than its share of publicity in the following (opening) day newspapers. Banners were displayed along the route of march and in the lobby of the hotel at which the reception was held.

More than 400 returned veterans attended the opening along with several ranking generals. A broadcast was held in the lobby of the theatre, and Army activities in the street attracted still more of the public.

Radio breaks before the opening were unusually large, with five programs devoting a considerable part of their time to the film the day before opening. Free ads were run in newspapers, and spots used over the radio, donated by Halle Brothers and the May Company.

The Cleveland public library, working with the local Army post, set a display of war equipment in and immediately in front of the library, and great attention was given it by Cleveland residents.

## Rosenthal Holds Screening For Organizations on "Bell"

An advance screening of "A Bell for Adano" was held by Morris Rosenthal at Loew's Poli, New Haven, for the heads of all Italian clubs, organizations and churches in his vicinity. As a result of this screening announcements were made from church pulpits and at regular meetings of the various clubs.

Several good Italian programs are used daily over the local stations and these came through with plugs for the film. For his street ballyhoo, Morris obtained a large bell from the Navy and mounted it on a truck with a boy in military uniform ringing it as the truck covered factories, beaches, etc.

A special ad in the form of an open letter with an endorsement by the secretary of the Sons of Italy was used in the Italian newspaper with a five-column art layout.






# *The Selling Approach*
## ON NEW PRODUCT

IN "The House on 92nd Street" Twentieth Century-Fox has an unusual film production, in that they have combined factual evidence of a documentary nature from the files of the F.B.I. with news headlines in an absorbing and exciting story that reaches the screen as genuine entertainment.

The picture presents an unusual problem in selling to the public because of the fact that it has possibilities of being advertised in a *sensational* or *exposé* vein.

It is interesting to note that the distributor has wisely decided to overlook the possibility of misleading the public and attempted to point up the entertainment values of the picture in a highly intelligent manner.

In the advertising campaign which has been prepared, attention focuses on the suspense and dramatic overtones which distinguish the picture.

Theatremen in first run theatres will be wise to pattern their entire campaign along this same line, avoiding as much as possible the introduction of any sensationalism in the theatre copy.

Below are some representative newspaper advertisements from the press book, in which it will be noted that even reference to the Atomic Bomb has been subordinated to the more positive story interest. C. F.














Proving to
BIGG
"SLEE
of the Y
Now
BEING
BY
BIG
CIR

TO
M.&P
BOS

W.R. FRANK


e the
ST
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AR
DATED
THE
GEST
CUITS
Sold
ENTIRE
CIRCUIT
ON, MASS.
A BOY A GIRL and A DOG
NOW PLAYING ENTIRE MINNESOTA AMUSEMENT COMPANY THEATRES!
"A" Houses
Preferred Playing Time
Single Bill!
PRODUCTIONS
RELEASED THROUGH
FILM CLASSICS

# *Beauty Search Sells 'Incendiary' For Bill Burke*

Three weeks prior to the opening of "Incendiary Blonde" at the Broadway in Timmins, Ontario, Bill Burke tied up with a local welfare group which was sponsoring a carnival in the Arena to run a beauty contest and select one of the blondes as "Timmins' Incendiary Blonde."

Free plugs were given at the carnival over the public address system and over the local radio station. At the elimination contests a blonde was selected and the local daily gave it a spread and picture of the "Incendiary Blonde" along with a picture of Betty Hutton in addition to running advance stories on the local search.

Promoted for the winner were gratis photos from a local studio, free hairdo, dinners, etc., after which she was a guest of the management at the opening night. An autographed photo of Betty Hutton was secured for the winner and put on display in the window of the cooperating photographer and a display at the theatre consisted of a picture of the winner together with one of Miss Hutton. Using an old cut of his staff, Burke ran a series of advance ads using a member of the staff each day with copy: "What the Broadway staff is saying about," etc.; their comments followed.

## Van Johnson Club Formed By Reisinger for "Romance"

Centering his campaign for "Thrill of a Romance" around a Van Johnson Fan Club, Bill Reisinger at Loew's in Dayton, Ohio, held a special showing of the picture for club members. Eight by ten colored photos of the star were given to all members and a 40 by 60 blow-up was given to the person who was chosen as honorary club president.

Both WHOP and WING plugged the club and picture a week in advance. Royal Crown Cola trucks were appropriately bannered as were window displays and cooperative ads were arranged for with various merchants. *The Journal* ran special art on Esther Williams and through a tiein with two juke box operators, the following copy was used: "For your music thrill play these recordings by Tommy Dorsey. For your movie thrill see Van Johnson," etc. Orchestrations were spotted and the Man-on-the-Street program came through with a plug.

## Pollock Lands Newspaper Tiein For "Thousand and One Nights"

Contacting the *Rochester Sun,* Les Pollock as part of his advance on "A Thousand and One Nights" at Loew's theatre there planted a contest. Readers were asked to write their answers in 25 words to the question: "If you had Aladdin's magic lamp, what would be your wish?" Guest tickets were given to the first 50 replies.

Twenty thousand heralds were distributed in a house-to-house canvass; cooperative ads promoted and the H. L. Green Company featured a large 1,001 items display in their windows with appropriate tiein copy. The store also came through with counter displays in their food and soda departments. Pollock also used a special display in his lobby two weeks in advance.

# NOVEL CONTESTS PROMOTED BY MILWAUKEE SHOWMEN




*Effective store tieup display in connection with the "Miss Bobby Socks Contest" at the Fo Palace theatre in Milwaukee.*

Harry Boesel at the Fox Palace theatre in Milwaukee recently held a week-long "Miss Bobby Socks of America" contest, featuring singing, dancing and jive music by teen-agers. The contest was held nightly for seven nights prior to the opening date of the picture "Meet Miss Bobby Socks" to select the typical American Girl of 1945. The winners were presented on the stage of the theatre opening night.

Contestants were sought from among highschools and colleges and specially prepared application blanks were made available to all participating. A Bobby Socks Committee was formed as part of the contest under the auspices of Mayor John L. Bohn to promote the sale of Bonds by all Milwaukee highschool girls.

Two hundred girls appeared on the stage nightly for the first seven semi-final nights of the contest. A 30-minute stage contest preceded the announcement of the film on the screen and an advance trailer announced the highlights of the contest a week in advance. As the trailer ended, a bobby socks singer picked up the currently popular "And Her Tears Flowed Like Wine" accompanied by a youthful swing band dressed in slacks, sweaters, etc. The bobby sockers were judged by audience applause with a committee, comprised of a representative of the *Milwaukee Journal,* the Boston Store and a serviceman selected from among the audienc

A lobby display announced the contest an mannequins stationed at various parts of th theatre lobby attired in bobby socks clothes di tributed application blanks. Cooperating store also came through with ads plugging the con test, used counter cards, etc., and the loc papers covered the event. On the strength the Milwaukee contest, *Look Magazine* picke it up in the July issue.

Directed at children from nine to 13 year of age was the Safety Contest planted b Arthur W. Stanish at the Fox Wisconsin the atre in Milwaukee for the date on "Son Lassie." Contestants were invited to write 25 words on how they thought Milwaukee coul be made safer for children. The four best let ters, judged by a board chosen by the safet commission, won pedigreed collie puppies. Con test blanks were available at the theatre an the Boston Store, which tied into the stunt.

Friskies came through with newspaper ads 15 prize winning Blue Ribbon collies were o display in the lobby during the run of the pic ture and 116 American Railway Express post ings were had a week prior to the opening Announcement of the winners of the Safet Week Contest were run showing Mayor Boh awarding the four gift collies.

## Bell Uses Teaser on "Romance"

As part of his campaign on "Thrill of a Romance" at the Penn theatre, Newcastle, Pa., James G. Bell distributed sealed envelopes with copy on the outside reading: "Please! Do not open in public." Inside was a tinted card with copy: "How would you spend 90 minutes with Van Johnson??? Coming to the Penn theatre.

## Wilson Promotes Co-op Page

As part of his advance publicity on "Song of Bernadette" at the Capitol theatre, Chatham, Ontario, H. F. Wilson promoted a full page of co-operative ads from local merchants Three-quarters of the page was devoted to a giant cut of Jennifer Jones as she appeared in her role of Bernadette in the picture.

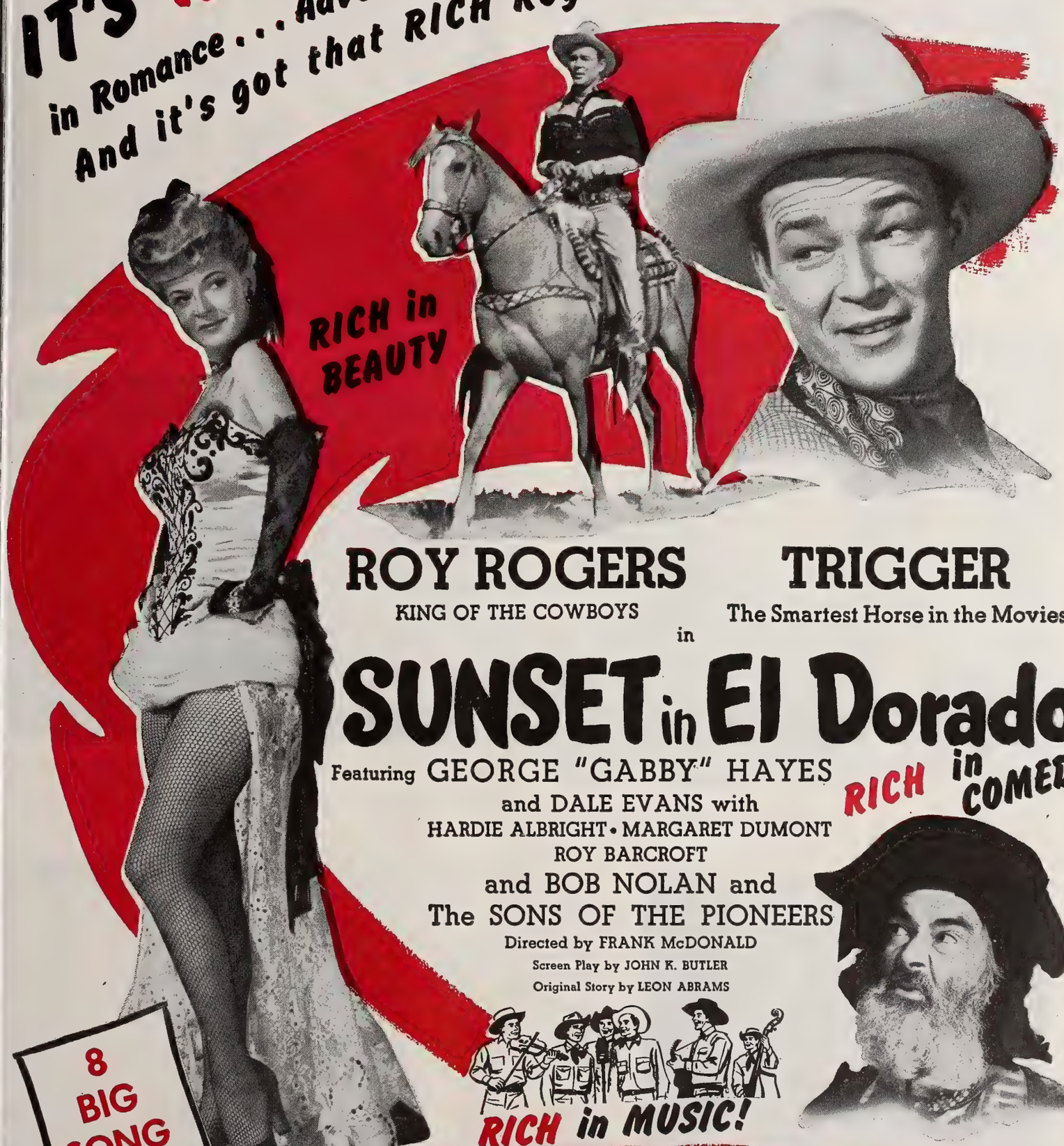
## Davidson Uses Teaser Slant

As part of his advance exploitation on "The Brighton Strangler" at the Oceana theatre, Brooklyn, Sam Davidson distributed visiting cards with copy reading: "For information concerning the whereabouts of the Brighton Strangler, phone," etc. This was followed by the theatre's telephone number, which resulted in numerous calls.

IT'S RICH . . .

in Romance . . . Adventure . . . Hit Tunes . . . and a Gala Cast!

And it's got that RICH Rogers BOX OFFICE APPEAL!




# ROY ROGERS

KING OF THE COWBOYS

# TRIGGER

The Smartest Horse in the Movies

in

# SUNSET in El Dorado

Featuring GEORGE "GABBY" HAYES

and DALE EVANS with

HARDIE ALBRIGHT • MARGARET DUMONT

ROY BARCROFT

and BOB NOLAN and

The SONS OF THE PIONEERS

Directed by FRANK McDONALD

Screen Play by JOHN K. BUTLER

Original Story by LEON ABRAMS

RICH in COMEDY





RICH in MUSIC!

8 BIG SONG HITS!

A REPUBLIC PICTURE

# Display Devices

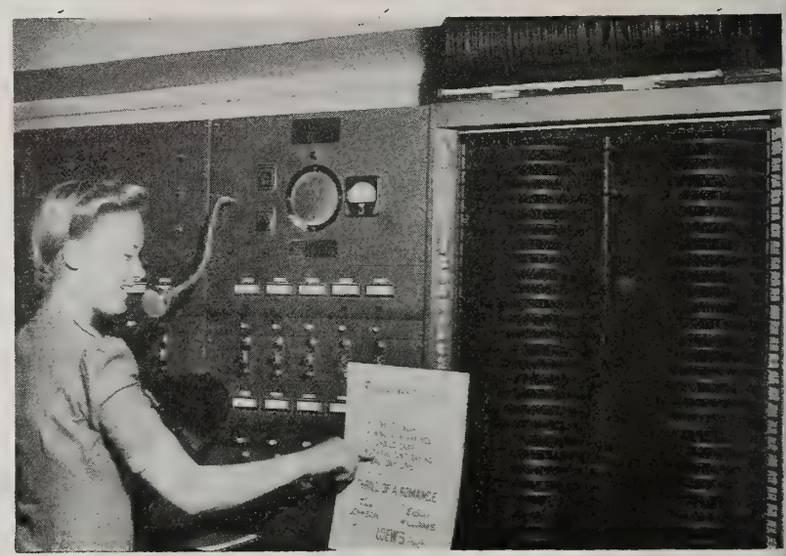



To publicize "Wonder Man" at the Palace, Cincinnati, publicist Nate Wise effected a tieup with Crown Cola to banner their trucks, above. Right, this effective display was set up by Nate in a prominent window where it attracted the attention of passers-by.






Louis E. Mayer, manager of the Palace, Chicago, set this display with the Boston Store for "Along Came Jones".

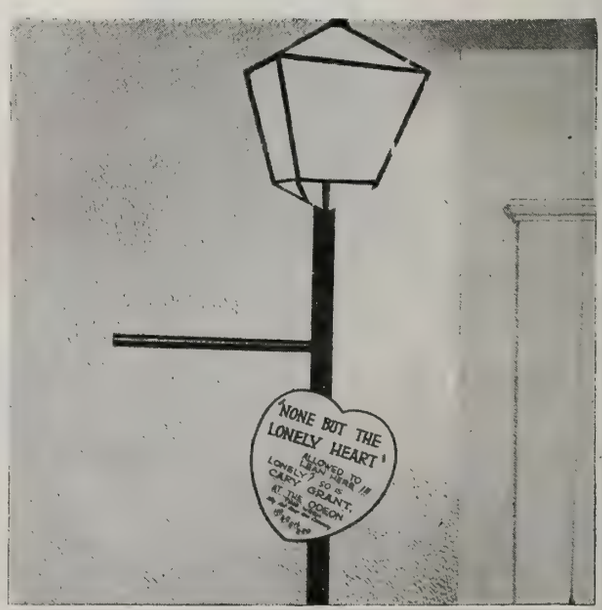


Bill Reisinger, manager of Loew's State, Dayton, arranged this unusual tieup at one of the Automatic Hostess locations, plugging the music from "Thrill of a Romance".




At left, this attractive setpiece was displayed in the lobby of the Regent theatre, Syracuse, by manager Antonio Balducci as advance ballyhoo for his date on "Lake Placid Serenade".

At right, this unusual lobby display was executed by manager Harry Murray to publicize his date on "None but the Lonely Heart" at the Odeon theatre in Yorkshire, England.



# JUST A ROLL OF FILM?

THERE is a difference between Ansco negative films and other negative films . . . And that difference, in competent hands, means better photography!

Part of that difference lies in the superbly sensitive response of Ansco films — the delicate nuances of their l-o-n-g gradation scale.

Part lies in the way it combines excellent color balance with high speed; and the high resolving power made possible by its fine grain. And part lies in the indefinable but all-important character that cameramen call "quality." Specify Ansco Supreme for your next production.

Ansco

A DIVISION OF GENERAL ANILINE & FILM CORPORATION

BINGHAMTON • HOLLYWOOD • NEW YORK

*KEEP YOUR EYE ON ANSCO — FIRST WITH THE FINEST*

# *Aids Blood Bank And "Navy Nurse"*

Bill Dumond at the News-Palace theatre in Long Beach, Cal., reports an excellent campaign which he put over for the Warner short "Navy Nurse" through the cooperation of the Local Red Cross Blood Bank. This was the first time the Red Cross there had a performance of this kind which was dedicated to getting blood donors.

Splendid aid was given the theatreman by the city with the complete theatre block given him to use for equipment and settings. The Crystal Radio furnished Dumond with an outside public address system and huge arc lights attracted thousands.

The public's attention was called to the timeliness of "Navy Nurse" by the cooperation of the staff of the Long Beach Naval Hospital. Seven nurses and one pharmacists mate attended to give emphasis to the subject. The evening's outside performance lasted five hours, from 5 p.m. to 10 p.m.

## Star Tieups Set in Providence

In conjunction with the personal appearance of Vaughn Monroe, at the Metropolitan theatre, Providence, Joe Weisser, manager and Herbert M. Coppellman, district manager, arranged many tieups throughout the city. Monroe appeared on all networks and advance posters were planted all over the city a week in advance of opening. Since the maestro started his career in Providence at the Narragansett Hotel much was made of this in advertising, etc., and the band leader appeared in person at leading department stores to sign records.

## Sports Writers' Screening Held on "Great John L."

Manager Roy Young of the Orpheum theatre, San Francisco, obtained excellent results from his exploitation campaign on "The Great John L.," Bing Crosby-U.A. release. His special screening for sports writers resulted in breaks in the *San Francisco Examiner, Call-Bulletin* and *Chronicle*.

Young used four stations for radio spot announcements starting four days in advance and going through opening day. Greg McClure, star of "The Great John L.," appeared on Ann Holden's KGO program. The Orpheum used 150 six-sheets, covering the entire Bay area; also 175 car cards.

A War Bond premiere featured Manager Cliff Wineholt's exploitation campaign for "Blood on the Sun" at the Liberty theatre, Seattle. Almost $2,000,000 in War Bonds was sold, with banks, theatres and department stores as sales agents.

## Weinholt's "Blood on the Sun" Campaign Sells Bonds

Cooperation from other theatres included the use of a special trailer, also slugs atop their ads pointing up the Liberty premiere. Special 30x40 "A" boards were planted outside all theatres. Advance stories and art broke in the *Star* and *Times* week before opening.

Advance ads ran from 28 lines up to 600 on opening day with ads also appearing in trade and shopping publications. Billboards played a big role with 20 twenty-four sheets placed on main highways. Special half-sheet cards made up from the Sylvia Sidney stills broke in windows of leading stores.

Four radio stations, KOMO, KJR, KIRO and KOL, carried "Blood on Sun" spot announcements for five consecutive days.




# *Telenews Theatre Ties Up With County Fair*

The Telenews theatre of Buffalo, N. Y., was able to put on a successful institutional advertising campaign at the Erie County Fair recently, when Thurston Wayner, manager of the theatre, arranged to co-sponsor a combination display and film show in the Firemen's Building, with the Judge and Police Executives Conference of Erie County.

A complete Telenews-edited news program was run continuously in the auditorium while several large signs, plugging the free movies and crediting the theatre, were posted in conspicuous spots around the grounds. In addition, arrangements were made with the announcer on the public address system, which could be heard in all sections, to announce the free movies being presented by the Telenews, at peak periods during the day and evening.

In connection with Judges and Police exhibit, which stressed their anti-Juvenile Delinquency campaign, Wayner was placed on their Fair committee. Ten thousand circulars giving information about the campaign were passed out to exhibit visitors, with names of committee and their affiliations listed on the back of folders. Among prominent civic officials listed were Judge Wylegala of the Children's Court; Edward Volz, Director of Probation for Erie County; Frank Slade, Erie County Treasurer; and Leo Callaghan, lieutenant commanding, Buffalo Police Department Crime Prevention Bureau.

## Street Ballyhoo Helps Sell "Southerner" for Yerby

An effective street ballyhoo highlighted manager Charles Yerby's campaign on "The Southerner" at Loew's State in Norfolk, Va. Yerby had an automobile tour the streets of Norfolk bearing an art panel, four feet high and eight feet long, consisting of more than 100 stills from the picture. At intervals the auto visited the huge Norfolk Naval Base in order to attract the attention of government workers and also appeared at Virginia Beach to promote the tourist trade.

Window cards were posted in twenty-five prominently located Norfolk stores, a large 30 by 40 art sign publicized the picture in the lobby of the YMCA, numerous spot announcements were promoted over radio station WGH, and good coverage was received in local newspapers including the *Virinig Pilot,* the *Norfolk Ledger Dispatch* and the *Portsmouth Star.*

## Old-Time Sports Fans Stimulate Interest in "Great John L"

For his engagement of "The Great John L." at Loew's theatre in Richmond, Va., manager Brock Whitlock effected a tie-up with Ben Wahrman, sports columnist of the Richmond *News Leader,* which led to some nice newspaper breaks. Brock arranged for Wahrman to play host at a dinner for twelve old-time sports fans who had known John L. Sullivan.

An interview was also promoted over radio station WRNL, just prior to the opening of the film, for these same sports fans who related their personal experiences in connection with the fighter.

A number of effective window displays were promoted in Richmond's leading stores and local servicemen's clubs cooperated by posting material on their bulletin boards.

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Built lower for easier operation. Natural walnut or stainless steel finish to harmonize with your location.

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Makes for greater safety and efficiency, assuring greater volume, greater profits.

**3 ✓ REMOVABLE POPPING ELEMENTS**

Bright, shining cleanliness at all times. Jiffy-quick removable parts, including popping pan.

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Attractiveness is enhanced through ingenious concealment of unsightly wiring and mechanism.

**5 ✓ FILTERED EXHAUST SYSTEM**

A new, exclusive feature; a system of exhaust filtration which helps eliminate most grease fumes.

**6 ✓ DOUBLE HEATING**

Top and bottom heating keeps your supply of reserve popped corn crisp and tasty.

**7 ✓ GREATER STORAGE SPACE**

Larger, roomier popper case construction provides more heated storage space for popped corn.

**8 ✓ FRONT OR REAR OPERATION**

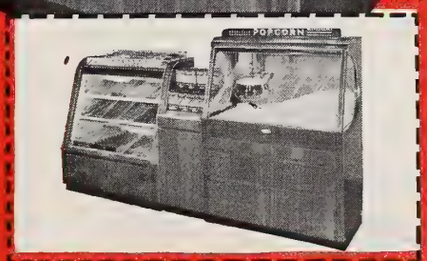
Easily removable sliding glass doors assure smoother, simplified operation.

**9 ✓ SPEEDIER PRODUCTION**

Cretors 60 years of "know how" in engineering corn popping machines guarantees uniform quality, faster production, more profits.

**10 ✓ GUARANTEED FRESHNESS**

The *original Cretors process* of popping corn direct in the seasoning assures you of fresh, tasty pop corn always.



America's most attractive selling display—matching corn popping machine, service counter and candy counter. Sold individually or as a complete unit, the finest products in Cretors 60-year history.

*For further information write today*

**CRETORS**

**C. CRETORS & CO.**

**600-620 W. Cermak Road**

**Chicago, Ill.**

# *Legion Aids "I'll Be Seeing You"*

Contacting the American Legion in connection with the opening of "I'll Be Seeing You" at Loew's Century, Baltimore, Md., Gertrude Bunchez secured their cooperation to the extent of having women members of that organization stand on four of the busiest downtown corners distributing postcards to passersby. The cards bore thumbnail cuts of Cotten, Rogers and Temple. Gertrude also promoted a contest in one of the local papers on "When a soldier is home on furlough, what does he like to do most?" War Bonds were awarded here.

For "This Man's Navy", in order to reap publicity, Gertrude contacted Navy Department and arranged with them to give a luncheon to the eight boys who had just returned from sea duty in a theatre of war and who had been in the Navy the longest. The party proved a great success, and was attended by the captain of port as guest of the management.

"It's in the Bag" brought a tieup with Adam Hats which resulted in blowups of Fred Allen wearing one of the hats; announcements of the attraction were made at the Maryland Drydock Co., and radio coverage included a stunt with WCAO whereby for six consecutive days they sponsored a "who will not smile at Fred Allen" contest, with cash prizes awarded. Announcements were landed on the radio.

## Peep Hole Slant Utilized For "Brighton Strangler"

The "Brighton Strangler" and the "Body Snatcher" proved a good bill at Loew's Poli-Broadway theatre in Norwich, Conn., as a result of the specially prepared publicity campaign arranged by manager Joseph Boyle.

Locating a vacant store window near the main stem, Manager Boyle used the old "peep hole gag" with stills on the two horror films placed on the background. Special horror copy was planted on bus cards throughout the Norwich-New London area for this booking and 500 calling cards were sent to hotel mailboxes, etc., and 1,000 heralds with "Warning" and "Beware" copy were distributed. In addition, manager Boyle landed a classified ad contest in the *Norwich Bulletin* and *Record,* with guest tickets to Loew's Poli-Broadway theatre for those whose names appeared on the page. Among those named was Boris Karloff.


## APPLICATION FOR MEMBERSHIP

**MANAGERS' ROUND TABLE**

**1270 Sixth Avenue, New York 20, N. Y.**

*Name* .....

*Position* .....

*Theatre* .....

*Address* .....

*City* .....

*State* .....

*Circuit* .....

*Absolutely No Dues or Fees*


# SHOWMEN PERSONALS

**In New Posts:** Robert Sturm, Clawson, Clawson, Mich. Ernest Hauser, the Broadway, San Antonio. Orion Whitledge, Star, San Antonio. Andrew Madison, Temple, Detroit. Earl Mitchell, from the Army to Orpheum, Cape Girardeau, Mo.

Max Mempstead, formerly assistant manager, promoted to manage Orpheum and Downtown theatres, Lansing, Michigan. John Russell, back from service, to the Palace, Tarantum, Fla. Bert Shoppenn, Capitol, Steubenville, Ohio.

James R. Johnson, from the Army, the New, Quincy, Fla. Kenneth Renaud, the Smoot, Parkersburg, W. Va. O. Schaepe, the New Stuyvesant, Brooklyn, N. Y. Herman Hatton, recently discharged from the Marine Corps, Grand, Macon, Ga.

**Assistant Managers:** Lucius Smith, Senate, Chicago. Pasquale Bucchieri, honorably discharged from the Army, the Regal, Hartford, Conn.

**Happy Birthday:** Burr W. Cline, Eric Van Dyck, Joseph Levenson, Howard Mercer, Gerald Shaffer, Al Cooper, Norman Stancliffe, Leonard Gordon, Jim T. Stroud, Tom W. Edwards, Leon E. Junette, E. M. Waltz.

Mesho Triller, C. F. Couillard, Nathan Cohen, Clyde Pratt, Thomas J. McCoy, Arle Crites, Peck Westmoreland, Frank T. Le Page, Charles W. Hawk, Gus Lampe, Don Doberer, Dave D. Samuels, Fred J. Dollinger, Harris L. Humphries.

Robert Patterson, Ernest C. Rogers, Bill Johnson, William J. Currie, Frank Slavik, Zollie Volchok, E. W. Fadal, Leon Jarodsky, E. E. Seff, Carl E. Jones, William L. Perley, Upendranath Kantharia, Claude C. Norton.

F. A. Zehringer, Thomas Di Lorenzo, Joseph W. Shuck, John E. Palmer, Raymond Hasselo, Scott Roberts, Leo A. Guimond, Douglas W. Mellott, J. H. Phillips, Sol Krim, Henry B. Salthun, Daniel A. Allain, Mildred Fitzgibbons.

## Brien Holds Special Kiddie Show For Russian War Relief Drive

Lige Brien at the Warner Enright theatre in Pittsburgh, Pa., recently held a special kiddie show for the Russian War Relief program. Admission was gained by presentation at the boxoffice of two cans of baby food. Brien reports that 700 cans were thus collected.

A 40 by 60 was planted in the lobby of the theatre well in advance to sell the special show, a trailer run eight days ahead and the local papers came through with stories.

## Music Tie-ins Utilized for "Thrill of a Romance"

Eight music windows in Hartford, Conn., plugged "Thrill of a Romance" on the main stem as a result of Victor Record tie-ins made by manager Lou Cohen, Loew's Poli theatre, and his assistants, Sam Horwitz and Angella Corrado. These windows featured 22 x 28 cards with two 8 x 10 stills on them, plus suitable copy and playdate. This tied in with the Tommy Dorsey and Lauritz Melchior records in the film. Extra stills were spread around the windows and a Victor blow-up of one of these stars was inserted into each window. All the record dealers inserted the Esther Williams pin-up albums in their record bags and also co-sponsored two eye-catching co-ops in the Sunday edition of the *Hartford Courant,* July 22, and the *Times,* July 24.

## Star's Personal Appearance Publicizes "Thousand Nights"

Highlighted by a visit from Evelyn Keyes, star of the picture, Sam DeFazio, manager, and Ken Hoel, publicity director of the J. P. Harris theatre, Pittsburgh, put on a bang-up campaign for the opening of "A Thousand and One Nights."

During Miss Keyes' visit she appeared on Jane Gibson's program on KGV and "Brunch With Bill" on KDKA. On each, both theatre and playdate were given prominent mention. Following the luncheon by the Women's Clubs, which was held at Boggs and Buhl Department Store, Miss Keyes appeared in the fashion salon and signed autographs. In both instances attention was called to the theatre and playdate via cards and posters prominently displayed.

Advertising arranged with local stores played a big role in the campaign on the opening of the film. Boggs and Buhl ran a daily ad on the Max Factor tie-up prior to and immediately following the opening. In addition, the local Lux dealer ran ads, as did the Helene Curtis outlet.

## Twin Contest Highlights "Twice Blessed" Date

A set of teaser trailers emphasizing the laughs, love and music features of "Twice Blessed" was made up and used two weeks in advance of that date by Arnold Gates of Loew's Stillman theatre, Cleveland.

Local twins most closely resembling the Wilde twins in the picture were invited to attend the opening night as guests of the management through a tieup with the *Cleveland Press,* which ran art and publicity.


**South American Variety**

**JUMBO YELLOW**

POP CORN



Grown from Purdue University Hybrid Seed. Prime popping condition. Packed in 100 lb. moisture proof bags. Send for *free* sample today.

- LARGER KERNELS
- FLAVOR RICH
- NO HULLS
- QUICK POPPING

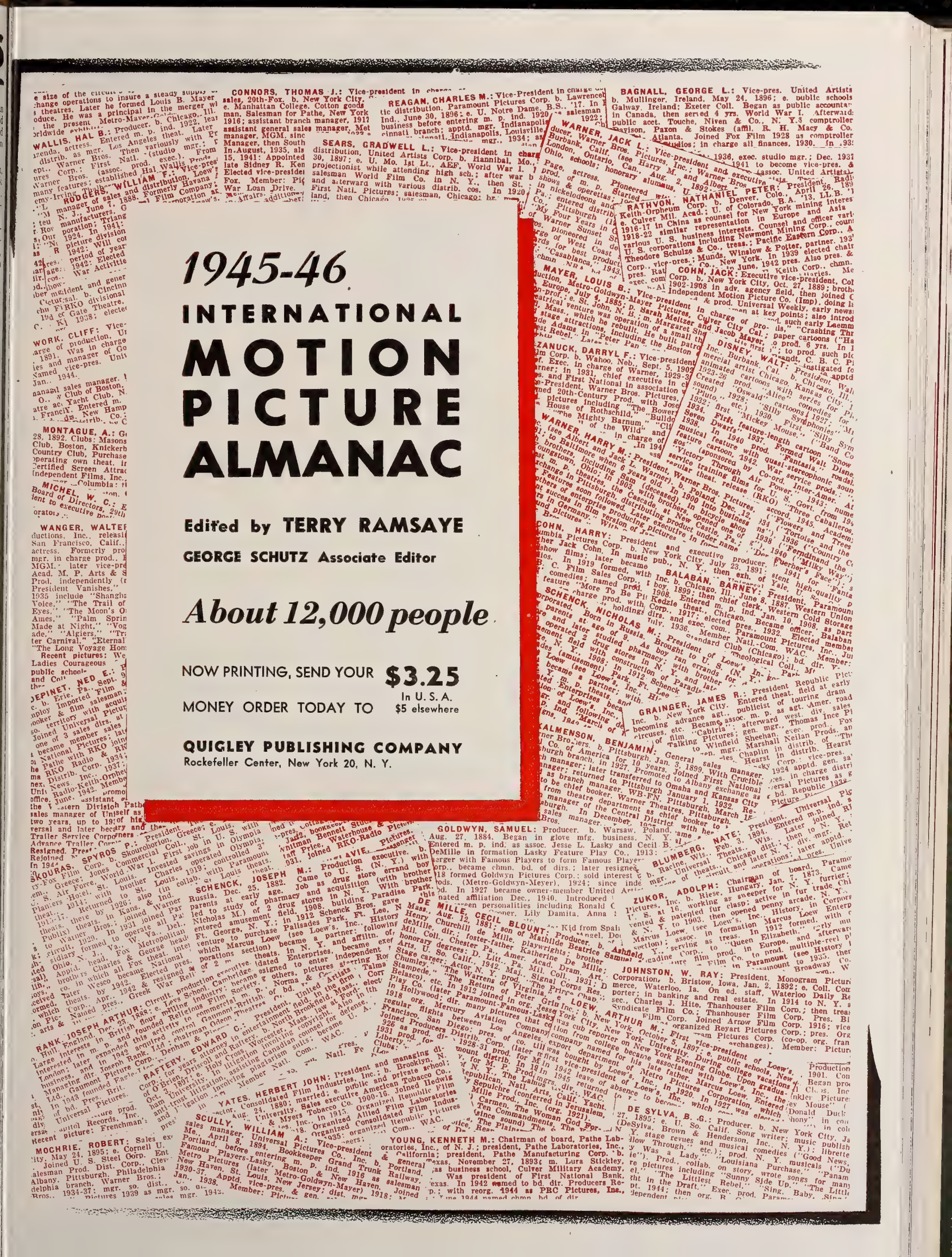
**VOGEL & SON POPCORN CO.**
**Box 310 - Hamburg, Iowa**

**$8.75** More than 500 lb. lots

**$9.25** 500 lb. lots or less

F.O.B. Hamburg, Iowa

***FREE!*** Send for sample today


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**Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)**

## POSITIONS WANTED

**PROJECTIONIST FOR 25 YEARS DESIRES CHANGE. Prefer independent theatre. Permanent. Where A1 service expected. Employed by large chain. Write details, salary, etc. BOX 1899, MOTION PICTURE HERALD.**

PROJECTIONIST AND SOUND TECHNICIAN available. BRUNS, 10433 Stilson, Los Angeles 34, Calif.

MANAGER AVAILABLE. HONORABLE DISCharge. Competent executive ability by performance. BOX 1902, MOTION PICTURE HERALD.

VETERAN, 38, OUTSTANDING SHOWMAN, SEEKS position as executive, exploiteer or theatre manager with progressive company. BOX 502, MOTION PICTURE HERALD, 6305 Yucca St., Hollywood, Calif.

MANAGER - PROJECTIONIST, ELEVEN YEARS' experience in all phases theatre work: Equipment maintenance, Exploitation, Promotions, Art work. Have been on vital war job since 1942. Wish to get back in theatre. Age 30, married. Best references. Prefer small town. 134 Old St. Win's Court, Portsmouth, Va.

OPERATOR, 2 YEARS' EXPERIENCE. SIMPLEX, Non-union. Can furnish reference. Will go anywhere Prefer New York, Pennsylvania or New England States. BOX 1905, MOTION PICTURE HERALD.

## STUDIO EQUIPMENT

MOVIOLAS, $195; NEUMADE ELECTRIC FILM Conditioner, $195; RCA modernized Recorder, $1,650; Artreeves type Galvanometer Recorder, synchronous motor; 1000' magazine; amplifier; power supply; microphone; cables; etc. $1,250. Quartz slits, $39.50; Background Projection Outfit worth $10,000, now $4,990. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

## SERVICES

**FIRE EXTINGUISHERS AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.**

## TRAINING SCHOOLS

**THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.**

## USED EQUIPMENT

NEW CHAIRS A LONG WAY OFF—MEANWHILE buy these 202 Heywood-Wakefield panel-back, padded cushion chairs, $4.95; 219 Irwin Veneer backs, padded seats, $4.95; 200 American Veneer backs, reupholstered box spring cushions, $5.95; 520 American ¾-in. veneer backs, 5-ply seats, $5.75; 275 American heavy panel-backs, box spring cushions, $6.50; 800 beautiful American metal lined fully reupholstered backs, reupholstered box spring cushions, rebuilt, $8.95. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

GET IN ON THE GROUND FLOOR. COMPLETE Booth Outfits—rebuilt projectors, lamphouses, lens, new soundheads, motors, amplifier, new speakers, soundscreen. Guaranteed one year, Powers, $1,050; Simplex, $1,500, why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE: TWO 35MM. SIMPLEX PROJECTORS complete with soundheads and arc lamp. CHRISTIAN CATHOLIC CHURCH, Administration Bldg., Zion, Ill.

## BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

## POPCORN

**HYBRID YELLOW VARIETY FOR BEST POPPING volume. Yearly supply guaranteed. Immediate delivery. LOUIS D. HARRIS, Greenville, Ohio.**

**FINEST QUALITY PROCESSED POPCORN. Boxes, salt, seasoning. CORN POPPERS SUPPLY, 1722 Berkshire Rd., Columbus, Ohio.**

**EXCELLENT POPCORN $11.10 PER 100 LBS. FOR immediate delivery. Also popcorn salt and seasoning (points for seasoning), all size bags and 10c size cartons $6.50 Per M. Immediate delivery. POPPERS BOY PRODUCTS CO., 60 E. 13th St., Chicago.**

## HELP WANTED

WANTED: EXPERIENCED OPERATOR FOR small theatre operating 6 nights. In application please give all information including any experience and ability in management and general maintenance. BOX 1903, MOTION PICTURE HERALD.

## NEW EQUIPMENT

**GRIME DOES NOT PAY—SOUNDSCREENS AT PREwar prices—Crystal Beaded, square foot, 44½c; famous Flextone plastic coated, guaranteed washable, 30½c; Rayon Plush 39" drapery material, 35 yard rolls, red, pink or blue, $2.45 yrd.; latest 30W Amplifiers, $125.; latest Soundheads, single sprocket, $91.25; Gyro-stabilizer, $282.50; giant Air Circulators, $75. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.**

## THEATRES

DESIRE TO BUY OR LEASE THEATRE IN A Northeastern state. Give details. BOX 632, Hingham, Mass.

MICHIGAN—INTERESTED IN BUYING THEATRE in Michigan town out of Hay Fever district. R. E. KLINGLER, Centerburg, Ohio.

WILL BUY OR LEASE THEATRE IN SMALL town, Southern Michigan, Indiana or Ohio. WM. G. DEPEW, 812 Lincoln Court, Fort Wayne, Ind.

FOR SALE—330 SEATS SUBSEQUENT RUN HOUSE of Central Illinois town of 35,000. First $14,000 takes it. BOX 1904, MOTION PICTURE HERALD.

## SIGN PAINTING

**SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.**

## BOOKS

**RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.**

**MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.**

**SOUND - TROUBLE - SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when troubles start. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.**

## Branton Chief Barker of Iowa Variety Club

G. Ralph Branton, general manager of Tri-States Theatre Corporation, Des Moines, was elected chief barker of the recently reorganized Variety Club of Iowa at an election of officers held at the Hotel Kirkwood, Des Moines, Saturday, September 15.

The club also named A. H. Blank to a specially created post of chief barker-emeritus in honor of the pioneer Iowa exhibitor who has been instrumental in reorganizing the Iowa tent.

Other officers elected at the meeting include E. J. Tilton, first assistant chief barker; Stanley J. Mayer, second assistant chief barker; Nate Sandler, property master, and Jack Segal, dough guy. Canvasmen elected are Lou Levy, D. C. Kennedy, Don Norton, Harold McKinney, Harry Hiersteiner and A. H. Blank.

## *Joseph Pollak, 63, Dies in New York*

Joseph Pollak, one of the founders and form president of National Screen Service Corporatic died Tuesday, September 11, at his home in Ne York. He was 63 years old.

A native of Nuremberg, Germany, Mr. Poll came to America in 1914, helped found Natior Screen Service and headed that company un 1929. Following this he was associated with t Theatre Guild and other interests in the produ tion of several stage dramas. Later he found "Theatre-on-Film," which photographed theatric productions on 16mm film for nationwide distrib tion.

Services were held Friday from Riversi Chapel, New York. He is survived by a so James.

## McCormack, Irish Tenor, Appeared in Film in 1930

John McCormack, 61, world famous Irish ten died Sunday at his home at Booters-Town, Coun Dublin. He had been ill for a week and develop bronchial pneumonia last Friday. He made h American debut in 1909 when Oscar Hammerste signed him to sing in "La Traviata." In 1919 became a naturalized American citizen.

Radio and motion pictures were two of the ne fields he pioneered. Over station WEAF on Ne Year's eve, 1925, he and Lucrezia Bori broadca a nationwide concert, the first by leading musician It aroused wide criticism from theatrical peop but was warmly received by the public. In 19 he appeared in the film "Song o' My Heart."

Surviving are his son Cyril, an Irish Army ca tain; his wife, Lily Foley, whom he married 1906, and his daughter, Mrs. Edward Pyke Kirkham Lancashire.

## Frank W. Lovejoy, 74, Eastman Kodak Head

Dr. Frank William Lovejoy, chairman of t board of directors of Eastman Kodak Compa since 1941 and a widely known civic leader, di September 16 in Strong Memorial Hospital, Roche ter, N. Y., after a long illness. He was 74 yea old. Dr. Lovejoy, as chairman of the Eastma Kodak board during the war years, directed i great production facilities into development of ph tographic goods and special apparatus for t armed services. During this period the compa set a number of sales records.

## Gustave J. May

Gustave J. May, 69, stage manager of Loew Poli theatre, Hartford, Conn., prominent in Co necticut vaudeville and film circles for 45 yea died September 9 at Hartford. Burial was at Zi Hill in Hartford, September 12. Mr. May was former secretary of the Theatrical Stage Employ Union, Local 84, of which he was a charter mer ber.

## Franklin Woodward, Attorney

Franklin T. Woodward, 63, general patent a torney for Western Electric Company from 19 until his recent appointment as consulting pate attorney, died September 17 following a heart a tack in New York.

## Mrs. Clara Bernhard

Mrs. Clara Bernhard, mother of Joseph Ber hard, general manager of Warner Brothers The tres, died Sunday, September 16, at her home New York. Services were held September 19 fro the Riverside Memorial Chapel, New York City.

## "Bataan" Booked in Caracas

"Back to Bataan" had its first Latin America opening last week when it was shown at th Ayacucho theatre, Caracas, Venezuela, RKO r ported. In addition to newspaper and radio a vertising, heralds and MacArthur buttons we distributed bearing the Spanish title of the Joh Wayne feature, "Regreso A Bataan."

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*
*SHORT SUBJECTS*
*SHORT SUBJECTS CHART*
*ADVANCE SYNOPSES*
*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Behind City Lights

***Republic*—Drama**

Modern dress and some comic overtones have been added to the familiar story of the country girl who leaves the farm for the glitter of the big city lights, and almost too late discovers the foolhardiness of her ways. Although the screenplay is not especially noteworthy for its originality, comic interludes, dramatic touches and musical interpolations lend entertainment value to the production, which moves at a satisfactory pace.

Lynne Roberts, as the unsophisticated girl who leaves William Terry, to whom she is engaged, in order to fulfill her romantic dreams by taking a fling at the glamorous city, turns in an earnest performance. Under the spell of the metropolis, she succumbs to the suave mannerisms and worldliness of Peter Cookson, never in her ingenuousness suspecting him of being a jewel thief. In the dramatic climax, it is a policeman's bullet that rescues her from the would-be fatal marital move, sending her home to Terry, a disillusioned but enlightened and happier girl.

As the sophisticated and witty partner in the diamond-stealing team, Jerome Cowan renders a delightful performance that always rescues the story from any drift into tedium.

John English directed from a screenplay by Richard Weil; Joseph Bercholz was associate producer.

*Seen at the home office projection room. Reviewer's Rating: Fair.*—MANDEL HERBSTMAN.

Release date, September 10, 1945. Running time, 68 min. PCA No. 10693. General audience classification.

Jean Lowell.....Lynne Roberts
Lance Marlowe.....Peter Cookson
Jerome Cowan, William Terry, Esther Dale, Victor Kilian, Moroni Olsen, William Forrest, Emmett Vogan, Joseph J. Greene, Frank Scannell, Tom London, George Carleton.

## Men in Her Diary

***Universal*—Comedy of Errors**

This is a light comedy with an amusing story starring Peggy Ryan, who neither sings nor dances in this film. She plays the part of Doris Mann, a secretary. Her life lacks romance because she devotes all her time to her attractive older sister. She finds an outlet for her suppressed self by keeping a diary. When the boss' wife reads the entries, she sues for divorce. Amusing situations arise from Miss Ryan's combination of fact and fiction. William W. Terry as the boy who always liked Miss Ryan makes her romantic dreams come true, and the boss and his wife are reunited.

Jon Hall plays the charming boss and Louise Allbritton, the wife. Virginia Grey stars in a musical show backed by Hall and sings "Makin' a Million" and "Keep Your Chin Up." There is a formidable list of supporting players who add weight to the film. They include Ernest Truex, Alan Mowbray, Eric Blore and Samuel S. Hinds.

F. Hugh Herbert and Elwood Ullman wrote the screenplay from an original story by Kerry Shaw. Charles Barton was the associate producer and director. The executive producer was Howard Welsch.

*Seen in the home office projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, September 14, 1945. Running time, 73 min. PCA No. 10661. General audience classification.

Doris Mann.....Peggy Ryan
Randolph Glenning.....Jon Hall
Isabel Glenning.....Louise Allbritton
Ernest Truex, Virginia Grey, William W. Terry, Alan Mowbray, Eric Blore, Samuel S. Hinds, Jacqueline de Wit, Maxie Rosenbloom, Sig Ruman, Addison Richards, Lorraine Miller, Robin Raymond, Minerva Urecal, Arthur Loft, Vivian Austin, Lorin Raker.

*(Reprinted from last week's* HERALD)

**Noel Coward's "Blithe Spirit", a dramatic comedy produced in England by Two Cities, is being released in this country by United Artists. Featuring Rex Harrison and Constance Cummings, the story is about a novelist who, for the fun of it, arranges a seance in which his first wife, dead seven years, materializes to drive his second spouse to distraction. Peter Burnup, in his review from London in Motion Picture Herald of April 28, 1945, said in part: " . . . This is the smartest, most sustainedly effervescent, consummately contrived comedy yet to emanate from Britain's movie makers. . . . " Running time is 94 minutes.**

# SHORT SUBJECTS

### "CALDONIA" (Astor Pictures)

*All-Negro Musical*

Cashing in on the new-found popularity of Louis Jordan and his orchestra and Mr. Jordan's trademark song, "Caldonia," this short shows off to advantage many of Mr. Jordan's talents—those talents which have been responsible for the stamp of approval he has recently received from the bobby-soxers. In addition to the name tune, the band leader plays and sings "Honey Chile," "Tillie" and "Buzz Me," all of them definitely in a hot mood. The thread of plot is concerned with production difficulties in Harlem.

*Release date, September* 1, 1945 18 *minutes*

### LOUISIANA SPRINGTIME (20th-Fox)

*Movietone Adventure* (6256)

The almost poetic beauty of Louisiana springtime has been captured in Technicolor. Bayou country, river steamboat, levee road, old New Orleans, the French quarter, Creole cooking, plantation homes, cotton fields and southern hospitality come to life in this entertaining subject.

*Release date, December,* 1945 8 *minutes*

### BOUNTIFUL ALASKA (20th-Fox)

*Movietone Adventure* (6254)

Father Hubbard, the famous Jesuit explorer, shows the riches and wealth of Alaska in the Cinecolor reel, filming the gold mines, the fisheries, the fur collections and the farm lands of Alaska.

*Release date, October,* 1945 8 *minutes*

### HERE COME THE NAVY BANDS (WB)

*Melody Masters* (2606)

Opening in a Naval hospital at San Diego, Calif., a group of sailors and Waves offer "Here Comes the Navy," followed by the men and women of the Marine Corps singing "Gee, I Love My GI Guy." Other musical numbers featured in this short are "Blow the Man Down," "Semper Fidelis" and "Anchors Aweigh."

*Release date, September* 29, 1945 10 *minutes*

### PECK UP YOUR TROUBLES (WB)

*Merrie Melodies* (1711)

A little woodpecker's peaceful existence is shattered when a hungry cat decides the bird would be good to eat. The chase commences, but the woodpecker manages to stay away from the cat. A dog joins in the excitement and between the three of them the pace grows more furious, finally ending in an explosion. A Technicolor picture.

*Release date, September 22,* 1945 7 *minutes*

### SWOONING THE SWOONERS (20th-Fox)

*Terrytoon* (6503)

This hilarious cartoon in Technicolor affords us a peek at the sensation of the Cat World, the celebrated singing star, Frankie. We are privileged to gaze upon him in action before the mike as he "wows" his excited audience of bobby-socks cats into hysterics, also almost driving a sleep-desiring farmer out of his mind. The subject abounds in laughs.

*Release date, September,* 1945 7 *minutes*

### FRONTIER DAYS (WB)

*Technicolor Special* (2001)

This is a Western in miniature featuring Robert Shayne, Dorothy Malone and Rory Mallinson. With a scene laid in the territory between the Missouri River and the Rocky Mountains, the story deals with a Commissioner of Indian Affairs for Kansas who settles the trouble between the Indians and a marauding band of white men. There is romantic interest in the picture, of course.

*Release date, October* 20, 1945 20 *minutes*

### THE LOST LAKE (20th-Fox)

*Movietone Adventure* (6257)

A geographical mystery is solved by Father Hubbard in this Cinecolor subject. The priest-explorer discovers the cause of the periodic floods that yearly ravage Taku Valley and in so doing presents some hitherto unphotographed scenes of Alaskan grandeur. Narration is by Lowell Thomas.

*Release date, October,* 1945 8 *minutes*

# SHORT SUBJECTS CHART

## *index to reviews, synopses*

***Numerals in parentheses next to titles represent running time. This information is from the distributor in all instances.***

***For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For complete 1944-45 shorts releases, see pages 2614-2615.***

## COLUMBIA

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **ALL STAR COMEDIES** | | |
| 6404 | Booby Dupes (17) (Stooges) | 3-17-45 | 2382 |
| 6432 | Two Local Yokels (17½) (Clyde) | 3-23-45 | 2454 |
| 6433 | Pistol Packin' Nitwits (17) (Brendel) | 5-4-45 | 2402 |
| 6411 | Wife Decoy (17) (Herbert) | 6-1-45 | 2566 |
| 6423 | The Jury Goes Round 'n' Round (18) (V. Vague) | 6-15-45 | 2579 |
| 6405 | Idiots Deluxe (17½) (Stooges) | 7-20-45 | 2579 |
| | **(1945-46)** | | |
| 7409 | Vine Women and Songs (22½) (Billy Vine) | 9-6-45 | .... |
| 7401 | If a Body Meets a Body (18) Herbert) | 8-30-45 | .... |
| 7421 | The Mayor's Husband (16) | 9-20-45 | .... |
| 7431 | Where the Pest Begins (17) | 10-4-45 | .... |
| 7422 | Dance, Dunce, Dance! (18½) | 10-18-45 | .... |
| | **COLOR RHAPSODIES** | | |
| 6502 | Ripping Romance (8) | 6-21-45 | 2426 |
| 6503 | Fiesta Time (7½) | 7-12-45 | 2522 |
| | **(1945-1946)** | | |
| 7501 | River Ribber | 10-18-45 | .... |
| | **PHANTASIES CARTOONS** | | |
| 6703 | Goofy News Views (7) | 4-27-45 | 2466 |
| 6704 | Booby Socks (7) | 7-12-45 | 2579 |
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| 7701 | Simple Siren | 10-5-45 | .... |
| | **FOX & CROW (Color)** | | |
| 6752 | The Egg Yegg (7½) | 5-4-45 | 2382 |
| 6753 | Kukunuts (6½) | 7-26-45 | 2579 |
| 6754 | Treasure Jest (6½) | 8-30-45 | .... |
| | **(1945-1946)** | | |
| 7751 | Phoney Baloney | 10-4-45 | .... |
| | **PANORAMICS** | | |
| 6901 | A Harbor Goes to France (10) | 5-18-45 | 2454 |
| | **FILM VODVIL** | | |
| 6955 | Lowe, Hite & Stanley (11) | 5-11-45 | 2406 |
| | **(1945-1946)** | | |
| 7951 | Milt Britton & Band (11) | 8-30-45 | .... |
| 7952 | Randy Brooks & Orchestra | 10-30-45 | .... |
| | **COMMUNITY SING (Series 9)** | | |
| 6657 | No. 7 I'll Walk Alone(11) | 3-15-45 | 2426 |
| 6658 | No. 8 Sweet and Lovely (9) | 4-27-45 | 2454 |
| 6659 | No. 9 Confessin' (10) | 5-25-45 | 2566 |
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| 6661 | No. 11 Lil on Lonely Ride (10) | 7-26-45 | 2579 |
| 6663 | No. 13 (Special) Victory Reel (11) | 5-8-45 | 2466 |
| 6662 | No. 12 Bell Bottom Trousers (Leibert) | .... | .... |
| 7652 | No. 2 You Belong to My Heart (10) | 10-18-45 | .... |
| | **(1945-1946)** | | |
| 7651 | Cowboy Hit Tunes (9½) | 9-20-45 | .... |
| | **SCREEN SNAPSHOTS (Series 24)** | | |
| 6858 | No. 8 (10) | 3-29-45 | 2426 |
| 6859 | No. 9 (9½) | 5-17-45 | .... |
| 6860 | No. 10 (10) | 7-27-45 | .... |
| | **(1945-1946)** | | |
| 7851 | No. 1 (9) | 9-7-45 | .... |
| | **SPORT REELS** | | |
| 6806 | Rough and Tumble (9) | 3-2-45 | 2382 |
| 6807 | The Iron Masters (9½) | 4-27-45 | 2394 |
| 6808 | Hi Ho Rodeo (10) | 7-6-45 | 2579 |
| 6809 | Chips and Putts (10) | 8-10-45 | .... |
| 6810 | Salmon Fishing | 9-2-45 | .... |
| 7802 | Puck Chasers | 10-25-45 | .... |
| | **(1945-1946)** | | |
| 7801 | Champion of the Cue (7½) | 9-27-45 | .... |
| | **FLIPPY (Color)** | | |
| 7601 | Catnipped | 10-11-45 | .... |

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| | **TWO-REEL SPECIALS** | | |
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| A-504 | Phantoms, Inc. (17) | 6-9-45 | 2487 |
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| | **PETE SMITH SPECIALTIES** | | |
| S-559 | Track & Field Quiz (9) | 3-3-45 | 2351 |
| S-560 | Hollywood Scout (8) | 4-14-45 | 2446 |
| | **PASSING PARADE** | | |
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| K-576 | The Seesaw and the Shoes (11) | 5-5-45 | 2446 |
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| M-590 | Little White Lie (11) | 3-3-45 | 2351 |
| | **TECHNICOLOR CARTOONS** | | |
| W-545 | Shooting of Dan McGoo (8) | 3-3-45 | 2351 |
| W-546 | Jerky Turkey (8) | 4-7-45 | 2415 |
| | **1944-45** | | |
| W-631 | The Mouse Comes to Dinner (8) | 5-5-45 | 2415 |
| W-632 | Mouse in Manhattan (8) | 7-7-45 | 2522 |
| W-633 | Tee For Two | 7-21-45 | .... |
| W-634 | Swingshift Cinderella | 8-25-45 | .... |

## PARAMOUNT

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|---|---|---|---|
| | **UNUSUAL OCCUPATIONS (Color)** | | |
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| L4-4 | No. 4 (10) | 5-11-45 | 2402 |
| L4-5 | No. 5 (10) | 7-13-45 | 2631 |
| L4-6 | No. 6 (10) | 9-14-45 | .... |
| | **GEORGE PAL PUPPETOONS (Color)** | | |
| U4-4 | Jasper Tell (8) | 3-23-45 | 2258 |
| U4-5 | Jasper's Minstrels (9) | 5-25-45 | 2363 |
| U4-6 | Hatful of Dreams (9) | 4-28-45 | 2382 |
| U4-7 | Jasper's Booby Traps (9) | 8-3-45 | 2522 |
| U4-8 | Jasper's Close Shave (8) | 9-28-45 | 2578 |
| U5-1 | Jasper and the Beanstalk | 10-19-45 | .... |
| | **POPEYE THE SAILOR (Color)** | | |
| E4-3 | Tops in the Big Top (8) | 3-16-45 | 2566 |
| E4-4 | Shape Ahoy (8) | 4-27-45 | .... |
| E4-5 | For Better or Nurse (8) | 6-8-45 | .... |
| E4-6 | Mess Production (8) | 8-24-45 | .... |
| | **POPULAR SCIENCE (Color)** | | |
| J4-4 | No. 4 (10) | 4-6-45 | 2402 |
| J4-5 | No. 5 (10) | 6-1-45 | 2511 |
| J4-6 | No. 6 (10) | 8-10-45 | 2578 |
| | **SPEAKING OF ANIMALS** | | |
| Y4-3 | In the Public Eye (9) | 3-16-45 | 2351 |
| Y4-4 | Talk of the Town (9) | 5-18-45 | 2487 |
| Y4-5 | A Musical Way (9) | 7-20-45 | 2579 |
| Y4-6 | From A to Zoo (9) | 9-7-45 | 2631 |
| | **SPORTLIGHTS** | | |
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| R4-8 | Fan Fare (6) | 6-8-45 | 2511 |
| R4-9 | Canine-Feline Capers (9) | 7-27-45 | 2579 |
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| R5-1 | What a Picnic | 10-5-45 | .... |
| | **MUSICAL PARADE (Color)** | | |
| FF4-4 | Isle of Tabu (20) | 4-13-45 | 2351 |
| FF4-5 | Boogie Woogie (20) | 6-15-45 | 2511 |
| FF4-6 | You Hit the Spot (20) | 8-17-45 | .... |
| FF5-1 | Little Witch | 10-26-45 | .... |
| | **LITTLE LULU (Color)** | | |
| D4-3 | Magica-Lulu (8) | 3-2-45 | 2402 |
| D4-4 | Beau Ties (8) | 4-20-45 | 2487 |
| D4-5 | Daffydilly Daddy (8) | 5-25-45 | .... |
| D4-6 | Snap Happy (8) | 6-22-45 | .... |
| | **NOVELTOON (Color)** | | |
| P4-4 | Scrappily Married (8) | 3-30-45 | 2363 |
| P4-5 | A Lamb in a Jam (7) | 5-4-45 | 2566 |
| P4-6 | A Self-made Mongrel (7) | 6-29-45 | .... |
| | **COLOR CLASSICS CARTOONS (Color) (Reissues)** | | |
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| C4-8 | Snubbed by a Snob (7) | .... | 2351 |
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## RKO

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| | **WALT DISNEY CARTOONS (Color)** | | |
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| 54,109 | The Eyes Have It (7) | 3-30-45 | 2394 |
| 54,110 | African Diary (7) | 4-13-45 | 2426 |
| 54,111 | Donald's Crime (8) | 5-11-45 | 2426 |
| 54,112 | Californy Er Bust (8) | .... | 2522 |
| 54,113 | Canine Casanova (7½) | .... | 2522 |
| 54,114 | Duck Pimples (7½) | .... | 2522 |
| 54,115 | Legend of Coyote Rock (7) | 8-24-45 | 2522 |
| 54,116 | No Sail (7) | 9-7-45 | 2611 |
| 54,117 | Hockey Homicide (8) | 9-21-45 | 2522 |
| | **SPORTSCOPES** | | |
| 54,308 | Athlete of the Year (8) | 3-23-45 | 2394 |
| 54,309 | Timber Doodles (8) | 4-20-45 | 2446 |
| 54,310 | West Point Winners (8) | 5-18-45 | 2511 |
| 54,311 | Tee Tricks (8) | 6-15-45 | 2554 |
| 54,312 | Mexican Playland (8) | 7-13-45 | 2579 |
| 54,313 | Colorado Rainbows (8) | 8-10-45 | 2611 |
| | **HEADLINER REVIVALS** | | |
| 53,204 | Swing Fever (19) | 3-16-45 | 2382 |
| | **EDGAR KENNEDY** | | |
| 53,404 | What, No Cigarettes? (18) | 7-13-45 | 2522 |
| 53,405 | It's Your Move (17) | 8-10-45 | 2611 |
| 53,406 | You Drive Me Crazy (17) | 9-7-45 | .... |
| | **LEON ERROL** | | |
| 53,704 | Let's Go Stepping (17) | 5-4-45 | 2446 |
| 53,705 | It Shouldn't Happen to a Dog (18) | 6-15-45 | 2566 |
| 53,706 | Double Honeymoon (17) | 8-3-45 | 2598 |
| | **FLICKER FLASH BACKS** | | |
| 54,205 | No. 5 (9) | 3-2-45 | 2363 |
| 54,206 | No. 6 (8) | 4-13-45 | 2426 |
| 54,207 | No. 7 (10) | 5-25-45 | 2446 |
| | **THIS IS AMERICA** | | |
| 53,105 | Honorable Discharge (18) | 3-9-45 | 2363 |
| 53,106 | Guam—Salvaged Island (17) | 4-13-45 | 2426 |
| 53,107 | Dress Parade (16) | 5-4-45 | 2446 |
| 53,108 | Battle of Supply (17) | 6-1-45 | 2511 |
| 53,109 | China Life-Line (16) | 7-6-45 | 2542 |
| 53,110 | Policing Germany (20) | 7-27-45 | 2611 |
| 53,111 | Annapolis (16) | 8-24-45 | .... |

## 20TH CENTURY-FOX

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| | **MOVIETONE ADVENTURES (Color)** | | |
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| 5256 | Alaskan Grandeur (8) | 3-16-45 | 2282 |
| 5258 | Land of 10,000 Lakes (8) | 3-30-45 | 2282 |
| 5259 | Isle of Romance (8) | 5-4-45 | 2466 |
| 5260 | Sikhs of Patiala (8) | 4-13-45 | 2426 |
| 5261 | The Empire State (8) | 7-27-45 | 2579 |
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| 5201 | What It Takes to Make a Star (8) | 7-6-45 | 2579 |
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| 6251 | Memories of Columbus | 8-17-45 | .... |
| 6252 | Magic of Youth | 8-31-45 | .... |
| 6253 | China Carries On | 10-12-45 | .... |
| 6254 | Bountiful Alaska | 10-26-45 | 2653 |
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| 6256 | Louisiana Springtime | 12-21-45 | 2653 |
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| | **SPORTS REVIEWS (Color)** | | |
| 5354 | Down the Fairways (8) | 6-1-45 | 2579 |
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| 6351 | Ski Aces | 9-21-45 | .... |
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| 5512 | Raiding the Raiders (7) | 3-9-45 | 2402 |
| 5513 | Post War Inventions (7) | 3-23-45 | 2426 |
| 5514 | Fisherman's Luck (7) | 4-6-45 | 2477 |
| 5515 | Mighty Mouse and the Kilkenny Cats (7) | 4-27-45 | 2566 |
| 5516 | Mother Goose Nightmare (7) | 5-11-45 | 2579 |
| 5517 | Smoky Joe (7) | 5-25-45 | 2522 |
| 5518 | The Silver Streak (6½) | 6-8-45 | 2598 |
| 5519 | Aesops Fable — The Mosquito (7) | 6-29-45 | .... |
| 5520 | Mighty Mouse and the Wolf (7) | 7-20-45 | .... |
| | **(1945-1946)** | | |
| 6501 | Mighty Mouse in Gypsy Life (8) | 8-8-45 | 2579 |
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| 6503 | Swooning the Swooners | 9-14-45 | 2653 |
| 6504 | The Watch Dog | 9-28-45 | .... |
| 6505 | Gandy Goose in Who's Who in the Jungle | 10-19-45 | .... |
| 6506 | Mighty Mouse Meets Bad Bill Bunion | 11-9-45 | .... |
| | **MARCH OF TIME** | | |
| VII-8 | Memo from Britain (16) | 3-23-45 | 2374 |
| VII-9 | The Returning Veteran (17) | 4-20-45 | 2402 |
| VII-10 | Spotlight on Congress (16) | 5-18-45 | 2453 |
| VII-11 | Teen-Age Girls (17) | 6-15-45 | 2499 |
| VII-12 | Where's the Meat? (17) | 7-13-45 | 2542 |
| VII-12 | The New U. S. Frontier (17) | 8-10-45 | 2578 |
| | **(1945-1946)** | | |
| V12-1 | The Palestine Problem | 9-7-45 | .... |
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| | **SWING SYMPHONIES** | | |
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| 9377 | School for Mermaids (9) | 8-13-45 | 2598 |
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| | **VARIETY NEWS** | | |
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| | **(1945-1946)** | | |
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| 1342 | Go North | 10-1-45 | .... |

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| .... | Now the Peace (21) | 5-18-45 | 2454 |
| | **DAFFY DITTIES (Color)** | | |
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| | **TECHNICOLOR SPECIALS** | | |
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| 1107 | Navy Nurse (15½) | 3-3-45 | 2351 |
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| 1110 | Law of the Badlands (20) | 4-14-45 | 2394 |
| 1111 | Plantation Melodies (18½) | 5-12-45 | 2446 |
| 1112 | Learn and Live (20) | 7-7-45 | 2579 |
| 2101 | Barbershop Ballads (20) | 9-8-45 | 2611 |
| | **SPORTS PARADE (Color)** | | |
| 1505 | Cuba Calling (9) | 3-10-45 | 2351 |
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| 1507 | Water Babies (10½) | 5-19-45 | 2426 |
| 1508 | Mexican Sea Sports (10½) | 6-9-45 | 2466 |
| 1509 | Bahama Sea Sports (10½) | 6-23-45 | 2511 |
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| 1511 | Arabians In Rockies (10) | 10-13-45 | 2611 |
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| | **MELODY MASTER BANDS** | | |
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| 1609 | Bands Across the Sea (10) | 6-2-45 | 2511 |
| 1610 | Yankee Doodle's Daughters (10) | 7-21-45 | 2533 |
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| 2602 | Here Come the Navy Bands | 9-29-45 | .... |
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| 1310 | I'm a Big Shot Now (7) | 8-4-45 | 2611 |
| 1311 | Speakin' of the Weather | 7-21-45 | 2524 |
| 1312 | Old Glory (7) | 8-25-45 | 2598 |
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| | **MERRIE MELODIES CARTOONS (Color)** | | |
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| | **VITAPHONE VARIETIES** | | |
| 1404 | Overseas Roundup (10½) | 3-17-45 | 2363 |
| 1405 | Overseas Roundup No. 2 (10) | 5-26-45 | 2448 |
| 1406 | Overseas Roundup No. 3 | 7-14-45 | 2466 |
| 2401 | Alice in Jungleland (10) | 9-22-45 | 2611 |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| 2402 | Miracle Makers | 9-1-45 | .... |

## OFFICIAL WAC FILMS

| | | |
|---|---|---|
| Seeing Them Through (8) | | 2351 |
| A Story With Two Endings (9½) | | 2363 |
| The Enemy Strikes (10) | | 2374 |
| Watchtower Over Tomorrow (15) | | 2394 |
| All-Star Bond Rally (19) | | 2415 |
| San Pietro (30) | | 2351 |
| Golden Glory (11) | | 2446 |
| Two Down and One to Go (32) | | 2466 |
| On to Tokyo (17) | | 2487 |
| To the Shores of Iwo Jima (19) | | 2487 |
| The Fight for the Sky (20) | | 2522 |
| Something You Didn't Eat (9) | | 2566 |
| The Fleet That Came to Stay (20) | | 2566 |
| Here Come the Yanks | 8-30-45 | .... |
| What Every Veteran Should Know | 9-13-45 | .... |
| Victory Bond Caravan | 11-1-45 | .... |
| Food, Coal, Transport Crisis in Europe | Not Set | .... |
| It's Great to Be an American | Not Set | .... |
| Two Way Street | Not Set | .... |

## MISCELLANEOUS

| | | |
|---|---|---|
| Stars of Tomorrow (Artkino) (9) | | 2351 |
| Cap'n Cub (Film Classics) (10) | | 2415 |
| Peace Builders (Brandon Films) (10) | | 2446 |
| Marshal Stalin's Report (Artkino) (18) | | 2446 |
| Maidenek (Artkino) (10) | | 2522 |

## SERIALS

### COLUMBIA

| | | | |
|---|---|---|---|
| 6160 | The Monster and the Ape (15 episodes) | 4-20-45 | 2415 |
| | (1945-48) | | |
| 7120 | Jungle Raiders (15 episodes) | 9-14-45 | .... |

### REPUBLIC

| | | | |
|---|---|---|---|
| 482 | Manhunt of Mystery Island (15 episodes) | 3-8-45 | 2363 |
| 483 | Federal Operator 99 (12 episodes) | 7-7-45 | .... |
| 484 | Purple Monster Strikes (15 episodes) | 9-29-45 | .... |
| | (1945-1946) | | |
| .... | Daughter of Don Q | | .... |
| .... | The Phantom Rider (12 episodes) | | .... |
| .... | King of the Forest Rangers (15 episodes) | | .... |
| .... | The Scarlet Shadow | | .... |

### UNIVERSAL

| | | | |
|---|---|---|---|
| 9881 | The Master Key (13 episodes) | 4-25-45 | 2415 |
| 1681-1693 | Royal Mounted Rides Again | 10-23-45 | .... |
| | (1945-1946) | | |
| 1581-1593 | Secret Agent X-9 | 7-24-45 | .... |
| .... | The Scarlet Horseman | | .... |
| .... | Lost City of the Jungle | | .... |

# ADVANCE SYNOPSES *and information*

## BAD MEN OF THE BORDER (Universal)

**PRODUCER - DIRECTOR: Wallace Fox. PLAYERS: Kirby Grant, Armida, Fuzzy Knight, Barbara Sears, Francis McDonald.**

WESTERN. A U. S. marshal, masquerading as a bandit, robs a mail coach, one of whose passengers is an agent for the Mexican government, assigned to investigate a counterfeiting ring operating below the border. She joins forces with the marshal, and together they expose the counterfeiting ring and bring the smugglers to justice.

## CONFIDENTIAL AGENT (Warners)

**PRODUCER: Robert Buckner. DIRECTOR: Herman Shumlin. PLAYERS: Charles Boyer, Lauren Bacall, Katina Paxinou, Peter Lorre, Dan Seymour, Victor Grancen.**

ANTI-FASCIST MELODRAMA. A representative of the Spanish people comes to England at the time of the Spanish Civil War, in an attempt to prevent the Spanish Fascist party from obtaining a vital shipment of coal. He meets the daughter of an English coal magnate. Several attempts are made on his life, but he is successful in evading them, and also in preventing the Fascist from obtaining the coal.

## HOW DO YOU DO? (PRC)

**PRODUCER: Harry Sauber. DIRECTOR: Ralph Murphy. PLAYERS: Bert Gordon, Harry Von Zell, Cheryl Walker, Ella Mae Morse, Frank Albertson, Claire Windsor, Charles Middleton, Matt McHugh, Francis Pierlot, Sidney Marien, Eddie Kane.**

COMEDY DRAMA. Two radio comics go to Desert Springs, one to get away from his jealous wife, the other to escape the attentions of a comedienne. While they are there, the body of a radio agent is found in a hotel room. Later, the body disappears. After some sleuthing by the radio actors and a Chinese detective, it is discovered that the radio agent was not killed, but that his body had been concealed by his physician, who had been experimenting with a new cure for heart trouble. A comedy ending closes the picture.

## THE WOMAN IN RED (Columbia)

**PRODUCER: Wallace MacDonald. DIRECTOR: Joseph H. Lewis. PLAYERS: Nina Foch, George Macready, Dame May Whitty, Roland Varno.**

MELODRAMA. Having secured employment, through an agency, with a wealthy woman, a young girl goes to live at the woman's house. There she is doped, and wakens two days later to find herself in a different house, her clothes changed, even her identity altered. She is told that she is the wealthy woman's daughter-in-law, and that she has had a nervous breakdown. Upon further investigation, she discovers that the woman's son has killed his wife and disposed of her body, and that with his mother's help he plans to pass the girl off as his wife. He schemes to kill her, eventually, in such a manner that it will look like suicide. The girl manages to send a message to her fiance, who arrives in the nick of time, and turns the plotters over to the police.

## THE VOICE OF THE WHISTLER (Columbia)

**PRODUCER: Rudolph Flothow. DIRECTOR: William Castle. PLAYERS: Richard Dix, Lynn Merrick, Rhys Williams, James Cardwell.**

MELODRAMA. Believing that he has only a few months a live, a young woman marries a wealthy man for his money. Shortly thereafter, she discovers he is in perfect health. She resumes her romance with a young man whom she loved prior to her marriage. Her husband, jealous, kills the young man. Eventually he is exposed and brought to justice, and the girl is left alone.

## TARZAN AND THE LEOPARD WOMAN (RKO Radio - Sol Lesser)

**PRODUCER: Barney Briskin. DIRECTOR: Kurt Neumann. PLAYERS: Johnny Weissmuller, Brenda Joyce, Johnny Sheffield, Acquanetta.**

ADVENTURE DRAMA. A tribe of natives who believe in human sacrifice prey on caravans, wearing iron claws and leopard skins. They capture Jane and Boy, who are later rescued by Tarzan. Then the intrepid friends run the leopard men to earth and destroy them.

## A LETTER FOR EVIE (MGM)

**PRODUCER: William H. Wright. DIRECTOR: Jules Dessin. PLAYERS: Marsha Hunt, John Carroll, Hume Cronyn, Pamela Britton.**

COMEDY-DRAMA. A girl, employed in a shirt factory, puts a letter in one of the shirts. The recipient answers it, sending her a picture of his best friend and telling her that it is a picture of himself. A long-distance romance results. When the girl finally meets the boy, she is at first disappointed to discover that he is not the lad of the photograph. Matters are eventually straightened out to the satisfaction of all.

## JANIE GETS MARRIED (Warners)

**PRODUCER: Alex Gottlieb. DIRECTOR: Vincent Sherman. PLAYERS: Joan Leslie, Robert Hutton, Edward Arnold, Ann Harding, Robert Benchley, Hattie McDaniel, Ann Gillis, Dick Erdman.**

COMEDY-DRAMA. The vicissitudes of the early days of married life are depicted in this comedy, which tells of a young girl married to a returned veteran, and the adjustments which both have to make. Without justification, the bride suspects another woman of seeking to wreck her marriage, but matters are subsequently cleared up, and all ends well.

## SNAFU (Columbia - George Abbott)

**PRODUCER - DIRECTOR: Jack Moss. PLAYERS: Nanette Parks, Jimmy Lloyd, Conrad Janis, Robert Benchley, Enid Markey.**

POST-WAR DRAMA. A fourteen-year-old boy enlists in the Marine Corps without his family's knowledge or consent. He is sent to the South Pacific, where he distinguishes himself in battle and is decorated. When his family learn of his whereabouts, they ask the War Department to release him, and he returns home. Thereupon a complicated period of readjustment ensues, both for the boy and the family.

## RIDERS OF THE DAWN (Monogram)

**ASSOCIATE PRODUUCER: Charles Bigelow. DIRECTOR: Oliver Drake. PLAYERS: Jimmy Wakely, Lee 'Lasses' White, John James.**

WESTERN. Wakely befriends a baby whose mother and father have been poisoned. He soon discovers that the crime was committed by the child's guardian, a doctor, who is aware that there is oil on some property to which the child is heir. Wakely exposes the doctor.

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

(•) before the title indicates 1944-45 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2654 and 2655, issue of September 22, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2647, issue of Sept. 15, 1945.

| *Title* | *Company* | *Prod. Number* | *Stars* | *Release Date* | *Running Time* | *REVIEWED — M. P. Herald Issue* | *Product Digest Page* | *Advance Synopsis Page* | *Service Data Page* |
|---|---|---|---|---|---|---|---|---|---|
| ABBOTT and Costello in Hollywood | MGM | Bl. 13 | Bud Abbott-Lou Costello | Oct.,'45 | 84m | Aug. 25,'45 | 2631 | .... | .... |
| Abilene | UA | .... | Randolph Scott-Ann Dvorak | Not Set | .... | ..... | .... | 2628 | .... |
| Adventure (formerly The Big Shore Leave) | MGM | .... | Clark Gable-Greer Garson | Not Set | .... | ..... | .... | 2628 | .... |
| •Adventures of Rusty (formerly Rusty) | Col. | .... | Ted Donaldson-Conrad Nagel | Sept. 6,'45 | .... | ..... | .... | 2467 | .... |
| •Affairs of Susan, The | Par. | 4421 | Joan Fontaine-George Brent | May 25,'45 | 113m | Mar. 31,'45 | 2381 | 2242 | 2523 |
| •Agitator, The (British) | Br. Natl.-Anglo | .... | Billy Hartnell-Mary Morris | Not Set | 95m | Mar. 17,'45 | 2361 | .... | .... |
| Allotment Wives, Inc. | Mono. | .... | Kay Francis-Paul Kelly | Dec. 17,'45 | .... | ..... | .... | 2555 | .... |
| Along Came Jones | RKO | 681 | Gary Cooper-Loretta Young | Special | 90m | June 23,'45 | 2627 | 2278 | 2616 |
| •Anchors Aweigh (color) | MGM | 531 | Gene Kelly-Frank Sinatra | Aug.,'45 | 140m | July 21,'45 | 2553 | 2142 | .... |
| And Then There Were None | 20th-Fox | .... | Barry Fitzgerald-Walter Huston | Not Set | 97m | July 14,'45 | 2626 | .... | .... |
| Angel Comes to Brooklyn, An | Rep. | .... | Kaye Dowd-Robert Duke | Not Set | .... | ..... | .... | 2384 | .... |
| Apology for Murder | PRC | .... | Ann Savage-Hugh Beaumont | Aug. 27,'45 | 67m | Sept. 8,'45 | 2637 | 2418 | .... |
| Arson Squad | PRC | .... | Frank Albertson-Robert Armstrong | Sept. 11,'45 | 66m | July 21,'45 | 2631 | 2467 | .... |
| •BACK to Bataan | RKO | 523 | John Wayne-Philip Ahn | Block 5 | 97m | June 2,'45 | 2477 | 2242 | 2616 |
| Bad Men of the Border | Univ. | 1101 | Kirby Grant-Armida | Sept. 28,'45 | .... | ..... | .... | 2655 | .... |
| Bandit of Sherwood Forest | Col. | .... | Cornel Wilde-Anita Louise | Not Set | .... | ..... | .... | 2434 | .... |
| Bandits of the Badlands | Rep. | 551 | Sunset Carson-Peggy Stewart | Sept. 14,'45 | .... | ..... | .... | 2628 | .... |
| Barge-Keeper's Daughter, The | Famous Int'l | .... | Louis Jouvet-Elvira Popesco | Sept. 4,'45 | 70m | Sept. 15,'45 | 2645 | .... | .... |
| •Beautiful Cheat, The | Univ. | 9044 | Noah Beery, Jr.-Bonita Granville | July 20,'45 | 59m | July 21,'45 | 2554 | 2384 | .... |
| •Bedside Manner | UA | .... | Ruth Hussey-John Carroll | June 22,'45 | 79m | June 16,'45 | 2498 | 2250 | 2616 |
| Behind City Lights | Rep. | .... | Lynne Roberts-William Terry | Sept. 10,'45 | 68m | Sept. 22,'45 | 2653 | 2418 | .... |
| Bell for Adano, A | 20th-Fox | 601 | Gene Tierney-John Hodiak | Aug.,'45 | 103m | June 23,'45 | 2627 | 2242 | 2616 |
| •Belle of the Yukon (color) | RKO | 583 | Randolph Scott-Gypsy Rose Lee | Special | 84m | Dec. 2,'44 | 2201 | 1835 | 2406 |
| •Bells of Rosarita | Rep. | 442 | Roy Rogers-Gabby Hayes | June 19,'45 | 68m | May 19,'45 | 2453 | 2403 | .... |
| Bells of St. Mary's, The | RKO | .... | Bing Crosby-Ingrid Bergman | Not Set | .... | ..... | .... | 2434 | .... |
| •Between Two Women | MGM | 518 | Van Johnson-Lionel Barrymore | Mar.,'45 | 81m | Dec. 23,'44 | 2238 | 2142 | 2523 |
| •Bewitched | MGM | 530 | Phyllis Thaxter-Edmund Gwenn | July,'45 | 66m | June 23,'45 | 2510 | 2310 | .... |
| •Beyond the Pecos | Univ. | 9083 | Rod Cameron-Eddie Dew | Apr. 27,'45 | 59m | ..... | .... | 2354 | .... |
| Big Sleep, The | WB | .... | Humphrey Bogart-Lauren Bacall | Not Set | .... | ..... | .... | 2230 | .... |
| Blazing the Western Trail | Col. | .... | Charles Starrett-Tex Harding | Oct. 18,'45 | .... | ..... | .... | 2543 | .... |
| Blithe Spirit (British) | UA | .... | Rex Harrison-Constance Cummings | Oct. 3,'45 | 94m | Apr. 28,'45 | 2627 | .... | .... |
| •Blonde from Brooklyn | Col. | 6036 | Robert Stanton-Lynn Merrick | June 21,'45 | 65m | June 30,'45 | 2521 | 2403 | .... |
| Border Badmen | PRC | .... | Donald Cook-Virginia Grey | June 15,'45 | 68m | June 9,'45 | 2486 | 2310 | .... |
| •Blood on the Sun | UA | .... | James Cagney-Sylvia Sidney | June 15,'45 | 94m | May 5,'45 | 2433 | 2230 | 2616 |
| •Body Snatcher, The | RKO | 517 | Boris Karloff-Bela Lugosi | Block 4 | 77m | Feb. 17,'45 | 2318 | 2310 | 2567 |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Border Badman | PRC | .... | Buster Crabbe-Al St. John | Oct. 10,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Born for Trouble (Reissue) | WB | 504 | Faye Emerson-Van Johson | Oct. 6,'45 | 59m | Apr. 11,'42 | 598 | 575 | .... |
| •Boston Blackie Booked on Suspicion | Col. | 6031 | Chester Morris-Lynn Merrick | May 10,'45 | 67m | May 12,'45 | 2445 | 2368 | .. |
| •Boston Blackie's Rendezvous | Col. | .... | Chester Morris-Nina Foch | July 5,'45 | .... | ..... | .... | 2467 | .... |
| •Both Barrels Blazing | Col. | 6207 | Charles Starrett | May 17,'45 | 58m | May 26,'45 | 2465 | 2403 | .... |
| Boy, a Girl and a Dog | Frank | .... | Jerry Hunter-Sharyn Moffett | Not Set | .... | ..... | | 2230 | .... |
| •Brewster's Millions | UA | .... | Dennis O'Keefe-Helen Walker | Apr. 7,'45 | 79m | Mar. 17,'45 | 2361 | 2142 | 2616 |
| •Brighton Strangler, The | RKO | 522 | John Loder-Rose Hobart | Block 5 | 67m | May 5,'45 | 2433 | 2142 | 2523 |
| •Bullfighters, The | 20th-Fox | 525 | Laurel and Hardy | May,'45 | 61m | Apr. 14,'45 | 2402 | 2279 | .... |
| •CALL of the Wild (Reissue) | 20th-Fox | 523 | Clark Gable-Loretta Young | June 15,'45 | 81m | May 4,'35 | 2350 | | |
| Captain Eddie | 20th-Fox | 604 | Fred MacMurray-Lynn Bari | Sept.,'45 | 107m | June 23,'45 | 2626 | 2259 | 2616 |
| •Captain Kidd | UA | .. | Charles Laughton-Randolph Scott | Aug. 24,'45 | 89m | Aug. 4,'45 | 2577 | 2353 | .... |
| Captain Tugboat Annie | Rep. | .... | Jane Darwell-Edgar Kennedy | Not Set | .... | ..... | .... | 2403 | .... |
| Caribbean Mystery | 20th-Fox | 605 | James Dunn-Sheila Ryan | Sept.,'45 | 65m | July 21,'45 | 2626 | 2366 | .... |
| •Cheaters, The | Rep. | 421 | Joseph Schildkraut-Billie Burke | July 15,'45 | 87m | July 7,'45 | 2533 | 2454 | .... |
| •Chicago Kid, The | Rep. | 417 | Don Barry-Lynne Roberts | June 29,'45 | 68m | Feb. 17,'45 | 2319 | 2279 | .... |
| •China Sky | RKO | 519 | Randolph Scott-Ruth Warrick | Block 4 | 78m | Apr. 21,'45 | 2413 | 2216 | 2616 |
| •China's Little Devils | Mon. | .... | Harry Carey-Paul Kelly | July 21,'45 | 75m | May 5,'45 | 2433 | 1994 | |
| •Christmas in Connecticut | WB | 420 | Barbara Stanwyck-Dennis Morgan | Aug. 11,'45 | 101m | July 21,'45 | 2553 | 2142 | 2616 |
| Cinderella Jones | WB | .... | Joan Leslie-Robert Alda | Feb. 23,'46 | .... | ..... | .... | 1746 | .... |
| •Circumstantial Evidence | 20th-Fox | 519 | Michael O'Shea-Lloyd Nolan | Mar.,'45 | 67m | Feb. 17,'45 | 2317 | 2242 | .... |
| •Cisco Kid in Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | .... | .... |
| •Clock, The | MGM | 524 | Judy Garland-Robert Walker | May,'45 | 90m | May 24,'45 | 2374 | 2142 | 2616 |
| Club Havana | PRC | .... | Tom Neal-Margaret Lindsay | Nov. 23,'45 | .... | ..... | .... | 2555 | .... |
| Code of the Lawless | Univ. | 1102 | Kirby Grant-Poni Adams | Oct. 19,'45 | .... | ..... | .... | .... | .... |
| •Colonel Blimp (British) (color) | UA | .... | Anton Walbrook-Roger Livesey | May 4,'45 | 147m | Mar. 24,'45 | 2373 | .... | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Col. Effingham's Raid | 20th-Fox | 610 | Charles Coburn-Joan Bennett | Nov.,'45 | 70m | ..... | .... | 2259 | .... |
| Colorado Pioneers | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .. | ..... | .... | 2555 | .... |
| •Come Out Fighting | Mono. | .... | Leo Gorcey-Huntz Hall | Oct. 8,'45 | 62m | Sept. 8,'45 | 2637 | 2366 | .... |
| Concerto | Rep. | .... | Mira Ouspenskaya-Philip Dorn | Not Set | .... | ..... | .... | 2628 | .... |
| Confidential Agent | WB | .... | Charles Boyer-Lauren Bacall | Not Set | .... | ..... | .... | 2655 | .... |
| •Conflict | WB | 418 | Humphrey Bogart-Alexis Smith | June 30,'45 | 86m | June 16,'45 | 2497 | 1456 | 2523 |
| •Corn Is Green, The | WB | 419 | Bette Davis-John Dall | July 21,'45 | 114m | Mar. 31,'45 | 2381 | 2007 | |
| •Corpus Christi Bandits | Rep. | 465 | Allan Lane-Helen Talbot | Apr. 20,'45 | 55m | May 12,'45 | 2445 | 2353 | |
| •Counter-Attack | Col. | 6006 | Paul Muni-Marguerite Chapman | Apr. 26,'45 | 89m | Apr. 7,'45 | 2393 | 2216 | 2616 |
| Crime Doctor's Warning | Col. | .... | Warner Baxter-Dusty Anderson | Sept. 27,'45 | .. | ..... | .... | 2543 | |
| •Crime, Inc. | PRC | .... | Leo Carrillo-Tom Neal | Apr. 15,'45 | 76m | Feb. 10,'45 | 2309 | 2216 | 2455 |
| Crimson Canary, The | Univ. | .... | Noah Beery, Jr.-Lois Collier | Not Set | .. | ..... | .... | 2467 | |
| Cross My Heart | Para. | .... | Betty Hutton-Sonny Tufts | Not Set | .... | ..... | .... | 2418 | .... |
| DANGER Signal | WB | .... | Faye Emerson-Zachary Scott | Dec. 15,'45 | .. | ..... | .... | 2555 | |
| Dangerous Intruder | PRC | .... | Charles Arnt-Veda Ann Borg | Aug. 21,'45 | 65m | Aug. 4,'45 | 2639 | 2418 | .... |
| Dangerous Partners | MGM | Bl. 13 | James Craig-Signe Hasso | Oct.,'45 | 74m | Aug. 4,'45 | 2639 | 2555 | .... |
| •Delightfully Dangerous | UA | .... | Ralph Bellamy-Connie Moore | Mar. 31,'45 | 93m | Mar. 3,'45 | 2388 | 2250 | 2616 |
| Detour | PRC | .... | Ann Savage-Tom Neal | Nov. 30,'45 | .... | ..... | .... | 2543 | .... |
| Devotion | WB | .... | Olivia de Havilland-Ida Lupino | Nov. 24,'45 | .... | ..... | .... | 2216 | |
| •Diamond Horseshoe (color) | 20th-Fox | 524 | Betty Grable-Dick Haymes | May,'45 | 104m | Apr. 14,'45 | 2401 | 2092 | 2616 |
| •Dillinger | Mono. | .... | Elisha Cook, Jr.-Lawrence Tierney | Mar. 2,'45 | 72m | Mar. 17,'45 | 2361 | 2166 | 2455 |
| •Divorce | Mono. | .... | Kay Francis-Bruce Cabot | Oct. 22,'45 | 71m | May 26,'45 | 2465 | 2353 | |
| •Docks of New York | Mono. | .... | Gloria Pope-East Side Kids | Mar. 9,'45 | 62m | Feb. 24,'45 | 2329 | 2279 | |
| Doll Face | 20th-Fox | .... | Carmen Miranda-Perry Como | Not Set | .... | ..... | .... | 2628 | .... |
| Dolly Sisters, The (color) | 20th-Fox | 609 | Betty Grable-John Payne | Nov.,'45 | 113m | ..... | .... | 2384 | .... |
| •Don Juan Quilligan | 20th-Fox | 527 | William Bendix-Joan Blondell | June,'45 | 75m | June 9,'45 | 2486 | 2354 | |
| Dragonwyck (color) | 20th-Fox | .... | Gene Tierney-Vincent Price | Not Set | ... | ..... | .... | 2403 | |
| Duel in the Sun (color) | UA | .... | Jennifer Jones-Joseph Cotten | Not Set | | ... | | 2366 | |
| Duffy's Tavern (Block 1) | Para. | 4501 | Ed Gardner-Bing Crosby & Guests | Sept. 28,'45 | 98m | Aug. 25,'45 | 2638 | 2230 | .... |
| •EARL Carroll Vanities | Rep. | 413 | Dennis O'Keefe-Constance Moore | Apr. 5,'45 | 91m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| Easy to Wed (color) | MGM | .... | Lucille Ball-Van Johnson | Not Set | .... | ..... | .... | 2366 | .... |
| •East Side of Heaven (Reissue) | Univ. | 9097 | Bing Crosby-Joan Blondell | June 15,'45 | 90m | Apr. 8,'39 | .... | .... | .... |
| •Easy to Look at | Univ. | 9045 | Gloria Jean-Kirby Grant | Aug. 10,'45 | 65m | Aug. 11,'45 | 2589 | 2418 | .... |
| Enchanted Forest (color) | PRC | .... | Edmund Lowe-Brenda Joyce | Dec. 8,'45 | .... | ..... | .... | 2279 | .... |
| Enchanted Voyage, The (color) | 20th-Fox | .... | John Payne-June Haver | Not Set | .... | ..... | .... | 2499 | .... |
| •Enemy of the Law | PRC | .... | Dave O'Brien-Tex Ritter | May 7,'45 | 63m | Mar. 10,'45 | 2350 | .... | |
| •Escape in the Desert | WB | 416 | Helmut Dantine-Philip Dorn | May 19,'45 | 79m | Apr. 28,'45 | 2425 | 2092 | 2523 |
| •Escape in the Fog | Col. | 6037 | William Wright-Nina Foch | Apr. 5,'45 | 62m | May 19,'45 | 2453 | 2310 | |
| •Eve Knew Her Apples | Col. | 6026 | Ann Miller-William Wright | Apr. 12,'45 | 64m | Apr. 28,'45 | 2426 | 2007 | |
| FALCON in San Francisco | RKO | 603 | Tom Conway-Rita Corday | Block 1 | 65m | July 21,'45 | 2626 | 2366 | .... |
| Fallen Angel | 20th-Fox | .... | Alice Faye-Dana Andrews | Not Set | ... | ..... | .... | 2454 | |
| Fall of Berlin, The | Artkino | .... | Documentary | Not Set | 70m | Sept. 15,'45 | 2645 | .... | .... |
| •Fashion Model | Mono. | .... | Robert Lowery-Marjorie Weaver | Mar. 2,'45 | 61m | Apr. 7,'45 | 2394 | 2230 | |
| Fatal Witness, The | Rep. | .... | Evelyn Ankers-Richard Fraser | Not Set | . | ..... | . | 2467 | |
| Fighting Bill Carson | PRC | .... | Buster Crabbe-Al St. John | Oct. 31,'45 | 51m | Sept. 1,'45 | 2625 | 2543 | .... |
| •Fighting Guardsman, The | Col. | 6010 | Willard Parker-Anita Louise | May 24,'45 | 83m | Sept. 1,'45 | 2625 | 2278 | 2523 |
| First Yank Into Tokyo | RKO | .... | Tom Neal-Barbara Hale | Block 2 | 82m | Sept. 8,'45 | 2638 | 2366 | .... |
| •Flame of Barbary Coast | Rep. | 415 | John Wayne-Ann Dvorak | May 28,'45 | 91m | Apr. 21,'45 | 2113 | 1994 | 2616 |
| •Flame of the West | Mono. | .... | Johnny Mack Brown-Raymond Hatton | June 9,'45 | 71m | May 19,'45 | 2453 | 2353 | .... |
| Flaming Bullets | PRC | .... | Tex Ritter-Dave O'Brien | Oct. 15,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Follow That Woman (Block 1) | Para. | 4504 | William Gargan-Nancy Kelly | Dec. 14,'45 | 70m | Aug. 25,'45 | 2639 | 2543 | .... |
| Frontier Feud | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Dec. 24,'45 | .... | ..... | .... | 2628 | .... |
| Frontier Fugitives | PRC. | .... | Tex Ritter-Dave O'Brien | Sept. 1,'45 | 58m | July 21,'45 | 2627 | 2543 | .... |
| Frontier Gal | Univ. | .... | Rod Cameron-Yvonne De Carlo | Not Set | .... | ..... | .... | 2555 | .... |
| •Frozen Ghost, The | Univ. | 9032 | Lon Chaney-Evelyn Ankers | June 29,'45 | 61m | June 16,'45 | 2498 | 2259 | .... |
| GAME of Death, A (formerly Most Dangerous Game) | RKO | .... | John Loder-Audrey Long | Not Set | .... | ..... | .... | 2384 | .... |
| •Gangs of the Waterfront | Rep. | 422 | Robert Armstrong-Stephanie Bachelor | July 3,'45 | 56m | Sept. 8,'45 | 2637 | 2403 | .... |
| •Gangsters' Den | PRC | .... | Buster Crabbe-Al St. John | June 14, 45 | 60m | July 21,'45 | 2554 | 2543 | .... |
| •Gay Senorita, The | Col. | .... | Jinx Falkenburg-Jim Bannon | Aug. 9,'45 | 69m | Aug. 25,'45 | 2610 | 2543 | .... |
| •Gentle Annie | MGM | 523 | James Craig-Donna Reed | May,'45 | 80m | Dec. 23,'44 | 2238 | 2186 | 2523 |
| Geo. White's Scandals | RKO | 602 | Joan Davis-Jack Haley | Block 1 | 95m | Aug. 4,'45 | 2627 | 2366 | .... |
| •G.I. Honeymoon | Mono. | .... | Gale Storm-Peter Cookson | Apr. 6,'45 | 70m | Mar. 3,'45 | 2338 | 2131 | |
| Girl No. 217 | Artkino | .... | Elena Kuzmina-Vladimir Vladislavsky | Sept. 1,'45 | 94m | Sept. 15,'45 | 2646 | .... | .... |
| Girl of the Limberlost | Col. | .... | Dorinda Clifton-Warren Mills | Oct. 11,'45 | .... | ..... | .... | .... | .... |
| Girl on the Spot | Univ. | .... | Lois Collier-Jess Barker | Not Set | .... | ..... | .... | 2467 | .... |
| Girls of Big House | Rep. | .... | Lynne Roberts-Richard Powers | Not Set | .... | ..... | .... | 2467 | |
| •God Is My Co-Pilot | WB | 414 | Dennis Morgan-Raymond Massey | Apr. 7,'45 | 88m | Mar. 3,'45 | 2338 | 2203 | 2523 |
| Great Day (British) | RKO | .... | Eric Portman-Flora Robson | Not Set | 80m | May 12,'45 | 2445 | | |
| •Great Flamarion, The | Rep. | .... | Erich Von Stroheim-Mary Beth Hughes | Mar. 30,'45 | 78m | Jan. 20,'45 | 2277 | 2250 | |
| •Great John L., The | UA | .... | Linda Darnell-Greg. McClure | June 29,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| Great Morgan, The | MGM | .... | Frank Morgan-Leon Ames | Not Set | .... | ..... | .... | 2628 | .... |
| •Guest Wife | UA | .... | Claudette Colbert-Don Ameche | July 27,'45 | 90m | July 28,'45 | 2565 | 2259 | .... |
| •Guy, a Gal, a Pal, A | Col. | 6034 | Lynn Merrick-Ross Hunter | Mar. 8,'45 | 63m | Mar. 17,'45 | 2361 | 2279 | .... |
| Guy Could Change, A | Rep. | .... | Allan Lane-Jane Frazee | Not Set | .... | ..... | .... | 2543 | .... |
| HALF-WAY House (Br.) | AFE | .... | Francoise Rosay-Tom Walls | Aug. 11,'45 | 88m | Aug. 11,'45 | 2589 | .... | .... |
| Harvey Girls (color) | MGM | .... | Judy Garland-John Hodiak | Not Set | ... | ..... | .... | 2354 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | Not Set | .. | Dec. 2,'44 | 2626 | .... | .... |
| Her Highness and the Bellboy | MGM | Bl. 13 | Hedy Lamarr-Robert Walker | Oct.,'45 | 111m | July 14,'45 | 2631 | 2259 | .... |
| Hidden Eye, The | MGM | Bl. 12 | Edward Arnold-Frances Rafferty | Sept.,'45 | 70m | July 28,'45 | 2639 | 2353 | .... |
| •Hitchhike to Happiness | Rep. | 419 | Al Pearce-Dale Evans | July 16,'45 | 72m | Apr. 21,'45 | 2414 | 2250 | |
| Hit the Hay | Col. | .... | Judy Canova-Ross Hunter | Nov. 29,'45 | .... | ..... | .... | .... | .... |
| Hold High the Torch (color) | MGM | .... | Elizabeth Taylor-Lassie-Edmund Gwenn | Not Set | | ..... | .... | 2216 | |
| Hold That Blonde (Block 2) (formerly Good Intentions) | Para. | 11398 | Eddie Bracken-Veronica Lake | Nov. 23,'45 | .... | ..... | .... | 2259 | .... |

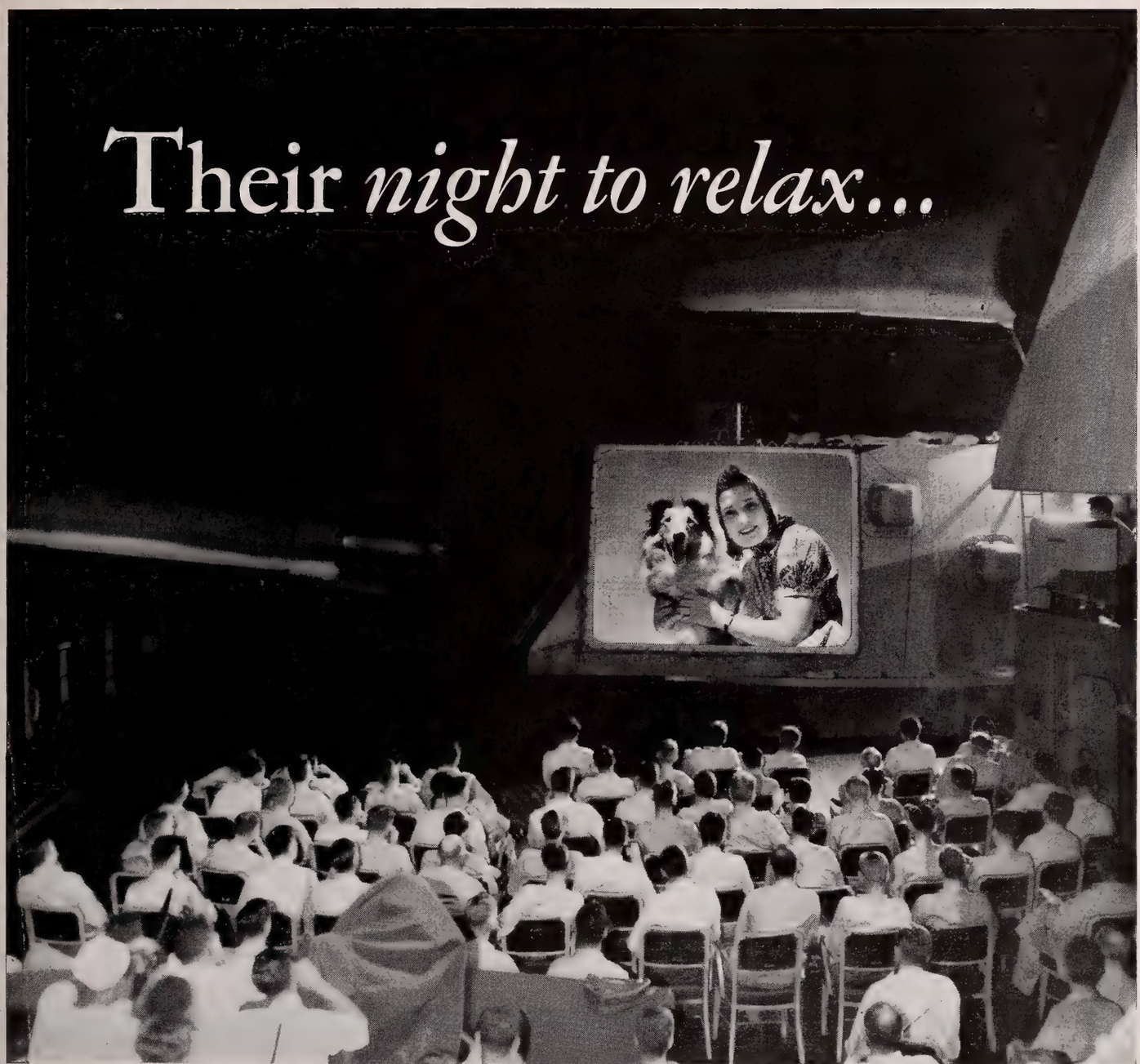
| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| •Hollywood and Vine | PRC | .... | James Ellison-Wanda McKay | Apr. 25,'45 | 60m | Mar. 10,'45 | 2349 | 2142 | .... |
| •Honeymoon Ahead | Univ. | 9028 | Allan Jones-Grace McDonald | May 11,'45 | 60m | May 5,'45 | 2433 | 2278 | .... |
| •Horn Blows at Midnight, The | WB | 415 | Jack Benny-Alexis Smith | Apr. 28,'45 | 78m | Apr. 7,'45 | 2393 | 1715 | 2616 |
| •Hotel Berlin | WB | 413 | Helmut Dantine-Faye Emerson | Mar. 17,'45 | 98m | Mar. 3,'45 | 2337 | 2250 | 2567 |
| Hotel Reserve (British) | RKO | .... | James Mason-Lucie Mannheim | Not Set | 89m | June 17,'44 | 2626 | .... | .... |
| •House of Fear | Univ. | 9025 | Basil Rathbone-Nigel Bruce | Mar. 16,'45 | 69m | Mar. 24,'45 | 2374 | 2250 | .... |
| House on 92nd St. (formerly Now It Can Be Told) | 20th-Fox | 608 | William Eythe-Lloyd Nolan | Oct.,'45 | 88m | Sept. 15,'45 | 2645 | 2499 | .... |
| How Do You Do? | PRC | .... | Bert Gordon-Harry Von Zell | Dec. 17,'45 | .... | ..... | .... | 2655 | .... |
| •I DIDN'T Do It (British) | Col. | .... | George Formby-Billy Caryl | July 23,'45 | 97m | July 14,'45 | 2542 | .... | .... |
| •Identity Unknown | Rep. | 414 | Richard Arlen-Cheryl Walker | Apr. 2,'45 | 71m | Apr. 7,'45 | 2393 | 2278 | .... |
| I Love a Bandleader | Col. | .... | Phil Harris-Leslie Brooks | Sept. 13,'45 | 70m | Aug. 18,'45 | 2597 | .... | .... |
| I'll Be Your Sweetheart (Br.) | GFD | .... | Margaret Lockwood-Vic Oliver | Not Set | 104m | July 21,'45 | 2554 | .... | .... |
| •I'll Remember April | Univ. | 9027 | Gloria Jean-Kirby Grant | Apr. 13,'45 | 63m | Apr. 21,'45 | 2415 | 2230 | .... |
| •I'll Tell the World | Univ. | 9041 | Lee Tracy-Brenda Joyce | June 8,'45 | 61m | May 26,'45 | 2466 | 2310 | .... |
| •Imitation of Life (Reissue) | Univ. | 9096 | Claudette Colbert-Warren William | June 15,'45 | 109m | Dec. 1,'34 | .... | .... | .... |
| •Incendiary Blonde (color) | Para. | 4431 | Betty Hutton-Arturo de Cordova | Aug. 31,'45 | 113m | June 16,'45 | 2497 | 1675 | 2616 |
| •In Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | 2354 | .... |
| Isle of the Dead | RKO | .... | Boris Karloff-Ellen Drew | Block 2 | 72m | Sept. 8,'45 | 2638 | 2216 | .... |
| It All Came True (Reissue) | WB | 503 | Ann Sheridan-Jeffrey Lynn-H. Bogart | Oct. 6,'45 | 97m | Apr. 6,'40 | .... | .... | .... |
| •It's a Pleasure (color) | RKO | 584 | Sonja Henie-Michael O'Shea | Special | 90m | Mar. 3,'45 | 2337 | 2202 | 2523 |
| •It's in the Bag | UA | .... | Fred Allen-Bob Benchley-Jack Benny | Apr. 21,'45 | 87m | Feb. 17,'45 | 2317 | 2230 | 2523 |
| JANIE Gets Married | WB | .... | Joan Leslie-Robt. Hutton | Not Set | .... | ..... | .... | 2655 | .... |
| •Jealousy | Rep. | 424 | John Loder-Jane Randolph | July 23,'45 | 71m | July 28,'45 | 2565 | 2279 | .... |
| Johnny Angel | RKO | 604 | George Raft-Signe Hasso | Block 1 | 79m | Aug. 4,'45 | 2639 | 2259 | .... |
| Johnny Frenchman (British) | Ealing-Eagle-Lion | .... | Francoise Rosay-Tom Wall | Not Set | 112m | Aug. 4,'45 | 2577 | .... | .... |
| •Jungle Captive | Univ. | 9038 | Otto Kruger-Amelita Ward | June 29,'45 | 63m | June 16,'45 | 2498 | 2259 | .... |
| Junior Miss | 20th-Fox | 603 | Peggy Ann Garner-Allyn Joslyn | Aug.,'45 | 94m | June 16,'45 | 2631 | 2403 | .... |
| •KEEP Your Powder Dry | MGM | 520 | Lana Turner-Laraine Day-Susan Peters | Mar.,'45 | 93m | Feb. 17,'45 | 2318 | 2216 | 2567 |
| Kid from Brooklyn, The | RKO | .... | Danny Kaye-Virginia Mayo | Not Set | .... | ..... | .... | 2628 | .... |
| Kiss and Tell | Col. | .... | Shirley Temple-Jerome Courtland | Oct. 18,'45 | 90m | Sept. 8,'45 | 2637 | 2353 | .... |
| Kitten on the Keys (color) | 20th-Fox | .... | Maureen O'Hara-Dick Haymes | Not Set | .... | ..... | .... | 2499 | .... |
| Kitty (Block 2) | Para. | 1391 | Paulette Goddard-Ray Milland | Jan. 25,'46 | .... | ..... | .... | 2093 | .... |
| •LADIES in the Green Hats (French) | Brill | .... | French feature | Apr. 4,'45 | 93m | Apr. 28,'45 | 2426 | .... | .... |
| •Lady Confesses, The | PRC | .... | Mary Beth Hughes-Hugh Beaumont | May 16,'45 | 66m | Mar. 31,'45 | 2381 | 2354 | .... |
| •Lady on a Train | Univ. | .... | Deanna Durbin-Ralph Bellamy | Aug. 17,'45 | 94m | Aug. 11,'45 | 2589 | 2403 | .... |
| •Last Hill, The (Russian) | Artkino | .... | War feature | June 23,'45 | 84m | July 14,'45 | 2542 | .... | .... |
| Lawless Empire | Col. | .... | Charles Starrett-Vernon Keays | Not Set | .... | ..... | .... | 2543 | .... |
| Leave Her to Heaven (color) | 20th-Fox | .... | Gene Tierney-Cornel Wilde | Not Set | .... | ..... | .... | 2499 | .... |
| Letter for Evie, A | MGM | .... | Marshha Hunt-John Carroll | Not Set | .... | ..... | .... | 2655 | .... |
| •Lone Texas Ranger | Rep. | 3318 | Bill Elliott-Alice Fleming | Nov. 20,'45 | 56m | June 9,'45 | 2485 | 2403 | .... |
| •Lost Trail, The | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Sept. 15,'45 | .... | ..... | .... | 2555 | .... |
| Lost Weekend, The (Block 1) | Para. | 4503 | Ray Milland-Jane Wyman | Nov. 16,'45 | 101m | Aug. 18,'45 | 2639 | 2242 | .... |
| •Love, Honor and Goodbye | Rep. | .... | Virginia Bruce-Victor McLaglen | Sept. 15,'45 | 87m | Sept. 15,'45 | 2645 | 2454 | .... |
| Love Letters (Block 1) | Para. | 4502 | Jennifer Jones-Joseph Cotten | Oct. 26,'45 | 101m | Aug. 25,'45 | 2646 | 2230 | .... |
| MAMA Loves Papa | RKO | 601 | Leon Errol-Elisabeth Risdon | Block 1 | 60m | Aug. 4,'45 | 2639 | 2403 | .... |
| Man Alive (formerly The Amorous Ghost) | RKO | .... | Pat O'Brien-Ellen Drew | Block 2 | .... | ..... | .... | 2366 | .... |
| •Man from Music Mountain (R.) | Rep. | 5303 | Gene Autry | Aug. 5,'45 | 58m | Aug. 13,'38 | .... | .... | .... |
| •Man from Oklahoma | Rep. | 443 | Roy Rogers-Dale Evans | Aug. 1,'45 | 69m | Aug. 4,'45 | 2577 | 2418 | .... |
| •Man Who Walked Alone, The | PRC | .... | Kay Aldridge-Dave O'Brien | Mar. 15,'45 | 74m | Feb. 10,'45 | 2310 | 2202 | .... |
| Marshal of Laredo | Rep. | 562 | Wild Bill Elliott-Bobby Blake | Oct. 7,'45 | .... | ..... | .... | 2467 | .... |
| •Medal for Benny, A | Para. | 4424 | Dorothy Lamour-Arturo de Cordova | June 29,'45 | 80m | Nov. 18,'44 | 2181 | .... | 2567 |
| •Melody Ranch (Re-release) | Rep. | 5301 | Gene Autry | Apr. 15,'45 | 84m | Nov. 23,'40 | 2477 | .... | .... |
| Men in Her Diary | Univ. | 502 | Jon Hall-Louise Allbritton | Sept. 14,'45 | 73m | Sept. 22,'45 | 2653 | 2467 | .... |
| •Mexicana | Rep. | .... | Constance Moore-Tito Guizar | Not Set | .... | ..... | .... | 2499 | .... |
| •Midnight Manhunt (reviewed as One Exciting Night) | Para. | 4427 | William Gargan-Ann Savage | July 27,'45 | 64m | June 9,'45 | 2486 | 2354 | .... |
| Mildred Pierce | WB | 505 | Joan Crawford-Jack Carson | Oct. 20,'45 | .... | ..... | .... | 2259 | .... |
| •Military Secret (Russian) | Artkino | .... | War Feature | Aug. 1,'45 | 73m | Aug. 18,'45 | 2598 | .... | .... |
| •Missing Corpse, The | PRC | .... | J. Edward Bromberg-Frank Jenks | June 1,'45 | 63m | Apr. 28,'45 | 2426 | 2354 | .... |
| Miss Susie Slagle's | Para. | .... | Sonny Tufts-Veronica Lake | Not Set | .... | ..... | .... | 2216 | .... |
| •Molly and Me | 20th-Fox | 522 | Monty Woolley-Gracie Fields | Apr.,'45 | 76m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| •Muggs Rides Again | Mono. | .... | Leo Gorcey-Huntz Hall | June 16,'45 | 63m | June 9,'45 | 2487 | 2366 | .... |
| •Murder, He Says | Para. | 4422 | Fred MacMurray-Marjorie Main | June 8,'45 | 95m | Apr. 14,'45 | 2041 | 1983 | 2616 |
| My Reputation | WB | .... | Barbara Stanwyck-George Brent | Not Set | .... | ..... | .... | 1695 | .... |
| NATIONAL Velvet (color) | MGM | 521 | Mickey Rooney-Jackie Jenkins | Apr.,'45 | 123m | Dec. 9,'44 | 2213 | 1763 | 2455 |
| •Naughty Nineties, The | Univ. | 9003 | Abbott and Costello | July 6,'45 | 76m | June 23,'45 | 2510 | 2310 | .... |
| Night in Paradise, A (color) | Univ. | 504 | Merle Oberon-Turhan Bey | Oct. 19,'45 | .... | ..... | .... | 2279 | .... |
| •Nob Hill (color) | 20th-Fox | 529 | Joan Bennett-George Raft | July,'45 | 95m | June 2,'45 | 2477 | 2131 | 2616 |
| Nobody Lives Forever | WB | .... | John Garfield-Geraldine Fitzgerald | Not Set | .... | ..... | .... | 2278 | .... |
| •Northwest Mounted Police (Reissue) (color) | Para. | 4433 | Gary Cooper-Madeleine Carroll | Aug. 26,'45 | 126m | Oct. 26,'40 | 2486 | .... | .... |
| •Nothing But Trouble | MGM | 519 | Laurel and Hardy | Mar.,'45 | 69m | Dec. 2,'44 | 2202 | 2186 | .... |
| OF Human Bondage | WB | .... | Paul Henreid-Eleanor Parker | Not Set | .... | ..... | .... | 2093 | .... |
| On Approval (British) | English | .... | Clive Brook-Beatrice Lillie | Not Set | 80m | May 27,'44 | 1910 | .... | .... |
| One More Tomorrow (formerly (Animal Kingdom) | WB | .... | Ann Sheridan-Alexis Smith | Not Set | .... | ..... | .... | 1431 | .... |
| •On Stage, Everybody | Univ. | 9015 | Jack Oakie-Peggy Ryan | July 13,'45 | 75m | July 14,'45 | 2541 | 2499 | .... |
| •Oregon Trail | Rep. | 456 | Sunset Carson-Peggy Stewart | July 14,'45 | 55m | July 21,'45 | 2554 | 2543 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Our Hearts Were Growing Up | Para. | .... | Gail Russell-Diana Lynn | Not Set | .... | ..... | .... | 2555 | .... |
| Our Vines Have Tender Grapes | MGM | Bl. 13 | Margaret O'Brien-Edw. G. Robinson | Sept.,'45 | 103m | July 21,'45 | 2627 | 2230 | .... |
| •Out of the Night (reviewed as Strange Illusion) | PRC | .... | Jimmy Lydon-Sally Eilers | Mar. 31,'45 | 87m | Feb. 17,'45 | 2318 | 2186 | 2406 |
| •Out of This World | Para. | 4426 | Eddie Bracken-Diana Lynn | July 13,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| •Over 21 | Col. | .... | Irene Dunne-Alexander Knox | Aug. 23,'45 | 103m | July 28,'45 | 2565 | 2279 | 2616 |
| PARDON My Past | Col. | .... | Fred MacMurray-Marguerite Chapman | Nov. 1,'45 | 87m | Sept. 8,'45 | 2637 | 2543 | .... |
| Paris—Underground | UA | .... | Constance Bennett-Gracie Fields | Sept. 14,'45 | 97m | Aug. 25,'45 | 2646 | 2454 | .... |
| •Patrick the Great | Univ. | 9011 | Donald O'Connor-Peggy Ryan | May 4,'45 | 89m | Apr. 21,'45 | 2414 | 1675 | 2523 |
| •Penthouse Rhythm | Univ. | 9043 | Kirby Grant-Lois Collier | June 22,'45 | 60m | June 9,'45 | 2486 | 2279 | .... |
| People Are Funny | Para. | Bl. 2 | Jack Haley-Helen Walker | Jan. 11,'46 | .... | ..... | .... | .... | .... |
| •Phantom of 42nd Street, The | PRC | .... | Dave O'Brien-Kay Aldridge | May 2,'45 | 60m | Apr. 7,'45 | 2394 | 2279 | .... |
| Phantom of the Plains (formerly Texas Manhunt) | Rep. | 561 | Wild Bill Elliott-Bobby Blake | Sept. 1,'45 | .... | ..... | .... | 2467 | .... |
| •Phantom Speaks, The | Rep. | 433 | Richard Arlen-Lynn Roberts | May 10,'45 | 68m | Apr. 21,'45 | 2414 | 2354 | .... |
| •Picture of Dorian Gray, The | MGM | 525 | George Sanders-Hurd Hatfield | June,'45 | 111m | Mar. 3,'45 | 2337 | 1899 | 2567 |
| Pillow of Death | Univ. | .... | Lon Chaney-Brenda Joyce | Not Set | .... | ..... | .... | 2454 | .... |
| •Pillow to Post | WB | 417 | Ida Lupino-Sydney Greenstreet | June 9,'45 | 92m | May 19,'45 | 2453 | 2216 | 2616 |
| •Power of the Whistler | Col. | 6023 | Richard Dix-Janis Carter | Apr. 19,'45 | 66m | May 5,'45 | 2434 | 2279 | .... |
| Pride of the Marines (formerly This Love of Ours) | WB | 501 | John Garfield-Eleanor Parker | Sept. 1,'45 | 120m | Aug. 11,'45 | 2639 | 2250 | .... |
| Prison Ship | Col. | .... | Jim Bannon | Nov. 15,'45 | .... | ..... | .... | .... | .... |
| Pursuit to Algiers | Univ. | 508 | Basil Rathbone-Nigel Bruce | Oct. 26,'45 | .... | ..... | .... | 2628 | .... |
| RADIO Stars on Parade | RKO | 605 | Wally Brown-Alan Carney | Block 1 | 69m | Aug. 4,'45 | 2631 | .... | .... |
| •Rancho Grande (Re-release) | Rep. | 5304 | Gene Autry | Sept. 30,'45 | 68m | Mar. 30,'40 | .... | .... | .... |
| Randolph Family, The (British) (formerly Dear Octopus) | English | .... | Margaret Lockwood-Michael Wilding | Not Set | 80m | Sept. 18,'43 | 2362 | .... | .... |
| Razor's Edge, The | 20th-Fox | .. | Alice Faye-Gregory Peck | July,'46 | .... | ..... | .... | .... | .... |
| •Renegades of the Rio Grande | Univ. | 9084 | Rod Cameron-Fuzzy Knight | June 1,'45 | 56m | ..... | .... | 2454 | .... |
| •Return of the Durango Kid | Col. | 6206 | Charles Starrett-Jean Stevens | Apr. 19,'45 | 57m | May 5,'45 | 2434 | 2366 | .... |
| Rhapsody in Blue | WB | 502 | Joan Leslie-Robert Alda | Sept. 22,'45 | 139m | June 30,'45 | 2626 | 1530 | 2616 |
| •Rhythm Roundup | Col. | 6223 | Ken Curtis-Cheryl Walker | June 7,'45 | 66m | ..... | .... | 2434 | .... |
| •Riders of the Dawn | Mono. | .... | Jimmy Wakeley-Lee White | Dec. 3,'45 | .... | ..... | .... | 2655 | .... |
| River Gang (formerly Fairy Tale Murder) | Univ. | 503 | Gloria Jean-John Qualen | Sept. 21,'45 | 64m | Sept. 15,'45 | 2645 | 2279 | .... |
| •Road to Alcatraz | Rep. | 423 | Robert Lowery-June Storey | July 10,'45 | 60m | July 14,'45 | 2542 | 2418 | .... |
| Road to Utopia | Para. | .... | Bing Crosby-Bob Hope-D. Lamour | Not Set | .... | ..... | .... | 1715 | .... |
| Roaring Rangers | Col. | .... | Charles Starrett-Smiley Burnette | Not Set | .... | ..... | .... | 2543 | .... |
| •Rockin' in the Rockies | Col. | 6222 | Mary Beth Hughes-Jay Kirby | Apr. 17,'45 | 67m | July 28,'45 | 2566 | 2354 | .... |
| •Roughly Speaking | WB | 412 | Rosalind Russell-Jack Carson | Mar. 3,'45 | 117m | Feb. 3,'45 | 2297 | 1983 | 2455 |
| •Rough Ridin' Justice | Col. | 6205 | Charles Starrett-Betty Jane Graham | Mar. 15,'45 | 58m | Mar. 17,'45 | 2362 | 2354 | .. |
| •Rough, Tough and Ready | Col. | 6018 | Chester Morris-Victor McLaglen | Mar. 22,'45 | 66m | Mar. 31,'45 | 2382 | 2250 | |
| •Royal Scandal, A | 20th-Fox | 521 | Tallulah Bankhead-Anne Baxter | Apr.,'45 | 94m | Mar. 24,'45 | 2373 | 2131 | 2455 |
| •Rustlers of the Badlands | Col. | 6208 | Charles Starrett-Sally Bliss | Aug. 16,'45 | 58m | Aug. 25,'45 | 2610 | 2418 | .... |
| SADDLE Serenade | Mono. | .... | Jimmy Wakely-Lee White | Oct. 15,'45 | 55m | Aug. 18,'45 | 2597 | 2434 | .... |
| Sailor Takes a Wife | MGM | .... | Robert Walker-June Allyson | Not Set | .... | ..... | .... | 2555 | .. |
| •Salome, Where She Danced (col.) | Univ. | 9073 | Yvonne De Carlo-David Bruce | Apr. 27,'45 | 90m | Apr. 14,'45 | 2402 | 2230 | |
| •Salty O'Rourke | Para. | 4418 | Alan Ladd-Gail Russell | Block 4 | 100m | Feb. 24,'45 | 2329 | 2216 | 2523 |
| San Antonio (color) | WB | .... | Errol Flynn-Alexis Smith | Oct. 27,'45 | .... | ..... | .... | 2216 | |
| •Santa Fe Saddlemates | Rep. | 455 | Sunset Carson-Linda Stirling | June 2,'45 | 56m | June 16,'45 | 2498 | 2467 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | Jan. 26,'46 | .... | ..... | .... | 1431 | .... |
| •Scared Stiff | Para. | 4423 | Jack Haley-Ann Savage | June 22,'45 | 65m | Apr. 7,'45 | 2393 | 2354 | |
| •Scarlet Clue, The | Mono. | .... | Sidney Toler-Benson Fong | May 5,'45 | 65m | Apr. 28,'45 | 2425 | 2354 | |
| Scotland Yard Investigator | Rep. | 501 | Sir Aubrey Smith-Erich von Stroheim | Sept. 30,'45 | .... | ..... | .... | 2467 | |
| Secret Mission (British) | English | | Hugh Williams-Carla Lehmann | Not Set | 75m | Sept. 26,'42 | 2082 | .. | |
| •See My Lawyer | Univ. | 9016 | Olsen and Johnson-Grace McDonald | May 25,'45 | 67m | Feb. 10,'45 | 2309 | 1899 | |
| Senorita from the West | Univ. | 506 | Allan Jones-Bonita Granville | Oct. 12,'45 | .... | ..... | .... | 2418 | |
| Sensation Hunters (formerly Party Girl) | Mono. | .... | Doris Merrick-Eddie Quillan | Nov. 13,'45 | .... | ..... | .... | 2418 | .... |
| Shadow of a Woman | WB | .... | Andrea King-Helmut-Dantine | Feb. 9,'46 | .... | ..... | .... | 2543 | .... |
| Shadow of Terror (formerly Checkmate) | PRC | .... | Dick Fraser-Cy Kendall | Nov. 5,'45 | .... | ..... | .... | 2467 | .... |
| •Shadows of Death | PRC | .... | Buster Crabbe-Al. St. John | Apr. 19,'45 | 61m | Jan. 20,'45 | 2278 | 2230 | .. |
| Shady Lady | Univ. | 501 | Charles Coburn-Ginny Simms | Sept. 7,'45 | 93m | Sept. 15,'45 | 2646 | 2543 | .... |
| •Shanghai Cobra, The | Mono. | .... | Sidney Toler-Joan Barclay | Sept. 1,'45 | 64m | Aug. 18,'45 | 2598 | .... | .... |
| •She Wouldn't Say Yes | Col. | .... | Rosalind Russell-Lee Bowman | Nov.,45 | .... | ..... | .... | 2628 | .... |
| •Silver Fleet, The | PRC | .... | Ralph Richardson | July 1,'45 | 81m | Mar. 20,'43 | 2401 | .... | .... |
| Sing Your Way Home | RKO | .... | Jack Haley-Anne Jeffreys | Not Set | .... | ..... | .... | 2354 | .. |
| Smoky (color) | 20th-Fox | .... | Fred MacMurray-Anne Baxter | Not Set | .... | ..... | .... | 2628 | .... |
| Snafu | Col. | .... | Nanette Parks-Robt. Benchley | Nov. 22,'45 | .... | ..... | .... | 2655 | .... |
| •Son of Lassie (color) | MGM | 526 | Peter Lawford-Donald Crisp | June,'45 | 100m | Apr. 21,'45 | 2413 | 2093 | 2616 |
| •Song of Bernadette, The | 20th-Fox | 520 | Jennifer Jones-Charles Bickford | Apr.,'45 | 156m | Dec. 25,'43 | 1685 | 1416 | 1995 |
| Song of Mexico | Rep. | .... | Adele Mara-Edgar Barrier | Not Set | .... | ..... | .... | 2628 | .... |
| Song of Old Wyoming (color) (formerly In Old Wyoming) | PRC | .... | Eddie Dean-Jennifer Holt | Nov. 12,'45 | 65m | Aug. 18,'45 | 2639 | 2454 | .... |
| •Song of the Prairie | Col. | .... | Ken Curtis-Jeff Donnell | Sept. 27,'45 | .... | ..... | .... | 2628 | .... |
| •Song of the Sarong | Univ. | 9040 | Nancy Kelly-William Gargan | Apr. 20,'45 | 65m | Apr. 14,'45 | 2402 | 2278 | .... |
| Southerner, The | UA | .... | Zachary Scott-Betty Field | Aug. 10,'45 | 91m | May 5,'45 | 2433 | 2216 | .... |
| •South of Rio Grande | Mono. | .... | Duncan Renaldo-Armida | Nov. 6,'45 | .... | ..... | .... | 2598 | .. |
| Spanish Main, The (color) | RKO | .... | Paul Henreid-Maureen O'Hara | Block 2 | .... | ..... | .... | 2259 | .. |
| Spellbound (formerly House of Dr. Edwardes) | UA | .... | Ingrid Bergman-Gregory Peck | Sept. 28,'45 | .... | ..... | .... | 2093 | .. |
| Spider, The | 20th-Fox | .... | Richard Conte-Faye Marlowe | Not Set | 61m | ..... | .... | 2499 | .... |
| •Sporting Chance, A | Rep. | 420 | Jane Randolph-John O'Malley | June 4,'45 | 59m | ..... | .... | 2403 | .... |
| •Springtime in Texas | Mono. | .... | Jimmy Wakely-Lee White-Dennis Moore | June 2,'45 | 55m | May 19,'45 | 2453 | 2418 | .... |
| •Springtime in the Rockies (R.) | Rep. | 5302 | Gene Autry | June 10,'45 | 60m | Nov. 27,'37 | .... | .... | .... |
| •Stagecoach Outlaws | PRC | .... | Buster Crabbe-Al St. John | Aug. 17,'45 | 59m | July 14,'45 | 2542 | .... | .... |
| State Fair (color) | 20th-Fox | 607 | Dana Andrews-Jeanne Crain-Dick Haymes | Oct.,'45 | 100m | Aug. 25,'45 | 2638 | 2434 | .... |
| •Steppin' in Society | Rep. | .... | Edward Everett Horton-Gladys George | July 29,'45 | 72m | June 9,'45 | 2487 | 2278 | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | — REVIEWED — M. P. Herald Issue | Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Stork Club, The (Block 2) | Para. | 11050 | Betty Hutton-Barry Fitzgerald | Dec. 28,'45 | ... | ..... | .... | 2555 | ... |
| •Story of G.I. Joe | UA | .... | Burgess Meredith-Robert Mitchum | July 13,'45 | 108m | June 23,'45 | 2509 | 2250 | 2616 |
| •Strange Affair of Uncle Harry (formerly Uncle Harry) | Univ. | .... | Geo. Sanders-Ella Raines | Aug. 17,'45 | 80m | Aug. 18,'45 | 2598 | .... | .... |
| Strange Confession | Univ. | 505 | Lon Chaney-Brenda Joyce | Oct. 5,'45 | .... | ..... | .... | 2454 | .... |
| Strange Mr. Gregory | Mono. | .... | Edmund Lowe-Jean Rogers | Oct. 20,'45 | .... | ..... | .... | 2598 | ... |
| •Stranger from Santa Fe | Mono. | .... | Johnny Mack Brown | Oct. 29,'45 | 56m | Apr. 21,'45 | 2414 | .... | .. |
| •Sudan (color) | Univ. | 9006 | Maria Montez-Jon Hall | Mar. 2,'45 | 76m | Mar. 10,'45 | 2349 | 2203 | 2616 |
| Sunbonnet Sue (formerly Belle of the Bowery) | Mono. | .... | Gale Storm-Phil Regan | Nov. 27,'45 | .... | ..... | .... | 2454 | .... |
| Sunset in El Dorado | Rep. | .... | Roy Rogers-Dale Evans | Not Set | .... | ..... | .... | 2555 | .... |
| Suspense | Mono. | .... | Warren William-Lee White | Dec. 10,'45 | .... | ..... | .... | 2598 | ... |
| •Swingin' on a Rainbow | Rep. | 426 | Brad Taylor-Jane Frazee | Sept. 1,'45 | 72m | Sept. 1,'45 | 2625 | 2403 | .... |
| •Swing Out, Sister | Univ. | 9033 | Rod Cameron-Arthur Treacher | May 18,'45 | 60m | May 5,'45 | 2434 | 2259 | .. |
| Swing Parade | Mono. | .... | Gale Storm-Phil Regan | Jan. 8,'46 | .... | ..... | .... | 2628 | ... |
| •TARZAN and the Amazons | RKO | 518 | Johnny Weissmuller-J. Sheffield-B. Joyce | Block 4 | 76m | Mar. 24,'45 | 2374 | 2250 | 2523 |
| Tarzan and the Leopard Woman | RKO | .... | Johnny Weismuller-J. Sheffield-B. Joyce | Not Set | .... | ..... | .... | 2655 | .... |
| •Tell It to a Star | Rep. | 425 | Robert Livingston-Ruth Terry | Aug. 16,'45 | 67m | Aug. 18,'45 | 2597 | 2403 | .... |
| •Ten Cents a Dance | Col. | 6029 | Jane Frazee-Jimmy Lloyd | June 7,'45 | 60m | June 16,'45 | 2498 | 2366 | .... |
| That Night With You (formerly Once Upon a Dream) | Univ. | .... | Franchot Tone-Susanna Foster | Sept. 28,'45 | .... | ..... | .... | 2434 | .... |
| •That's the Spirit | Univ. | 9014 | Jack Oakie-Peggy Ryan | June 1,'45 | 91m | May 26,'45 | 2466 | 2310 | .... |
| They Met in the Dark (British) | English | .... | James Mason-Joyce Howard | Not Set | 80m | Sept. 4,'43 | 1522 | .... | .... |
| They Were Expendable | MGM | .... | Robert Montgomery-John Wayne | Not Set | .... | ..... | .... | 2384 | .... |
| They Were Sisters (British) | Gains.-GFD | ... | James Mason-Phyllis Calvert | Not Set | 115m | May 12,'45 | 2445 | .... | .... |
| •This Gun For Hire (Reissue) | Para. | 4434 | Alan Ladd-Veronica Lake | Aug. 26,'45 | 81m | Mar. 21,'42 | 2486 | .... | .... |
| This Happy Breed (Brit.) | UA | ... | Robert Newton-Celia Johnson | Not Set | 115m | May 27,'44 | 1909 | .... | .... |
| •Those Endearing Young Charms | RKO | 520 | Robert Young-Laraine Day | Block 4 | 81m | Apr. 21,'45 | 2413 | 2310 | 2616 |
| •Thousand and One Nights, A (col.) | Col. | .... | Cornel Wilde-Evelyn Keyes | July 26,'45 | 95m | June 16,'45 | 2499 | 2242 | 2616 |
| •Three in the Saddle | PRC | .... | Tex Ritter-Dave O'Brien | July 26,'45 | 61m | June 23,'45 | 2511 | 2434 | .... |
| Three Strangers | WB | .... | Geraldine Fitzgerald-Sydney Greenstreet | Not Set | .... | ..... | .... | 2366 | .... |
| •Three's a Crowd | Rep. | 416 | Gertrude Michael-Charles Gordon | May 23,'45 | 58m | June 16,'45 | 2498 | 2353 | .... |
| •Thrill of a Romance (color) | MGM | 528 | Esther Williams-Van Johnson | July,'45 | 105m | May 26,'45 | 2465 | 2203 | 2616 |
| •Thunderhead (color) | 20th-Fox | 518 | Roddy McDowall-Preston Foster | Mar.,'45 | 78m | Feb. 3,'45 | 2297 | 2092 | 2523 |
| Thunder Rock (British) | English | ... | Barbara Mullen-Michael Redgrave | Not Set | 90m | Sept. 16,'44 | 2101 | .... | .... |
| Tiger Woman, The | Rep. | .... | Adele Mara-Kane Richmond | Sept. 20,'45 | .... | ..... | .... | 2467 | .... |
| Time, the Place, the Girl, The | WB | .... | Dennis Morgan-Jack Carson | Dec. 29,'45 | .... | ..... | .... | 2555 | .... |
| Tomorrow Is Forever | RKO | .... | Claudette Colbert-Orson Welles | Not Set | .... | ..... | .... | 2555 | .... |
| Too Young to Know | WB | .... | Faye Emerson-Zachary Scott | Not Set | .... | ..... | .... | 2384 | .... |
| •Trail of Kit Carson | Rep. | 466 | Allan Lane-Helen Talbot | July 11,'45 | 55m | Aug. 4,'45 | 2577 | 2543 | .... |
| •Trouble Chasers (formerly Here Comes Trouble) | Mono. | .... | Maxie Rosenbloom-Billy Gilbert | June 2,'45 | 63m | ..... | .... | 2418 | .... |
| True Glory, The | OWI-WAC-Col. | .... | Documentary | Oct. 4,'45 | 84m | Sept. 15,'45 | 2646 | .... | .... |
| •Twice Blessed | MGM | 529 | Lee & Lynn Wilde-James Craig | July,'45 | 77m | June 2,'45 | 2477 | •2354 | .. |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| •Two O'Clock Courage | RKO | 521 | Tom Conway-Ann Rutherford | Block 5 | 66m | Apr. 7,'45 | 2393 | 2259 | ... |
| 2,000 Women (British) | UA | .... | Phyllis Calvert-Flora Robson | Not Set | 97m | Sept. 9,'44 | 2626 | .... | .... |
| Two Years Before the Mast | Para. | .... | Alan Ladd-Brian Donlevy | Not Set | .... | ..... | .... | 1923 | .... |
| •UNSEEN, The | Para. | 4417 | Joel McCrea-Gail Russell | Block 4 | 81m | Feb. 24,'45 | 2329 | 2093 | 2455 |
| •Ural Front, The (Russian) | Artkino | .... | War feature | June 6,'45 | 84m | June 23,'45 | 2511 | .... | .... |
| •Utah | Rep. | 441 | Roy Rogers-Dale Evans | Mar. 21,'45 | 78m | Mar. 17,'45 | 2361 | 2259 | 2455 |
| •VALLEY of Decision, The | MGM | 527 | Greer Garson-Gregory Peck | June,'45 | 120m | Apr. 14,'45 | 2401 | 2230 | 2616 |
| •Vampire's Ghostt, The | Rep. | 434 | John Abbott-Peggy Stewart | May 21,'45 | 59m | Apr. 21,'45 | 2414 | 2278 | .... |
| Virginian, The (color) | Para. | .... | Joel McCrea-Brian Donlevy | Not Set | .... | ..... | .... | 2242 | . |
| Voice of the Whistler | Col. | .... | Richard Dix-Lynn Merrick | Oct. 30,'45 | .... | ..... | .... | 2655 | .... |
| WAGON Wheels Westward | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| Walk in the Sun, A | 20th-Fox | .... | Dana Andrews-Huntz Hall | Not Set | .... | ..... | .... | 2242 | .... |
| Waltz Time (British) | Brit. Nat'l-Anglo | .... | Carol Raye-Peter Graves | Not Set | .... | July 28,'45 | 2566 | .... | .... |
| •Way Ahead, The (British) | 20th-Fox | 606 | David Niven-Stanley Holloway | Aug.,'45 | 106m | June 17,'44 | 2626 | .... | 2523 |
| Way to the Stars, The (Brit.) | Two Cities-UA | .... | Michael Redgrave-John Mills | Not Set | 109m | June 30,'45 | 2521 | .... | ... |
| Weekend at the Waldorf | MGM | Special | Ginger Rogers-Lana Turner-Walter Pidgeon | Oct.,'45 | 130m | July 28,'45 | 2627 | 2242 | .... |
| •West of the Pecos | RKO | 524 | Bob Mitchum-Barbara Hale | Block 5 | 66m | June 9,'45 | 2487 | 2366 | .... |
| •Where Do We Go From Here? (color) | 20th-Fox | 526 | Fred MacMurray-Joan Leslie | June,'45 | 77m | May 26,'45 | 2465 | 2131 | 2616 |
| White Pongo (formerly Congo Pongo) | PRC | .... | Richard Fraser-Lionel Royce | Not Set | 73m | July 14,'45 | 2541 | 2418 | .... |
| Why Girls Leave Home | PRC | .... | Pamela Blake-Sheldon Leonard | Not Set | 69m | June 16,'45 | 2498 | 2366 | .... |
| •Wildfire (Color) | Screen Guild | .... | Bob Steele-Sterling Holloway | July 18,'45 | 60m | June 30,'45 | 2522 | 2250 | .... |
| Wilson (color) | 20th-Fox | 602 | Alexander Knox-Charles Coburn | Aug.,'45 | 154m | Aug. 5,'44 | 2094 | 1676 | 2342 |
| •Within These Walls | 20th-Fox | 528 | Thomas Mitchell-Mary Anderson | July,'45 | 71m | June 9,'45 | 2486 | 2467 | .... |
| •Without Love | MGM | 522 | Katharine Hepburn-Spencer Tracy | May,'45 | 111m | Mar. 24,'45 | 2373 | 2242 | 2616 |
| •Woman in Green, The | Univ. | 9025A | Basil Rathbone-Nigel Bruce | July 27,'45 | 68m | June 23,'45 | 2510 | 2403 | ... |
| Woman in Red | Col. | .... | Nina Foch-Geo. Macready | Oct. 25,'45 | .... | ..... | .... | 2655 | .... |
| Woman in the Window, The | RKO | 582 | Edward G. Robinson-Joan Bennett | Special | 99m | Oct. 14,'44 | 2137 | 1923 | 2342 |
| Woman Who Came Back, The | Rep. | .... | Nancy Kelly-John Loder | Not Set | .... | ..... | .... | 2555 | .... |
| Wonder Man (color) | RKO | 552 | Danny Kaye-Virginia Mayo | Special | 98m | Apr. 28,'45 | 2425 | 2093 | 2523 |
| YANK in London, A (formerly I Live in Grosvenor Square) | .... | .... | Anna Neagle, Dean Jagger | ..... | 114m | June 23,'45 | 2510 | .... | .... |
| Yolanda and the Thief (color) | MGM | .... | Fred Astaire-Lucille Bremer | Not Set | .... | ..... | .... | 2354 | .... |
| •You Came Along | Para. | 4428 | Robert Cummings-Lizabeth Scott | Sept. 14,'45 | 103m | July 7,'45 | 2533 | 2354 | .... |
| •You Can't Do Without Love (Br.) | Col. | .... | Vera Lynn-Donald Stewart | July 26,'45 | .... | ..... | .... | 2418 | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Not Set | .... | ..... | .... | 2454 | .... |
| ZIEGFELD Follies (color) | MGM | .... | MGM Contract Stars | Not Set | 110m | Aug. 25,'45 | 2638 | 1913 | .... |
| •Zombies on Broadway | RKO | 516 | Bela Lugosi-Wally Brown-Alan Carney | Block 4 | 68m | Apr. 21,'45 | 2414 | 2259 | .... |
| •Zoya (Russian) | Artkino | .... | War feature | Apr. 14,'45 | 85m | Apr. 21,'45 | 2415 | .... | .... |

***Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2647.***

# Their *night to relax...*



Beneath the 16-inch turret guns, the show goes on. —Official U. S. Navy Photo

You've got to be there to understand how tense and taut men get at sea. You've got to be there to realize how essential it is—from the morale angle—that men be relieved of this terrific strain.

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One of a series of advertisements by KODAK testifying to the achievements of the movies at war



**Eastman Kodak Company, Rochester 4, N.Y.**

J. E. BRULATOUR, INC., *Distributors*

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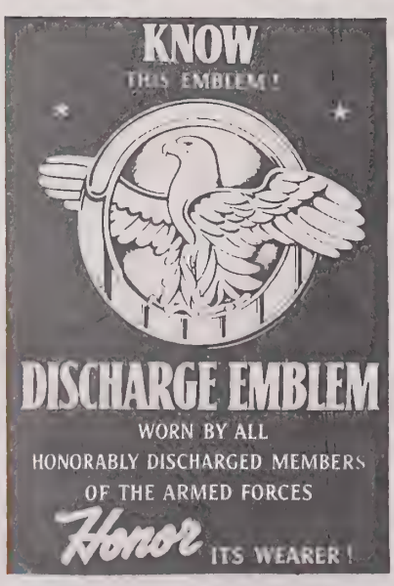

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PRIZE BABY OF THE INDUSTRY

# MOTION PICTURE HERALD

*REVIEWS*

*(In Product Digest)*

The Dolly Sisters

Sunbonnet Sue

Col. Effingham's Raid

Man Alive

The Lost Trail

Outlaws of the Rockies

Wanderer of the Wasteland

*(In News Section)*

Mildred Pierce

*Johnston*

HIS FIRST WEEK--AND MILESTONE

PICTURES OF HIS WORLD CAREER

*VOL. 160, NO. 13; SEPTEMBER 29, 1945*

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.* *All contents copyright 1945 by Quigley Publishing Company.*

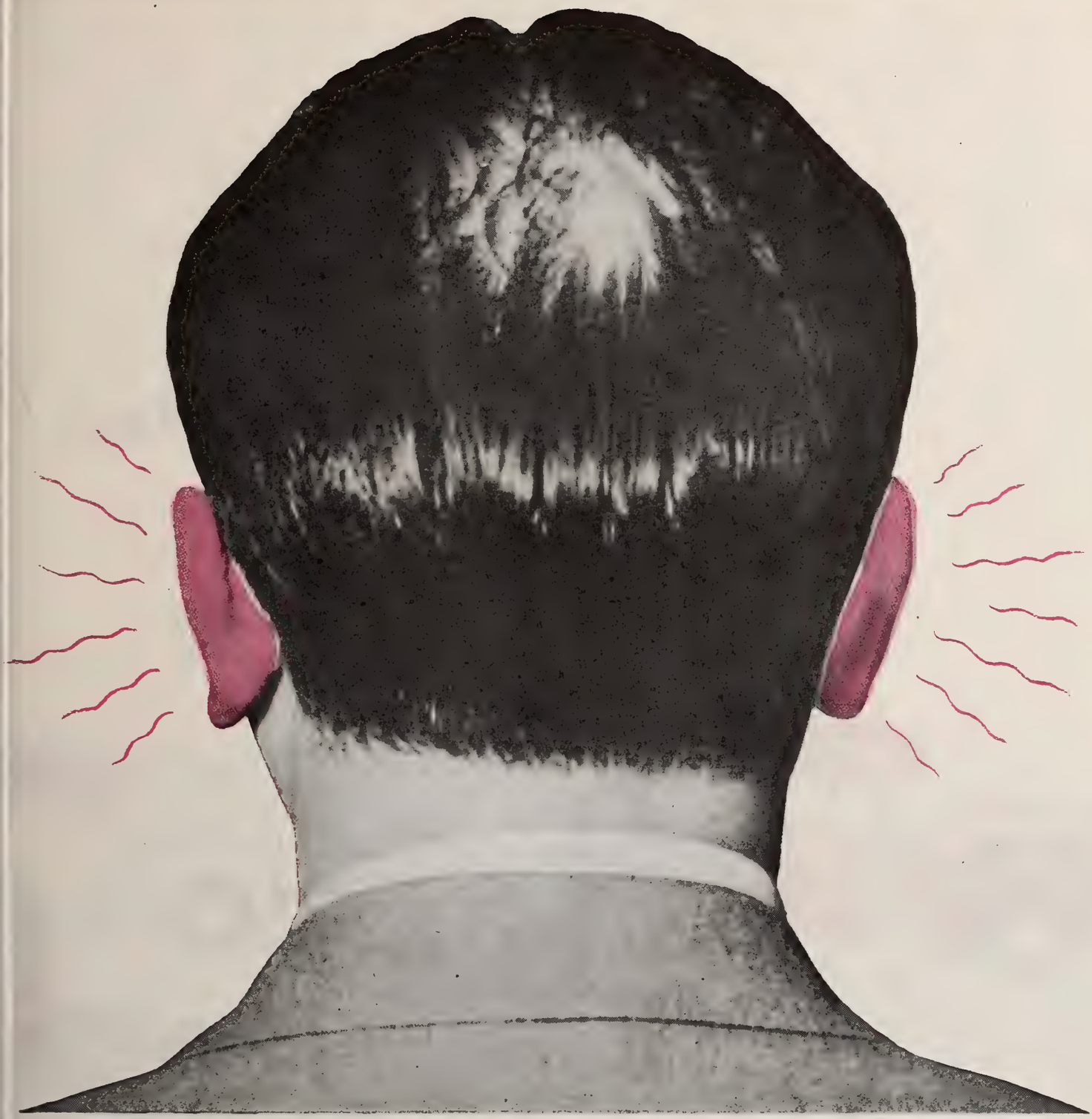






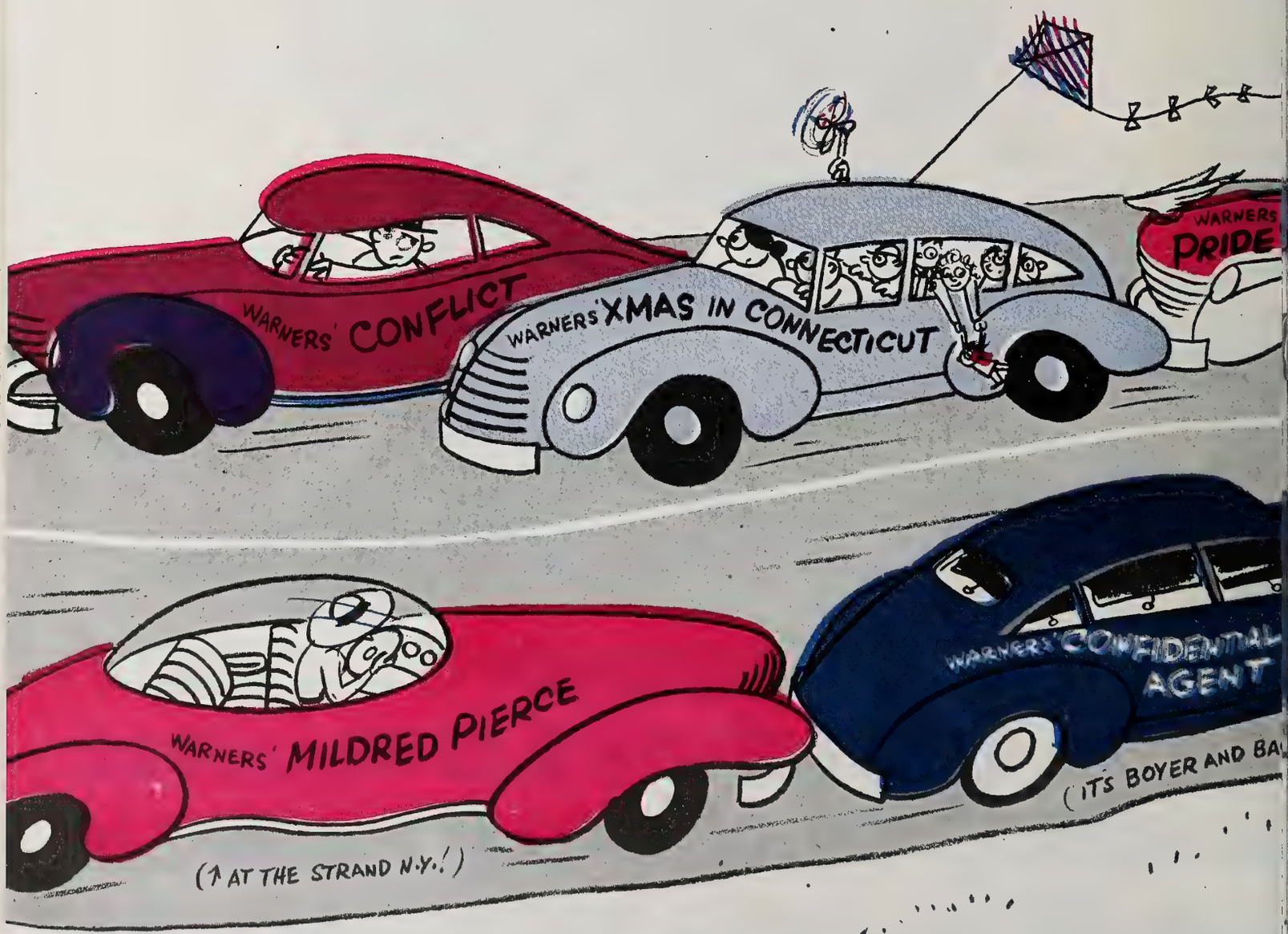
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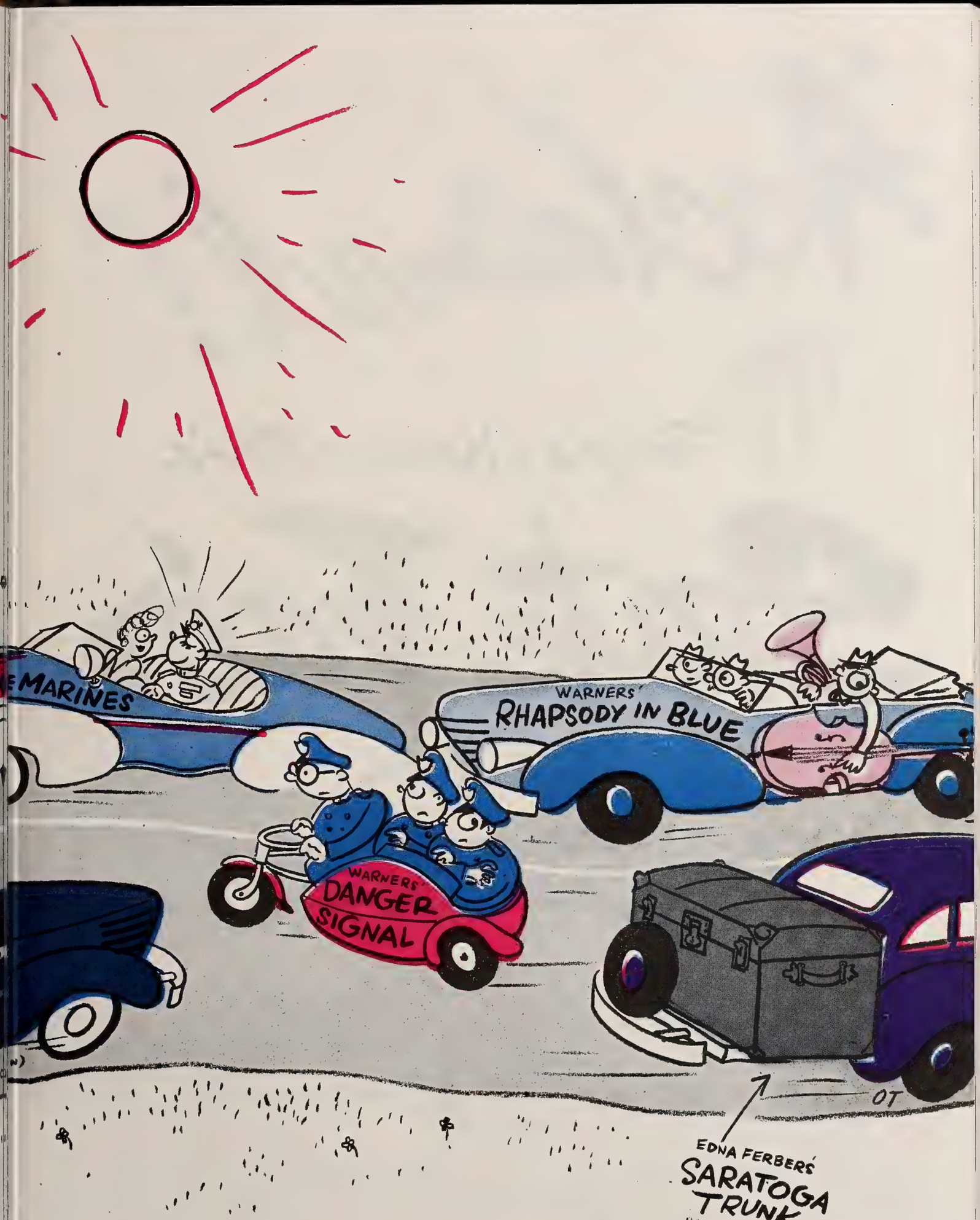


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# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* — *TERRY RAMSAYE, Editor*

Vol. 160, No. 13 — September 29, 1945

## "THE HEAT IS ON"

THE American motion picture as the most continuously conspicuous and ever exhibited of our national exports is in consequence a shining mark for the current flow of British propaganda in support of the Keynes-Halifax financial "talks" in Washington. They ask renewed lend-lease, its equivalent, or else.

Last week the London papers presented news articles of a most apparently inspired origin indicating that the Labour Cabinet had decided to reduce dollar purchases to nothing but food. Films, along with tobacco, household goods, machinery and petrol, "are among the things which must be affected by the economy we shall have to practise", one writer observed.

The heat is on.

Last Sunday, and in effect of a piece with the London drive, *The New York Times Magazine* presented a decidedly collaborative article entitled "Hollywood Indicted: A British Viewpoint" by Mr. Dudley Carew. This Mr. Carew is a "leader" writer for the *London Times*. He first came under observation here a while back with an editorial outgiving expressing acute disapproval of the highly successful "Mrs. Miniver".

MR. CAREW'S article, which seems to have been breezed together in haste for transmission by wireless—why the hurry?—contains most of the familiar time-worn material of this order of effort. He remembers glowingly "that France, Russia and pre-Nazi Germany, with films such as 'La Kermesse Heroique', 'Potemkin' and 'M', had in the years between the wars tended to think in terms more strictly of film craft than Hollywood itself. . . . "

But Hollywood, this assault considers, "is so doped with artificiality that it hardly knows a good film when it makes one". Some phrases: " . . . no other background than the lath and plaster. . . . " "Everywhere on the screen little women eating enough in one day (to judge by their kitchens and the food in them) to keep an English family for a week." "The climax of smug satisfaction. . . . "

Sounding his chord of "artificiality", Mr. Carew insists "Hollywood is not interested in the documentary and has no directors like Rotha and Grierson. . . . " That comes only a few paragraphs after his delight with "The Fighting Lady" which he deemed "visual war reporting at its bravest and best". The London observer ignored quite the fact that this picture is most positively documentary and that it is the product of Mr. Louis de Rochemont whose militant documentary works have been on the screen these many years. "The Fighting Lady", for London information, is distinctly a Hollywood product, too, prepared there under the auspices of the Twentieth Century-Fox studios.

Mr. Carew comes to his sales clauses with the assertion that, while once British films were "properly accused of cheapness, feebleness", that: "A revolution has been going on . . . ", known only on his side of ocean. Because, says he, "So high is the Chinese wall built up against the British film. . . . "

THERE is, he insists, "abundant evidence that opportunity is not being given to the American cinema audiences to judge for themselves the best work the British studios have been turning out since Hitler marched into Poland". He ignores the great determining fact that the whole mechanism of motion picture distribution and exhibition is devoted to getting to the customers with the most and the best of what they like, in America.

After affording to this contending Mr. Carew a platform of propaganda, *The Times* announces that a reply by Mr. Bosley Crowther will be published in an early issue. It may be suggested to Mr. Lester Markel, Sunday editor, who slants the magazine section, that only presentation alongside makes a reply a reply.

The assignment to Mr. Crowther, who is yet to be heard from, also becomes of interest in view of his frequent critical disympathy with the American taste recorded at the theatre.

■ ■ ■

MOTION picture technicians are accustomed to materials and methods of precision. Just for instance, every minute of screen time requires perfection of performance in the engagement of the projector's sprockets with 11,520 perfectly shaped and placed sprocket holes in the film. So with interest one reads Mr. John O'Reilly's report to the New York *Herald Tribune* from Paris, that official reports relate that American army ammunition has "established an amazing record". In three years we fired 16,000,000 rounds with the 105mm howitzer, with only eight malfunctions, and 3,850,000 rounds with Long Toms, 155mm rifles, with one malfunction; no casualty in either instance. So the record runs through all the calibres. That speaks again for men, machines and management—in the American way.

■ ■ ■

## NAVY PRESS PARTY

WE are indebted to *The Goldfish Bowl*, official publication of the National Press Club in Washington, for an illustrated account of the adventures and explorations of a party of business paper representatives who toured the Pacific last spring under auspices of the U. S. Navy.

"The Navy assigned us a flagplane and we could go almost anywhere we wanted in the Pacific," so the account runs. " . . . The trips proved to be a goldmine of copy. . . . "

The Navy's guests included eleven business journalists. They represented such items as shoes, plastics, paper, planes, steel and axle grease, sold to the Navy, no doubt.

The motion picture, entrusted with so much in the selling of the war causes, war loans and the supplying of entertainment, up to the fighting fronts, was not invited.

■ ■ ■

PROGRESS NOTES—A New York bank is seriously advertising the availability of special left-handed check books. ¶ Macy's department store announces a spinproof plane, "Ercoupe", $998 down. ¶ WNEW, a New York radio station, has started a broadcast serial history of the movies and reached from Leonardo da Vinci to Edison and Annie Oakley in the first installment. ¶ The Pilsen Brewing Company of Prague started shipping real 12% beer Tuesday, first keg to Joseph Stalin.

*—Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Producer Bernhard

THE resignation of Joseph Bernhard as a vice-president and member of the board of directors of Warner Bros. Pictures, Inc., was announced by the company Wednesday following a meeting of the board on Tuesday. The company announcement said Mr. Bernhard had resigned to become president of a new producing organization to be formed by him in association with Milton Sperling under the title of United States Pictures, Inc.

Mr. Bernhard joined Warner Bros. in January, 1931, and two years later was appointed general manager of Warner Theatres. In 1936 he was elected a vice-president and member of the board of directors.

Mr. Sperling was a producer for 20th Century-Fox before going into the U. S. Marine Corps two years ago. He has just been discharged from the service with the rank of captain, and will be vice-president of the newly formed company. No announcement has been made of distribution arrangements for United States Pictures, but negotiations with Warner Brothers are said to be in progress.

---

The U. S. Navy's highest award to a civilian was presented Tuesday in Washington to Joseph Bernhard, general manager of Warner theatres, for wartime services in the Bureau of Yards and Docks. In awarding Mr. Bernhard the Distinguished Civilian Service Award, Artemus Gates, Under-Secretary of the Navy, estimated that the Conservation Division, under Mr. Bernhard's direction, had averaged savings to the Navy of more than $20,000,000 per month from the time it was established.

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## Short Life

A SEVEN-STORY building in Rochester, N. Y., purchased by the Navy as an adjunct to the Eastman Kodak Company's camera works was the only plant producing all main elements of the entire "proximity fuze"—except for radio tubes—and it is the only plant that will keep on with the project now that peace has come. A fuse, occupying the nose of a shell, has the function of making the shell explode at or near the target. The proximity type fuse explodes the shell not a set time after leaving the gun or on impact but instead when it is just close enough to the target for the burst to be effective. It contains a complete miniature five-tube radio sending and receiving set and a wet-cell battery to power the radio installation plus a number of safety devices—all of this in each individual shell fuse to be shot out of a gun.

---

## Up and Down

MOST seriously affected film offices during the New York elevator operators' strike in New York this week were those of Paramount and Republic. Both of these offices were populated by only 60 per cent of the normal attendance. Herbert J. Yates, president of Consolidated Film Industries, accepted the challenge and hiked 17 floors to reach his desk.

Office workers at Paramount were tendered free lunches by the management to save wear and tear on the employees. Warner Brothers and 20th Century-Fox home offices which are housed in company-owned and operated buildings, were unaffected by the strike as were RKO-Radio and Universal which are situated in non-striking Rockefeller Center.

Grosses were not noticeably affected although thousands of New Yorkers did not go to work.

Anticipating the strike in the Empire State Building, two engineers in NBC's television station stayed anchored to the network's transmitter on the 85th floor. Equipped with two beds, a stove, icebox and a locker full of food, the men were prepared to stay at their posts until the strike is settled.

---

## Last Dance

NIMBLE-Footed Fred Astaire recently announced that he hopes to retire soon but later may turn motion picture producer. Mr. Astaire, who with his sister, Adele, became famous as a dancing team, declared that he was "tired" of hoofing for a living and asked his studio to release him from a contract that has a year to run. He is now making "Blue Skies" with Bing Crosby.

---

## Safe

TWO more managers of Warner Brothers offices in the Orient have been found to be safe, and both are resuming operations immediately, according to word received in the home office this week. A. L. Kaplan, Shanghai manager, reports that he is in shape to start activity again in his territory, while E. Moses has advised from Singapore that he was liberated from a prison camp recently and is once more open for business. Mr. Moses said that the Singapore offices were in good shape and have 25 pre-war films on hand. Mr. Kaplan informed the home office that he has about the same number.

## Proud Papas

EMPLOYEES of Warner Brothers' New York office have adopted a 14-year-old Polish boy in Belgium through the Foster Parents' Plan for War Children. At the present time, the Plan is operating 56 children's projects in England, Italy, Malta, Belgium and France. The child is in one of the projects operated by this organization.

Other foster parents include Mrs. Eleanor Roosevelt, Rep. Clare Boothe Luce, Kate Smith, Dr. John Haynes Holmes, Allan Jones, Tallulah Bankhead, Cornelia Otis Skinner, Jack Benny, Fred Allen, Mark Van Doren and Clifton Fadiman.

On receipt of an application by the Foster Parents' Plan, the foster parent receives a photograph and brief history of the child and pays $15 per month into the organization fund for the support of the child.

---

## Wages Down

POTENTIAL effects on the nation's box offices are being considered after the Department of Commerce warning that individual income for the last half of this year will be $8,000,000,000 less than for the first six months.

Pointing out that income payments reached the highest level in the nation's history last February, the Department said that they have been declining steadily, due in part to the cost of reconstruction, and in part to the easing off of pressure necessary during wartime on the national economy.

The decline will be especially evidenced in the volume of wages paid in the manufacturing industries, the Department asserted, and will be reflected in retail trade and services, although not to the extent normally to be expected because of the backlog of savings.


MR. JOHNSTON'S first week and some milestones of his career Page 10

DISTRIBUTORS confer with Clark on a new approach in trust suit Page 16

ON THE MARCH—Red Kann discusses the viewpoint of Eric Johnston Page 18

TROUBLE spots for industry in rebuilding markets on the Continent Page 20

MORE short subjects more regularly are promised exhibitors Page 22

INDUSTRY organizes its forces for final Victory Loan campaign Page 26

PATRONS more selective in seeking screen fare, showmen point out Page 31

DeMILLE, crusader, gets gold medal and replies to some questions Page 34

CONGRESS to get improved measure for National Film Library Page 34

APPEALS court denies rehearing in Goldman action in Philadelphia Page 40

SERVICE DEPARTMENTS

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# ESTA SEMANA


**ERIC JOHNSTON, en su primera semana como presidente de la Motion Picture Producers & Distributors of America; interesantes detalles ilustrados de su carrera como embajador de la industria norteamericana. Páginas 10–13**

**MAS PELICULAS CORTAS, lanzadas bajo condiciones más normales, tendremos en el Otoño e Invierno, según indican los planes de empresas distribuidoras. Página 22**

**UN MAPA indicando los lugares que presentan mayores dificultades para las operaciones postguerra de la industria en Europa. Página 20**

**ABOGADOS y dirigentes concuerdan en planes de defensa, mientras que el gobierno Americano se prepara para iniciar el juicio antimonopolístico en New York la semana que entra. Página 16**

**LA INDUSTRIA hace todos los preparativos para la emisión de Bonos de Guerra de la Victoria. Página 26**

**EL PUBLICO, dicen los exhibidores, escoje con mayor esmero las películas que quiere ver. Página 31**


## *Milkin' Time*

EXHIBITORS throughout the country will no longer have to fight daylight saving time after September 29.

Legislation restoring pre-war standard time at 2 A.M. Sunday, September 30, was given its final push through Congress last week and was signed Tuesday by President Truman, who originally proposed it a month ago. Farmers, exhibitors and others who may be interested can push their clocks back an hour this Saturday night. The official change comes at 2 A.M., September 30.

Daylight saving was authorized in legislation enacted in January, 1942, about six weeks after Pearl Harbor, for the purpose of saving fuel and manpower. So far as can be learned, only a comparatively few people liked it, and farmers complained that their cows, especially, disapproved of the new fangled notion.

Anyhow, it's all over now, and once more we will get milk from contented cows.

## *Quiet!*

FILMACK Trailer Company of Chicago is offering to help the harassed exhibitor who is troubled with audience noises, including crying babies, the loud talkers, youngsters letting off steam and other patrons who don't observe the unwritten law of the theatre. Filmack has prepared a gratis brochure of "Silence Trailer" copy.

## MARTIN QUIGLEY, JR., ASSOCIATE EDITOR, QP

Martin Quigley, Jr., who was on leave of absence from Quigley Publications since December, 1941, has resumed his connection and has been appointed associate editor.



Martin Quigley, Jr.

Mr. Quigley was graduated *magna cum laude* from Georgetown University in June, 1939. In the following October he joined the editorial staff of MOTION PICTURE HERALD. From December, 1941, to November, 1942, he was associated with the Foreign Information Service of the Coordinator of Information and the Overseas Division of the Office of War Information. During the first part of that period he was assigned to a study of the use of motion pictures in wartime. Commencing in March, 1942, he participated in the organization of the United Newsreel, the joint government-industry effort to tell America's wartime story to the peoples of the world. In 1943 he went to Eire to deal with problems arising out of the Irish neutrality censorship of films made by the American industry. From December, 1944, until last month he was connected with the headquarters of the Allied Commission in Rome and was concerned with an investigation of motion picture conditions in Italy and adjacent territories.

He is a vice-president and a director of Quigley Publishing Company, Inc., publishers of MOTION PICTURE HERALD, *Motion Picture Daily, Better Theatres, Motion Picture Almanac* and *Fame*.

## *Japanese Cheesecake*

JAPANESE film-makers have the musical comedy urge now that General MacArthur has moved in on the industry with an order banning films of a militaristic or ultra-nationalistic character. Latest reports from Tokyo seem to indicate that Japanese audiences will be seeing plenty of cheese-cake instead of the crude propaganda pictures, featuring American "villains" (played by Germans and Italians). Production of a musical comedy is now under way at a studio just outside of Tokyo which will star Chieka Takehisa, one of Japan's top players. The main film studios of Nippon generally survived air-raid destruction, but the nation's 2,000 pre-war theatres were reduced by incendiaries and high explosives to about 900.

## *Orientation*

HOLLYWOOD technicians never closer to Tokyo than the Santa Monica, Cal., pier showed B-29 Superfortress pilots the best way to bomb Japan. This is how they did it:

The set for this project (referred to as number 152 by the 18th Army Air Forces Base Unit) was a huge relief map of the major target areas of Japan, built to the scale of one foot to the mile. Eighty feet long and 60 feet wide, it showed in detail every rice paddy, every clump of trees, every river and every military installation. Suspended above the set from an enormous Monorail crane was a camera. The crane was ingeniously timed to carry the camera across the scale model at a speed approximating that of a B-29 roaring over Japan.

Set at a height of 56 inches, the camera recorded what the crew of a B-29 would see from 30,000 feet. The pictures taken of this miniature set were flown to Saipan and the crews of B-29's briefed on it.

Warrant Officer John R. Glass, technician formerly with Hal Roach studios, estimated the cost of the entire project was less than half that of one of the many B-29's it had saved from destruction.

## *More Fans*

ALMOST UNKNOWINGLY Hollywood has developed a new audience of approximately two million inveterate film fans. The 13th Air Force, Philippines, reports distributors might do well to establish cinema citadels on South Pacific islands while the natives there are in such an appreciative mood.

The local population flocks to the GI cinemas and although they can't understand the dialogue, sit enthralled through American love scenes, and howl with glee at the comedy of Eddie Bracken, Jack Benny, and Red Skelton. When there's a war picture with the Japanese on the receiving end of a Hollywood invasion, the islanders really unloose their emotions.

They hiss the Japanese with inspired vengeance. At one New Guinea out-of-the-way spot, a harried special service officer reported a native so taken with the realism of a celluloid Jap banzai attack that he hurled a knife at the screen and was prepared to follow with a grenade before he was briskly hustled out.

The native kid audiences react the same way to the movies as the American youngsters do.

## *208,000,000 Tickets*

GOVERNMENT figures on theatre operations in Canada last year, released this week, disclosed total paid admissions of 208,167,180, or almost four millions more than in 1943. The total for 1939 was only 137,896,668. According to official figures based on federal admission tax returns, box office receipts last year were $53,173,325, compared with $52,567,989 in 1943, those figures being exclusive of all ticket or receipt taxation. Total receipts in 1939 were $34,010,115.


MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5, Sam Honigberg, representative; Hollywood Bureau, Postal Union Life Building, Hollywood, 28, William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W. I, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Amsterdam Bureau, 25 Binnenhant, Amsterdam, Holland, Philip de Schaap, correspondent; Copenhagen Bureau, Bogehoj 25, Copenhagen, Denmark, Kris Winther, correspondent; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations.


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Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

# Johnston's First Week And some Milestones

by FRANCIS L. BURT
*in Washington*

Eric A. Johnston, new president of the Motion Picture Producers and Distributors of America, Inc., took over this week from Washington, D. C. He returned to the capital September 19, a few hours after the announcement of his new post, to give immediate attention to organizational problems that must be settled before he can move completely into his work.

The first problem was that of office space in Washington—one of the toughest cities in the country in which to find it—because of the inadequacy of the quarters in the Albee Building now occupied by Jack Bryson and his MPPDA staff for the expanded responsibilities which the future unquestionably holds.

## *"Headquarters" Plural*

Meanwhile, such work as requires his attention while in Washington will be handled by Mr. Johnston from his spacious offices in the United States Chamber of Commerce at 1615 Avenue H, Northwest, of which organization he also is president. His "headquarters," however, will be plural, with offices in New York and Hollywood—and under his hat when he goes abroad, as he expects to do.

The first week's developments of Mr. Johnston's tenure included a study of the size of the staff which will be required to man the Washington offices, and a further consideration of plans for the Motion Picture Institute to which he referred in his statement of acceptance.

Until next May—perhaps longer, for he has not said he would not accept another term as president of the Chamber of Commerce—Mr. Johnston will spend much of his time in Washington. There were indications, both in Washington and New York, that he might move some of the Association executive activities to the capital.

## *Works at Work*

While in Washington, Mr. Johnston does his work from the Chamber of Commerce offices and not, like many organization representatives, in the more social atmosphere of clubs or Congressional coatrooms. By no means unsocial, he believes that work is best performed in working atmospheres—his own office or the offices of Government officials or members of Congress with whom he has matters of business.

Mr. Johnston spent the past weekend with his family in their new home at 3101 Woodland Drive in the suburban northwest section of Washington. His family, consisting of his wife, the former Ina Harriet Hughes, and two daughters, Harriet Ballinger Johnston and Elizabeth Hughes Johnston, arrived last week from Spokane to live in the capital.

Meanwhile, in New York, the personnel of the Association, executives and workers alike, awaited Francis S. Harmon, the new vice-president in charge of the New York office, who returned Tuesday from Washington, where he had been conferring with Mr. Johnston and with Washington associates. There was an air of expectancy, not entirely due to the anticipation of a strike by elevator operators. Some were remembering the words of Mr. Johnston to a *Times* reporter at LaGuardia Field. He was quoted as saying, "I think the Hays job has to be remodeled and changed." The reporter pointed out that he did not elaborate on the remark, and that his formal statement did not indicate what changes he contemplated.

Mr. Harmon, former executive vice-chairman of the War Activities Committee of the Motion Picture Industry, assumed his new duties September 20 in the office formerly occupied by Charles Francis Coe. He will continue to work with the WAC until projects under way when he left have been completed.

## *Masons Honor Hays*

Will H. Hays, president for nearly 24 years and under the new arrangement possessor of a five-year contract as "consultant and adviser to the board and to the new president," went to Boston Monday with Mrs. Hays. There he received on Wednesday night along with Herman B. Wells, educator, also from Indiana, and General Mark W. Clark of Madison Barracks, N. Y., and A.P.O. 887, care Postmaster, New York, N. Y., the highest honors in the Masonic order. The trio was inducted as honorary 33rd Degree Masons, an elective accolade conferred upon only a few people who have contributed outstandingly to the welfare of the order. He returned Thursday to New York and his home and office in 37-F of the Waldorf Towers.

Come the traditional moving day, October 1, Mr. Hays will take over a larger apartment on the 35th floor of the same structure, formerly leased by John Brown, prominent oil man. There will be available to him a large study, wherein the desks glide into the walls and comfort is the motif. It is indicated that Mr. Hays will be active in his new surroundings, whence with considerable frequency undoubtedly will go communications with the law firm of Hays & Hays in Sullivan, Ind., a concern connected importantly with railroads and coal land matters in the midwest.

Carl E. Milliken, secretary, to which posi-

[*Continued on page* 12]



By Metropolitan from Pathe News

***A speaking likeness of the new president of the MPPDA as he appeared in the newsreels last weekend reading his five-point announcement of policy. The pictures—250 feet of them—were taken in his Washington office the week before the meeting at which he was formally elected.***



*CHANGING the administration. The board of directors of the Motion Picture Producers and Distributors of America line up for an official photograph in the board room of the Association at 21 West 44th Street at the end of last week's meeting, at which Eric A. Johnston was elected president to succeed Will H. Hays. Seated, left to right: N. Peter Rathvon, RKO Radio Pictures; Spyros Skouras, Twentieth Century-Fox; Nate J. Blumberg, Universal Pictures; Barney Balaban, Paramount Pictures; Adolph Zukor, Paramount Pictures; Mr. Johnston, with gavel; Mr. Hays; Nicholas M. Schenck, Loew's, Inc.; Earle W. Hammons. Standing, left to right: Austin Keough, Paramount Pictures; Joyce O'Hara, assistant to Mr. Johnston; Carl A. Milliken, MPPDA; Jack Cohn, Columbia Pictures; George Borthwick, MPPDA; W. C. Michel, Twentieth Century-Fox; John J. O'Connor, Universal Pictures; J. Robert Rubin, Loew's, Inc.; Francis S. Harmon, MPPDA.*

# ERIC JOHNSTON'S CAREER AND ADVENTURES

As an ambassador of American business, Eric Allen Johnston, new president of the Motion Picture Producers and Distributors of America, Inc., has had a colorful—and busy—career. During his four-year tenure as president of the United States Chamber of Commerce he has twice gone abroad on special missions to cement relations with foreign markets and to study foreign methods and reactions. In 1943 he made a tour of South America. The following year he toured Russia.



Press Associa

**LABOR AND MANAGEMENT.** ***At a White House conference in July, 1942, to discuss wartime amity are: Front, Philip Murray, CIO president; Mr. Johnston; William Green, AFL president; George Meany, AFL. Back: William Wetherow, Walter Weisenberger, NAM; James Carey, CIO, and Joyce O'Hara.***



**INDUSTRY.** ***Mr. Johnston, center, banquets with important members of his Chamber—Frederick Crawford, president of the National Association of Manufacturers, left, and James Kemper, president of Lumbermen's Mutual.***



**POLITICS.** ***Mr. Johnston listens to Governor John Bricker of Ohio at a banquet in Columbus before the 1944 campaign fireworks started.***



**RUSSIA.** ***May, 1944, Mr. Johnston takes off with William L. White, left, and Joyce O'Hara on a friendly trip to Moscow.***



***In Moscow, the traveler, left, visits the Mosfilm Studios, Russia's largest and best. In the foreground are the winner of the Stalin prize for film direction, Raizman; and actresses T. Makarova and L. Orlova.***



***Raw materials. Mr. Johnston inspects the stock at the Pushkin fur-breeding farm.***



***A high point of the tour was an audience with Marshal Stalin. Left to right, Viacheslav M. Molotov, Foreign Commissar; Mr. Johnston, the Marshal and U. S. Ambassador Averill Harriman.***

# JOHNSTON

[*Continued from page* 10]

tion he was appointed January 1, 1926, vacationed for one of the three weeks he had relaxed since he assumed the duties. He relaxed at Lake Minnewaska, near Allenville, N. Y. The chief sport there is hunting.

Praise mingled with best wishes and pledges of support in the statements of industry figures on the selection of Eric A. Johnston as president of the Motion Picture Producers and Distributors of America. Some of the comments:

**Abram F. Myers,** chairman of the board and general counsel of Allied States Association of Motion Picture Exhibitors: "If Mr. Johnston will accept suggestions . . . and disregard the politics and prejudices . . . he can make a notable contribution to law . . . I offer him my congratulations. . . ."

**Ed Kuykendall,** president of the Motion Picture Theatre Owners of America: "The program and policy . . . should receive full commendation from all exhibitors."

**Robert H. Poole,** executive secretary of the Pacific Coast Conference of Independent Theatre Owners: "The 'on-to-peacetime' program proposed by Eric Johnston is constructive, providing all independent organizations have equal representation. . . ."

**Harry Cohn:** "Mr. Johnston brings to . . . the entire industry, his background of outstanding public service and a broad and keen insight into world affairs. His new position will give . . . enlarged opportunities for service."

**Henry Ginsberg:** "Eric Johnston's acceptance will prove to be a great stimulus. . . . His personality, his understanding . . . his insight . . . will unquestionably create an even greater respect for this industry. . . ."

**Hal Wallis:** "His great ability and international viewpoint will go far toward development of our business throughout the world."

**Louis B. Mayer:** "It is a pleasure to congratulate Eric Johnston. . . . His prominence as a leading national figure and his many achievements in other fields made him a logical choice. . . . "

# GOLDWYN SUGGESTS TO JOHNSTON

Declaring that the "stage is set for the return of the gangster era," Samuel Goldwyn Monday urged Eric Johnston, new president of the Motion Picture Producers and Distributors of America, Inc., to help prevent another cycle of gangster motion pictures. His position was set forth in a letter mailed to Mr. Johnston from Hollywood and released to the press there. He declared that although he believed censorship was not the answer he was sure that "if the case were properly presented and kept before the motion picture industry a unanimous support would back you in finding a solution to this great problem."

The producer blamed the series of gangster



**More banqueting. Mr. Johnston examines one of the innumerable courses at a dinner given in his honor by Mikhail Kulagan, right, secretary of the Communist Party in the Soviet District of Novosibirsk. The girl in the center is domestic help.**

[*Continued from opposite page*]

films during the late twenties and early thirties as promoting secret envy and respect for their unsavory characters. "In a series of sensational films," Mr. Goldwyn charged, "the gangster was portrayed on the screen as a glamorous, danger-loving desperado who successfully defied his government and wielded a power greater than the law."

The producer suggested the industry itself do something to control product he charged was "corrupting our national conscience and vilifying us overseas," declaring that 'the answer is in industry self-regulation."

# A TRIBUTE TO WILL HAYS

"Well Done, Will Hays!" declared *The Indianapolis* (Ind.) *Star* in its issue of September 21 commenting on the retirement of Mr. Hays from the presidency of Motion Picture Producers and Distributors of America. "When the finishing touches are put on the romance of American business in this crucial period," the *Star* declared, "one of its finest chapters will tell the story of Will H. Hays, the Sullivan, Ind., lawyer and elder of the Presbyterian Church. . . . Thirty-six states had considered censorship bills in the winter of 1921, the year before Mr. Hays became 'czar' of the nation's movies. A Federal Motion Picture Commission to license films in interstate commerce had been proposed in Congress. The menace of bureaucratic blight was everywhere. Disclaiming all dictatorial tactics, this astute Hoosier solved the industry's problem in public relations and showed it how to avert its gravest dangers.

"He taught Hollywood's fiercely individual captains to meet at the conference table and co-operate sanely for their common purposes. By the famous production code and other devices he established a model form of industrial self-government that banished the specter of political interference. Above all, from the point of view of the average citizen, he waged a constantly gaining battle for good, clean movies."



**CHILE.** ***On his Latin American trip in the interests of American business and the good neighbor, Mr. Johnston shakes hands with Juan Antonio Dios, President of Chile, as a prelude to a friendly discussion in Santiago.***



**ARGENTINA.** ***He meets the people of Buenos Aires, on his 1943 tour of the Americas.***

**BRAZIL.** ***Equipped with a 16mm Eastman camera and a carton of Chesterfields, he meets Dr. Joao d'Oliveira, left, president of the Commercial Association of Rio de Janeiro, and Zalentin Boucas for a discussion of business conditions in South America.***





**MEXICO.** ***On the way home the much traveled Mr. Johnston is interviewed by the Mexican press in the American Embassy in Mexico City.***

# IF THEY COULD SPEAK–



"A new War Loan?
Betcha the boys are fed up—
Oh well, it's only human, but
Maybe they'll remember us.
If we could only tell 'em—
Come on Gang—
One last shove to finish the job—
It takes dough to
Win the Peace!
We did our best—
Do yours fellows!"

# THE VICTORY LOAN IS COMING!

**OCTOBER 29—DECEMBER 8**

*Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.*

# SCENERY READY FOR N.Y. TRUST TRIAL

## *Lawyers Study U. S. Brief; Talk of Settlement by New Decree Fades*

The suit in equity, United States vs. Paramount et al., scheduled to go to trial before a three judge Federal Court in New York October 8 will go on as advertised, it was indicated this week after a brief flurry of speculation led to reports that a pre-trial settlement by decree was near.

The developments:

**1. The presidents of the defendant companies, and their legal assistants went to Washington last week for a five minute conference with Attorney General Tom Clark. The purpose and the result were not announced.**

**2. Last Thursday the Department of Justice transmitted to the defendants its brief for the trial, well bolstered with appendices of facts and figures on selling practices and concentrations of exhibition power.**

**3. Mr. Clark was in New York this week to address a luncheon meeting of the Commerce and Industry Association. Up to Wednesday he had not met or conferred with the defendants.**

There will be no relaxation of anti-trust prosecutions in general during or after the industrial reconversion period, Mr. Clark told the Commerce and Industry luncheon guests Tuesday at the University Club. "On the other hand," he added, emphasizing the Administration's desire to maintain fair competition, "there will be no witch hunting and no persecution."

He invited "the lawyers of industry to come and lay your cards on the table" and urged the wartime "teamwork of Government and industry," be continued. The Department will cooperate, he said, in an effort to come to a reasonable interpretation of the anti-trust laws "so that industry won't be behind the eight-ball."

Teamwork does not mean, however, that any of the present outstanding anti-trust cases will be dropped, Mr. Clark said.

The meeting which reopened speculation on a settlement took place Thursday of last week in Washington when a blue-ribbon committee of distribution executives waited upon the Attorney General of the United States. In the reception room when Tom C. Clark reached his office were Nicholas M. Schenck, Barney Balaban, Spyros Skouras, N. Peter Rathvon, Albert Warner, Robert Perkins, Austin Keough, Jr., Robert Rubin, R. R. Irvine and Fred Pride.

After a few minutes of conference, the representatives departed leaving behind a news blackout as strictly enforced as any yet imposed during the years the case has been carried back and forth between New York and Washington. They arrived at their home offices on Thursday, operating under a blanket of secrecy scarcely less effective than the Washington variety.

### *Five Minute Conference*

Department officials had little to say, and no important information to impart, about the meeting. According to one spokesman, the film men were actually closeted with Mr. Clark only about five minutes. That was, according to this source, too short a time to have reached any decisions, but admittedly long enough to lay a compromise offer on the Attorney General's desk for his later consideration.

It was obvious, judging from the rank of the visitors, that the distributors were evidencing the official nature as well as the importance of the mission. The impression around the Department of Justice offices insisted that whatever else it might not be, the visit was certainly authoritative.

Another significant fact to observers was that the group had arranged for the meeting in advance, although Assistant Attorney General Wendell Berge, head of the anti-trust division; Robert L. Wright, chief of the film unit, and Ernest Meyers, head of the consent decree and clearance section, who has been liaison between the companies and the department, were all out of the city.

### *Says Decree Chances Slight*

Meanwhile, it was reported in Oklahoma City that Mr. Wright had said as far as he knew there was no likelihood of a new consent decree being signed in New York before the start of the trial, October 8. Admitting that it was possible a new decree might be worked out, Mr. Wright declared that he knew of no approaches by any of the defendants to obtain one.

There was no indication in New York of any lessening by either side in pressure for readiness as the trial date approached. The Department delivered copies of its trial brief and appendices, an imposing instrument of four volumes totaling 501 pages, to the distributor defendants in accordance with the deadline established last July by the expediting court.

The documents submitted were: The trial brief, 26 pages, "to state in summary form the main legal propositions on which the plaintiff relies and their application to the evidence it will offer to make a *prima facie* case"; Appendix A, 64 pages, the "Corporate Structure of the Defendants, Their Relations With Each Other and the Domestic Film Industry"; Appendix B, 259 pages, the "Printed License Forms Used by Eight Major Distributors During 1936-37 and 1943-44 Seasons," and Appendix C, 152 pages, "Judicial and Administrative Decisions and Official Documents Relating to the Monopolization of the Domestic Motion Picture Industry."

Developing its charge in the trial brief, the Department states that, excluding pooled houses and those for which the defendant merely buys or books films, the five distributors own 2,654 theatres out of "about 17,000" in the country. Of these, the brief designates 1,356 for Paramount, 509 for Warner, 546 for Fox, 93 for RKO, and 130 for Loew's.

### *Supply Half Gross, Is Claim*

"The percentage which each of the five producer-exhibitor theatre circuits contributes to the total film revenue of any of the eight major distributors greatly exceeds that of any independent circuit," the brief states. It continues that "these five circuits combined supply from 40 to 50 per cent of all the domestic film revenue received by each of these distributors."

The brief estimates that the "total gross receipts of affiliated theatres operated in the United States during the year 1944 was about $500,000,000."

Listed also are 12 corporations in which the Department charges two or more of the defendants or their affiliates own stock interests, corporations credited with operating a total of 348 theatres. The largest is the Metropolitan Playhouses, Inc., of New York, with 131 theatres, of which RKO is listed as owning 20 per cent and United Artists Theatre Circuit as owning 50 per cent. The 95 theatres in the W. S. Butterfield Theatres, Inc., Detroit, are listed as owned 25 per cent by Paramount and 10 per cent by RKO. The 22 units of the Butterfield Michigan Theatres Company, on the other hand, are owned one-third each by Paramount and RKO.

In an analysis of 905 towns, the brief credits the defendants with owning some stock interest in 3,098 theatres, 268 of them representing a stock interest of less than 50 per cent, and with operating a total of 444 theatres in pooling arrangement.

## CHARGE FEW INDEPENDENTS GET FIRST-RUN BREAK

**One of the main points in the Department of Justice's charge that the five distributor-exhibitors, defendants in the anti-trust suit, monopolize exhibition is its contention that they have the first-run situation sewed up. The division of major first-run films during the 1943-44 season among the theatres of the defendants and the independents in the 73 cities with over 100,000 population is shown in the following table from the trial brief:**

| Film Companies | All Independent | Independent and Affiliated Split | All Affiliated |
|---|---|---|---|
| Warner | 3 | 8 | 62 |
| 20th Cent.-Fox | 6 | 3 | 64 |
| Paramount | 3 | 3 | 67 |
| Loew's | 1 | 3 | 69 |
| RKO | 10 | 4 | 59 |
| United Artists | 4 | 6 | 63 |
| Universal | 16 | 5 | 52 |
| Columbia | 19 | 1 | 53 |

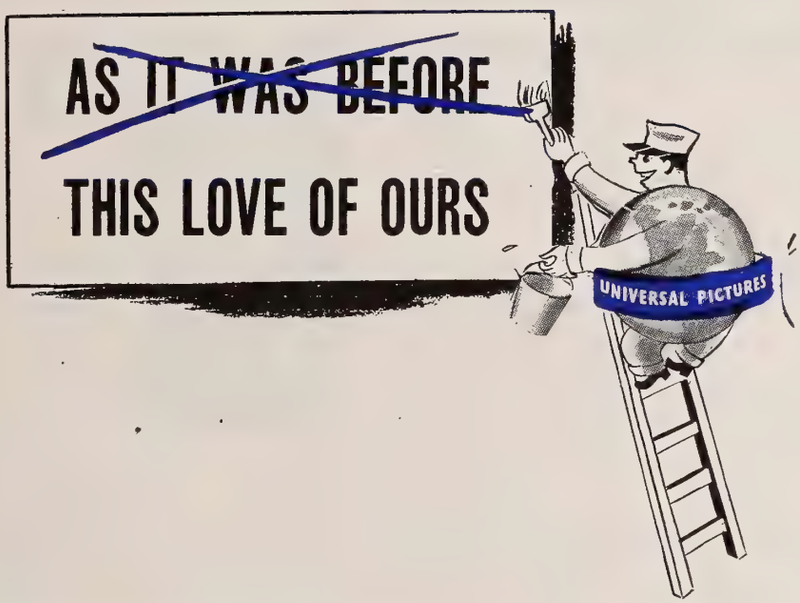
## CLAIM CIRCUIT INCOME NEAR HALF OF TOTAL

**The trial brief of the Department of Justice in the New York anti-trust case contends that from 40 to 50 per cent of the exhibition revenue is reaped by the relatively small number of affiliated theatres over the country. It points out that the total admissions "from theatres affiliated with the five producer-exhibitor defendants during the year 1944, as reported in their answers to interrogatory 13 of the 1945 interrogatories, was about $460,000,000". The figures, approximated to the nearest five million dollars, for each producer-exhibitor are listed as follows:**

| | | |
|---|---|---|
| 1. | Paramount | $185,000,000 |
| 2. | Fox | 90,000,000 |
| 3. | Warner | 80,000,000 |
| 4. | Loew's | 60,000,000 |
| 5. | RKO | 40,000,000 |

**"The RKO figure is believed to be at least five times as great as that of any independent circuit," the brief observes.**

# CHANGE OF TITLE




The title of Universal's very warming and heart-appealing love story which is directed by William Dieterle, based upon the famous stage play by Pirandello, is now appropriately changed to

## *"THIS LOVE OF OURS"*

Based as it is upon a love theme which will appeal to every man and woman who ever was in love or ever will be in love, "This Love Of Ours" will be advertised in the largest circulation magazines between now and the release of the picture on November 23rd.

In our opinion "This Love Of Ours" will take its place among other great love stories as exemplified by "Back Street" and "Stella Dallas."

Remember the title, "This Love Of Ours"—formerly known as "As It Was Before."

More later.

UNIVERSAL PRESENTS

*Merle* OBERON · *Claude* RAINS · *Charles* KORVIN

in

**"THIS LOVE OF OURS"**

with CARL ESMOND · SUE ENGLAND · JESS BARKER · RALPH MORGAN · FRITZ LEIBER · HARRY DAVENPORT

Screenplay by Bruce Manning, John Klorer and Leonard Lee

Based upon the play entitled "Come Prima Meglio De Prima" by Luigi Pirandello

Directed by WILLIAM DIETERLE · Produced by HOWARD BENEDICT

# ON THE MARCH

HOW ERIC JOHNSTON THINKS

by RED KANN

ERIC JOHNSTON has been functioning as president of the MPPDA, known throughout all these years as "The Hays Office," for little more than a week. Much, very much, remains to be spread on the record as to policy workings. Time and deed will tell their story, of course. There has been time for neither.

Thus far, the successor to Will Hays is entered upon the opening phase of his incumbency with the policy declaration made when he assumed the post. Johnston is widely known as president of the U. S. Chamber of Commerce. As such, he continues its spokesman even as he adds manifold duties as spokesman for this industry as well.

He has been hailed in some quarters as a progressive capitalist. In others, his views on labor and labor-management have been described as "radical." However his economic philosophies may be appraised—and that depends on where one may sit—they are on permanent record and open for inspection.

Such an inspection, which in fairness should allow reasonable opportunity for altered opinion, holds interest for this industry now that Johnston is at the controls of its major trade association. The problems which he recognizes and the procedures to which he lends support need not bind him to application of them where motion pictures are concerned. Yet it appears reasonable, if not provable, that they will condition his thinking and, perhaps, influence future decisions and judgments.

In "America Unlimited," Johnston has written a book which consolidates his position into what he describes as "The Case for a People's Capitalism." The quotations hereafter, ranging over a number of subjects, are from that book:

"I plead guilty of being a Kiwanian, sharing all the sins of extravert good-fellowship, self-improvement and community spirit which the so-called intellectuals love to lampoon. . . . I plead guilty, also, to being a businessman—worse, a capitalist—despite the opprobrium some people have thought to attach to these words. But I hasten to qualify this grim confession. . . . All of us are dependent for our incomes, our economic survival, upon the smooth functioning of private enterprise."

## "Economy...Truly Free"

"THE health and vigor of small businesses and new business are the real measure of our economic system, just as the health and vigor of its children are the real test of any society. We must demonstrate our faith in free economy by making it truly free, and right of way for small enterprise is at the core of that freedom.

"Small business will continue to survive. But its problems are serious and the public is becoming increasingly aroused to them. Instinctively, Americans know that the doom of small business would be the doom of their cherished free country. We can expect a great and more conscious effort to make life easier for the small enterpriser."

*On competition*:

"It is not bigness that must be curbed—that is impossible in our mass-production age even if it were desirable—but practices inimical to the functioning of a free economy. . . . We cannot retain the advantages of a free economy without accepting the hazards of all-out competition. We cannot assure the growth and survival of big businesses without removing all obstructions to the natural unfoldment of small business. . . . And when I say competition, I mean competition. Not the token competition that manages to evade the anti-trust laws by the skin of its sharp teeth. Not the legalistic competition where one or two companies rule an entire industry behind closed economic gates but somehow live up to the letter of the law. I mean competition that is free in spirit no less than in its outward forms. . . .

"Small and medium-sized businesses are the backbone of our people's capitalism. We must make it possible for them to exist and to grow. They cannot live if the weight and bulk of Big Business can be used to stunt or crush small competitors. Little business can meet the challenge of *stiff* competition, but it is helpless against *unfair* competition. The difference is crucial. The rules of the game have to be overhauled from time to time; foul decisions by the umpires tend to become new rules and can undermine the game itself. . . ."

## "The Middle Ground"

IN a chapter captioned "Neither Left Nor Right," Johnston observes:

"I am convinced that I speak for the great majority of Americans in insisting that there is a middle ground of reality somewhere between these extreme threats ('ultra conservatives' and 'clamorous collectivists') to our traditional life. Call us progressives, or liberal progressives or conservative liberals. . . . Whatever the tag, we deny that America faces a choice between a congealed old order and some experimental new order. . . . We believe in the middle way."

*On "defending capitalism"*:

"In defending capitalism, I do not gloss over its deficiencies or applaud its unpretty by-products. I have no more use for the excrescences of the competitive enterprise system than the most ardent proponent of Utopia Now. I do not yield to any socialist or communist in deploring the conditions of the so-called submerged tenth or underprivileged third. . . . I belong to those spokesmen for the capitalist order who accept it enthusiastically *despite* its shortcomings."

*On economic cooperation:*

"The epoch of dog-eat-dog economy is ended. The era of magnificent economic freebooters is well in the past. Life has become exceedingly complex. Modern machinery and the very abundance we have created require new types of self-discipline and disciplines imposed through official and legislative action. We must preserve and even deepen the virtues of the profit system, but we must round it out with new kinds of cooperation between many groups and conflicting interests. The alternative is chaos, or worse—total organization by a tyrannical state."

*On labor-management*:

" . . . the common ground between labor and management is invariably larger and more solid than the margins of disagreement. Both groups, in the nature of the case, want the productive machinery to keep going, since they can only lose from an interruption."

*On social-economic problems*:

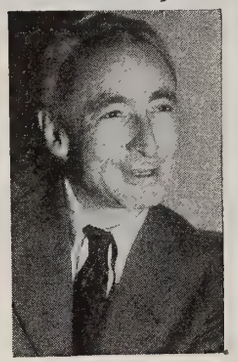
"Business cannot save itself from a species of persecution and ultimate obliteration unless it meets the forces of social change halfway. And if business is obliterated, American liberty, as we have known it, is obliterated. In making an adjustment to reality, business will also save the American way of life."

*On foreign relations*:

"The voice of America is listened to, but it is not a solo; it must be harmonized with the chorus of nations. American plans and American objectives, even if we achieved agreement on them at home, will settle nothing abroad. Our willingness to cooperate must never be stretched to mean a willingness to forget our own interests. But neither should it be forgotten that cooperation implies compromise. The self-interests of other nations represent limitations on our own power."

# French Need Our Films: Bernheim

The French "need—absolutely need—American films," a French official, Andre Bernheim, film liaison of the French Ministry of Information, said in New York last week. Mr. Bernheim spoke to the trade press shortly before leaving for Hollywood, where he will study American film industry methods, and confer with industry leaders on a cultural bond between this country and France, with stress on the interchange of educational films.



Andre Bernheim

French theatres need annually approximately 250 films, Mr. Bernheim noted, and added that in normal times the French industry only produced 150 per year.

Referring to the dispute between American film companies and the French Government over entry of American film into France, Mr. Bernheim said he was not working on that question, but did feel that "a very easy way could be found to satisfy both sides." He added:

"I think lots can be done in bettering our business relations because in my mind there's no question but that we like each other. It is my hope we will get to know more about each other."

The French theatres, now playing single bills only, are benefiting because the practice, in Mr. Bernheim's opinion, "avoids second class pictures."

## Film Classics Acquires Los Angeles Exchange

Film Classics, Inc., has purchased the Los Angeles exchange from the franchise holders, Ben Peskay, H. S. Popkin and Jack Berman, it was announced last weekend by L. E. Goldhammer, vice-president and general manager. Robert P. Abelson was named branch manager and Lloyd Katz booker.

At the same time Mr. Goldhammer announced he would establish his headquarters in Los Angeles. He will direct operations in the west, while Irving Wormser, eastern sales manager, will supervise operations of the eastern offices from New York.

The purchase of the Los Angeles branch now gives Film Classics ownership of four exchanges, Buffalo, Albany, Chicago and Los Angeles.

## Harman to Resume Normal Production October 8

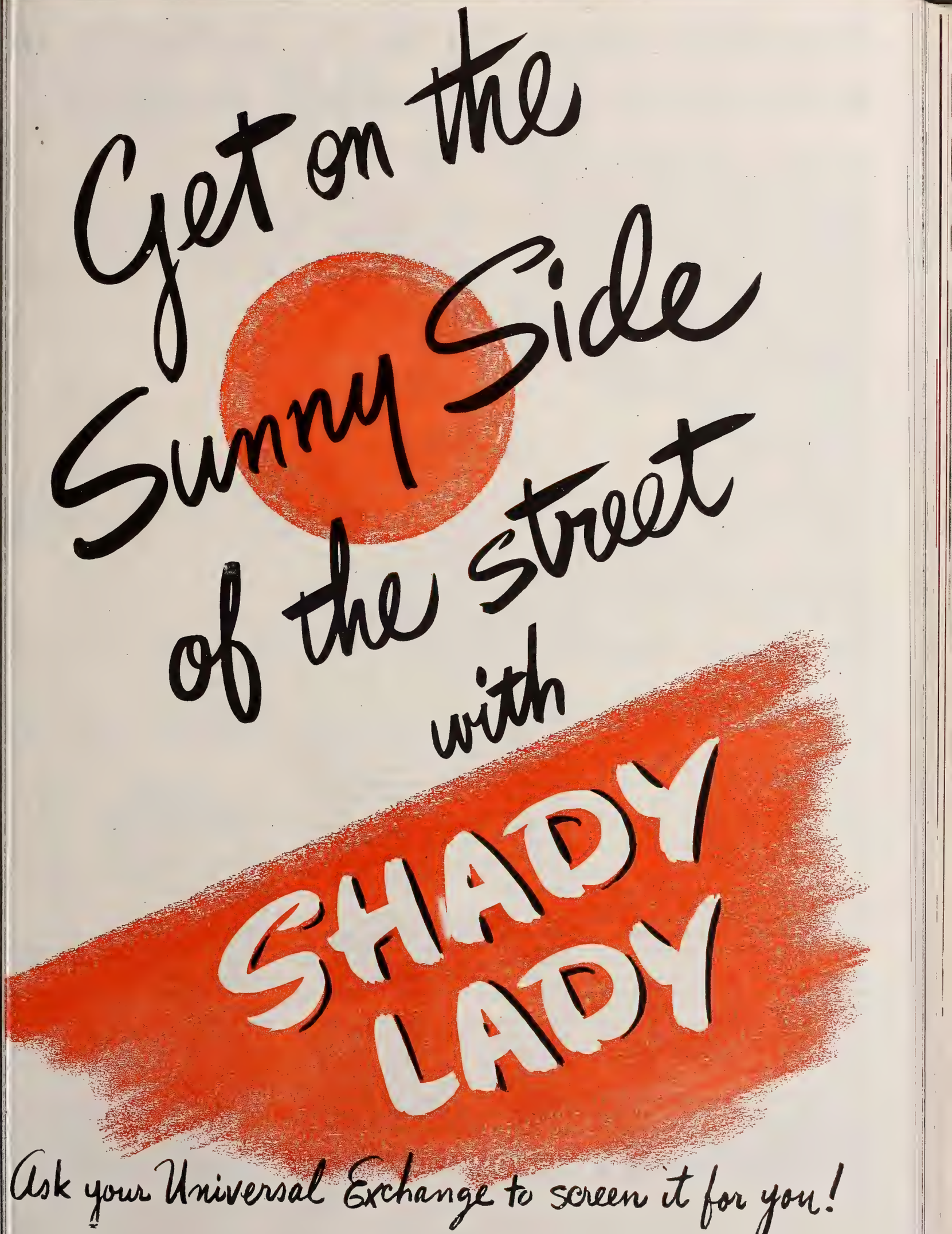
Hugh Harman, who is completing a four-year schedule producing training films for the Army and Navy in his Hollywood studios, will resume his entertainment shooting schedule October 8.

During four war years, Harman turned out more than 100 high-priority secret films, VD and oral hygiene shorts for the Public Health Service and training films for all military branches.

His first civilian "Animaction" film combining live action and animation will be "Hallowe'en," based on Lionel Barrymore's symphonic composition of that name. It will be feature length and in color. "Hollywood Story" and "King Arthur," running from six to nine reels each, are among his plans.

## Theatre Building Permits Refused in Canada

C. D. Howe, Minister of Reconstruction, announced in the Canadian House of Commons, Ottawa, last week that no construction permits were being considered for theatres, churches and breweries, and gave no hope of early action for such projects until the low-priced housing situation cleared, perhaps next year. This was the first official declaration in Parliament that theatre construction applications were being shelved.


Get on the
Sunny Side
of the street
with
SHADY
LADY
Ask your Universal Exchange to screen it for you!

# Trouble Spots for U. S. Industry in Rebuilding Continental Markets




*To the foreign sales chiefs of the industry, the troubled map of Europe looks like this. The explosions mark the major headaches confronting the industry as it attempts to regain its European markets. There are nine major problems in nine countries. And there are other situations still in doubt, where troubles may or may not develop, as shown by the question marks over Germany, Austria and Poland. The known problems are complex, ranging from frozen funds to major political squabbling over film quota laws. Summarized below are the major problems:*

ENGLAND: Film quota laws are a definite part of the conversations under way between State Department officials and the British Labor Government concerning loans to England for her economic recovery.

FRANCE: A new deadlock is reported in the discussions between French Government officials and representatives of the Motion Picture Producers and Distributors of America on the matter of American distribution. Trade problems are also being discussed by the State Department.

ITALY: Political and economic problems are complex. The industry's more or less hypothetical 300,000,000 lire earnings may be halved if the lira is depreciated in December, as reported. The Office of War Information and Army officials differ over disposition of the funds. The domestic film industry is a political issue among Italian parties.

The word from Washington this week on the situation was that new film legislation has been drawn up by Italian and American authorities intended to provide fair and equitable treatment for the industry. Although the official text of the decree has not yet been published, the legislation has been approved by the Italian Council of Ministers, according to the State Department. The department has been assured that all of the restrictions of the Mussolini regime have been abolished.

SPAIN: While the National Theatre Board, representing all Spanish exhibitors, has recommended increased imports, no definite settlement of the quota problem has been made. An American industry representative is reported in Madrid this week.

CZECHOSLOVAKIA: Here, also, the industry has been nationalized and the government will operate domestic film studios, handle processing, distribution and exhibition and take possession of "all articles for processing films, cash, raw and other materials on hand, and also all manufacturing facilities", according to the official text of the decree.

NORWAY: There is a serious booking problem here, since all booking is currently handled by Norway's communes.

FINLAND: Frozen funds and a general currency problem are in evidence here. Exchang and other monetary problems, however, ar typical of many other situations.

HOLLAND: A dispute over jurisdiction o the industry is in prospect between the Dutc trade organization, in Holland, and the Dutc Film Import and Distributing organization, i London. However, a U. S. envoy is discuss ing trade conditions at The Hague. Further the Motion Picture Export Company i reported ready to send a representative t Holland.

YUGOSLAVIA: Following the nationalizatio of the industry, the Yugoslav film monopol confiscated a number of prints belonging t four American companies.

As a consequence, the State Departmen has warned the Yugoslavian government tha there must not be any unlicensed showings o American pictures. The country must firs secure the necessary rights from the Amer ican owners. The Department is prepared t issue similar warnings to other countries.

Something may soon be learned of the Germany-Poland-Austria area, since the in dustry, through the Motion Picture Export Company, hopes soon to have a representa tive in Germany.

# YOU TOO CAN ENDORSE *Shady Lady*



E MORNING CALL, Allentown, Pa., Friday, Sept. 7, 1945 25

## Special Notice!

Next week the EARLE is presenting one of those rare, once-in-a-while pictures which, without the benefit of extensive advance advertising, packs more real entertainment than many of the so-called "big super specials."

The picture is "SHADY LADY" featuring Charles Coburn, Ginny Simms and Robert Paige. It is the first picture of the new season from Universal and is one of the best ever to have come out of their studios.

It's ten to one you'll say this is an Academy Award performance by Charles Coburn.

We have seen the picture and if there is such a thing as guaranteed entertainment this is it.

**EARLE THEATRE**
MAX KORR

## MAX KORR

of the Earle Theatre, Allentown, announced this entertaining picture to his patronage this way

←

## WALTER WINCHELL says "Coburn gives *Superformance* in 'Shady Lady'"

# MORE SHORTS MORE REGULARLY ARE PROMISED EXHIBITORS

## *Ease in Raw Stock Seen as Assuring Prompt Release Unless Strike Grows*

by WILLIAM G. FORMBY

Theatre owners whose show bills have suffered during the war from inability to achieve proper program balance are due for some welcome news in the entertainment short subjects department during the 1945-1946 season. Not only will there be a greater number produced, but those will be released at regular intervals, and with a sufficient number of prints to assure better planning in booking, according to distribution executives whose business it is to get the shorts to the theatres.

The program spice, the one and two-reel comedies, novelties and cartoons, was one of the most loudly lamented casualties of the war period. Nearly all companies were far behind schedule most of the time, both in production and release. Hardest hit was the color subject, hit by scarcity of photographic equipment and shortage of raw stock, as well as lack of adequate manpower. The various departments of the armed services, too, made heavy demands upon color facilities.

### *Situation Coming Closer To Normal Supply*

Although there are now fewer shorts available than before the world conflict began, the situation is improving and should shortly approach normal supply, the executives promise. Barring more serious interference from the studio strike, which already has closed several cartoon studios and threatens other facilities, there should be increasing regularity in production and distribution. The supply of color subjects will continue to be short for several months, but should improve during the early part of 1946.

Added to the difficulties of production has been the shortage of raw stock for an adequate number of release prints. As early as last May, this situation was pointed up in MOTION PICTURE HERALD. "Delayed short subject releases, making program difficult for exhibitors, have become a grave problem and there is no prospect of relief until the raw stock shortage has been eased. . . . Many short subjects are resting on the shelf because there is not enough stock available to make the necessary number of prints for releases." The companies that had completed subjects needed stock so sorely for features that they let the shorts wait.

### *Can Go to Exchanges as Rapidly as Available*

Now the stock shortage has been eased. Shorts may be printed and sent into exchange centers for distribution as rapidly as they become available. The maximum has been removed from release prints on features, and there is said to be no difficulty in getting sufficient stock for ordinary requirements.

Of the 468 short subjects promised by seven major distributors for the 1944-45 season, only 362 were completed and released, according to a check of figures maintained by circuit booking departments. A total of approximately 442 subjects are promised by these same distributors—Columbia, MGM, Paramount, RKO, 20th-Fox, Universal and Warners—for the 1945-46 season. Company executives believe that there is a good chance of delivering a much higher percentage of these than was possible during the past season.

Company by company, the performance of deliveries against promises for the 1944-45 season was substantially as follows, circuit booking departments disclose:

### METRO-GOLDWYN-MAYER

Announced 28 one-reel subjects, including 12 Fitzpatrick Traveltalks and 16 cartoons, all in Technicolor. Actually completed were three Fitzpatricks and four cartoons, a shortage of 21 subjects. However, the company continued its 1943-44 program, releasing all except five or six by June 9, 1945. Metro reserved the right at the start of the season to cancel all uncompleted 1944-45 subjects, and this was done August 31. The company already has started its 1945-46 season with 54 shorts announced, including four specials of two reels each, 12 Fitzpatricks, 16 color cartoons, 10 Pete Smiths, six Passing Parades, and six Miniatures.

### RKO RADIO

Announced a total of 67, consisting of 29 two-reel films and 38 singles. It completed practically all of the 1944-45 schedule. One "This Is America" subject is still to come. The program announced for 1943-44 was not completed, the schedule announced for 1942-43 being finished the following season. A total of 33 subjects is expected for 1945-46.

### TWENTIETH CENTURY-FOX

Announced 40 one-reelers and 13 two-reelers, a total of 53. Only two of the 12 Magic Carpet series remain to be released, and the company released an extra two-reeler. The same number of subjects is planned for the new season.

### WARNER BROTHERS

Announced a total of 86 subjects, with 18 two-reel and 68 singles. All of this program except for eight Technicolor cartoons have been released. Production is declared to be moving rapidly at the studio, and company executives foresee little difficulty meeting release dates in the future. The same number is planned for the new season.

### UNIVERSAL

With 15 two-reelers and 39 singles, the company announced 54 subjects for the past season. In addition there were four serials. Still not delivered are four of 13 Name Band Musicals, three of Walter Lantz Cartunes, six of Variety Views, and five of 13 Person Oddities. Delivered, however, was a two-reel special not on the schedule. The same number are planned for the new season.

### PARAMOUNT

Announced 64 short subjects for 1944-45, and released that number. Some changes were made in certain brackets, with two each whittled from three categories and a total of four reissue Color Classic Cartoons filling in the pledged program. All of the shorts have been set for release. In addition, subjects on the 1945-46 lineup of 62 have been set for release three months ahead. During the months of October, November and December, 16 subjects will be released. In addition, the studio is working on 11 subjects for later release.

Sales executives of the major distributors foresee an increased demand for entertainment short subjects, with the decline of Government war shorts distributed through the offices of the War Activities Committee. That organization will discontinue its existence by December 31, and no central agency has been announced to take over the distribution of Governmental subjects to theatres.

### COLUMBIA

Announced a total of 118 subjects, with 28 two-reelers and 90 singles. Of this figure, some 42 subjects have not been released. Three serials promised have been delivered. The 1945-46 schedule is only slightly less ambitious, including 112 shorts and four serials.

# *Harmon Finishing WAC Projects*

Shortly after the assumption by Francis S. Harmon of his new duties as vice-president of the Motion Picture Producers and Distributors of America in charge of the New York office, George J. Schafer, chairman of the War Activities Committee, told a business press conference in New York Thursday that Mr. Harmon would continue projects already under way when he left the WAC as executive vice-chairman.

The new MPPDA executive would continue to "assist as a volunteer in finishing pending projects and liquidating the war service agency that was set up right after Pearl Harbor," he advised Mr. Schaefer in a letter. "Mr. Harmon is certainly the man to supervise the completion of the historical record of the part motion pictures and the motion picture industry have played in World War II," Mr. Schaefer declared.

The liquidation of the agency at the end of the year was reiterated by Mr. Schaefer. He said that the budget does not provide for operation beyond December 31. "There being no money, and no disposition on the part of either distributors or exhibitors to appropriate more it is obviously impossible to continue activity beyond the end of this year," he declared.

None of those interests that has championed the continuance of the WAC has come forward with any suggestions as to how it might be financed, Mr. Schaefer declared, and added that not enough theatre circuit operators had indicated an interest in that connection sufficient to make the movement a success. A minor movement had developed advocating the assumption by the MPPDA of some of the functions of the Committee. Asked if he thought that any of these activities could be integrated with the MPPDA setup, Mr. Schaefer said, "I doubt it." He asserted there had been no discussions among any officials of either organization looking to such an arrangement.

Messages of commendation for his work with the Committee and congratulations on his new position came to Mr. Harmon also from S. H. Fabian, Maurice Bergman, Arthur Loew, John Cromwell, Walton Ament and other associates in Committee activity.

## Famous Players to Call Bonds

Famous Players Canadian will redeem bonds of a par value of $236,000 October 24. The bonds to be called include series A, B and C of the 4½ per cent first mortgage and collateral trust issue due June 1, 1951.

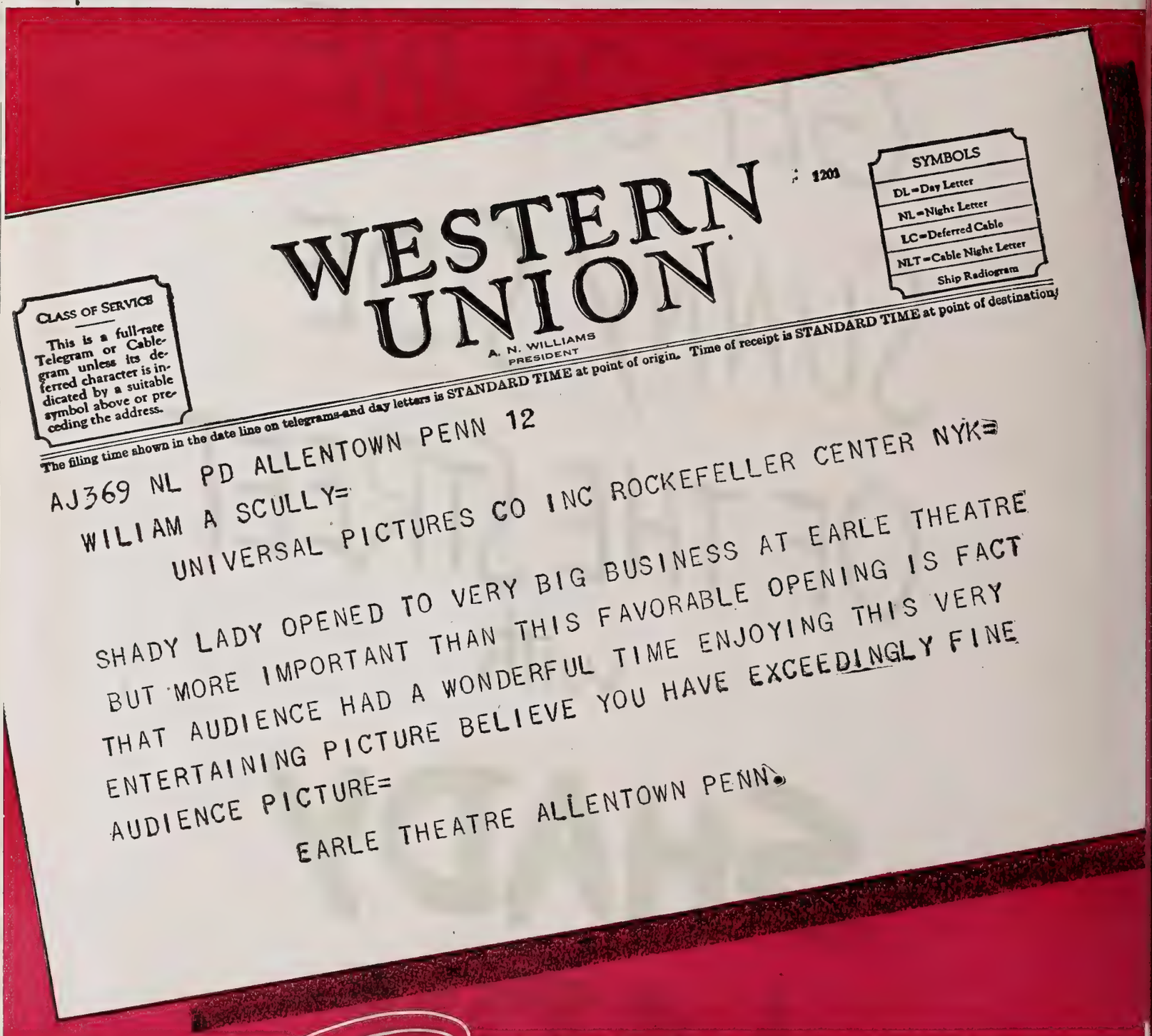
# GET ON THE SUNNY SIDE OF THE STREET

with

# SHADY LADY

*Ask your Universal Exchange to screen it for you!*

# GET ON THE SUNNY SIDE OF THE




UNIVERSAL PICTURES

# Shady Lady

starrin

# STREET WITH *Shady Lady*

"Extremely diverting film . . . a handsome production by George Waggner and directed by him with smartness and a good sense of pace, 'SHADY LADY' mixes a pleasant dose of romance with the humor." —*THE FILM DAILY*

"With Charles Coburn settling his ample girth into a juicy role and emerging with another of his droll characterizations that have made him a solid marquee name, coupled further with the assets of Ginny Simms, Robert Paige and Alan Curtis, and a slickly-fashioned screenplay which has the added benefit of appropriate direction and all of the production accoutrements necessary, there is no apparent reason in the world why 'SHADY LADY' should not do handsomely at the boxoffice." —*MOTION PICTURE DAILY*

"'SHADY LADY' is highly diverting screen fare that should please generally. Charles Coburn is tops." —*SHOWMEN'S TRADE REVIEW*

". . . hand-tailored to advantageously showcase the respective talents of Charles Coburn and Ginny Simms . . . a happy, hilarious, harmonious expedition into escapist entertainment fields, one which launches Universal's new program impressively and lucratively. Laughs are plentiful and there is a cupid's touch for the romantic." —*BOXOFFICE*

"'SHADY LADY' is a well written screenplay . . . it should do well at the boxoffice. Ginny Simms has a vehicle worthy of her latent abilities in this, her first starrer for Universal. Charles Coburn gives a witty, adroit touch to his performance, while Robert Paige comes through neatly as the other half of the love interest with Miss Simms." —*VARIETY*

**And Walter Winchell says, "Coburn gives a superformance."**

## Charles COBURN Ginny SIMMS Robert PAIGE

with ALAN CURTIS MARTHA O'DRISCOLL Joe Frisco Kathleen Howard Thomas E. Jackson

Original Screenplay by Curt Siodmak, Gerald Geraghty and M. M. Musselman, Additional Dialogue by Monty Collins,
Produced and Directed by GEORGE WAGGNER, Executive Producer JOE GERSHENSON

# INDUSTRY ORGANIZES FORCES FOR VICTORY LOAN DRIVE

## *Name Reagan Distribution Chairman as Strategy Command Maps Plans*

With "We can't quit now! Let's finish the job—in a blaze of action!" as its slogan, the industry's War Activities Committee began mobilizing its resources for the final climactic effort in the Victory Loan drive, October 29 to December 8.

Last week, Charles M. Reagan, vice-president in charge of Paramount Pictures distribution, accepted appointment as distributor chairman of the drive. He began immediately setting up coast-to-coast machinery to function in cooperation with all other divisions of the Victory Loan organization headed by S. H. Fabian, national chairman.

In Washington, industry leaders, including a special "strategy command" group, met with Treasury officials and discussed the over-all strategy of the drive. The nation was mapped into sectional zones, over each of which will preside a member of the strategy command, each being a national chairman of previous drives.

### *Previous Chairmen Will Head Various Zones*

Sam Pinanski, chairman of the Seventh War Loan, will have Maine, Massachusetts, Connecticut, New Hampshire, Rhode Island and Vermont.

Harry Brandt, of the Sixth War Loan, will have New York, Pennsylvania, Virginia, West Virginia, Maryland, Delaware, District of Columbia, New Jersey.

R. J. O'Donnell, of the Fifth, will have Texas, Louisiana, Mississippi, Alabama, Georgia, Florida, North Carolina, South Carolina, Tennessee, Kentucky.

Charles Skouras, of the Fourth, will take California, Oregon, Washington, Idaho, Montana, Wyoming, Utah, Colorado, New Mexico, Arizona, Nevada.

L. C. Griffith, of the Third, will have Nebraska, Iowa, Kansas, Missouri, Oklahoma, Arkansas.

John Friedl will have a special zone including Minnesota, North Dakota, South Dakota, Wisconsin, Michigan, Illinois, Indiana, Ohio.

### *Chairmen Are Named For Each State Drive*

Each state will have its own organization headed by a chairman. The state chairmen who by last weekend had accepted appointment and "guaranteed" that the drive would conclude the War Activities effort "with a blaze of action" are:

Alabama, R. M. Kennedy; Arizona, Harry Nace; Colorado, Frank Ricketson; Connecticut, I. J. Hoffman and Harry Shaw; Delaware, A. Jos. Defiore; District of Columbia, Frank La Falce; Florida, J. L. Cartwright; Georgia, William K. Jenkins; Idaho, Walter Lee Casey; Illinois, John Balaban, Jack Kirsch and Jules Rubens; Indiana, Marc Wolf; Iowa, A. H. Blank; Kansas, Howard Jameyson; Kentucky, Lew Hensler; Louisiana, E. V. Richards; Maine, C. J. Russell; Massachusetts, M. J. Mullin.

Michigan, Ray Branch and Carl Buermele; Missouri (Eastern), Fred Wehrenberg; Missouri Western), Elmer Rhoden; Mississippi, Burgess Waltmon and Arthur Lehmann; Montana, J. A. English; Nebraska, William Miskell; Nevada, Homer Leballister; New Hampshire, Mel Morrison; New Jersey (Northern), Harry Lowenstein and Frank Damis; New Jersey (Southern), Isadore Epstein; New Mexico, George Tucker; New York (Albany Area), C. J. Latta; New York (Buffalo), Robt. T. Murphy; North Carolina, H. F. Kincey.

North Dakota, M. Cooper and Ed Kraus; Ohio (Cleveland Area), Meyer Fine; Ohio (Cincinnati Area), Col. Arthur Frudenfeld; Oklahoma, C. B. Akers; Oregon, O. J. Miller and Albert Finke; Pennsylvania (Eastern), John Nolan; Pennsylvania (Western), M. A. Silver and Morris Finkel; Rhode Island, Ed Fay; South Carolina, Warren Irvin; South Dakota, Byron McElligott and Fred Larkin; Tennessee (Western), M. A. Lightman; Texas, John Q. Adams; Utah, John Rugar and Tracy Barham; Vermont, Frank Venett; Virginia, Ben Pitts; Washington, Frank Newman, Sr.; Wyoming, Les Newkirk.



Photo by the Herald



***STRATEGISTS** of the coming Victory Loan gather in New York. The time, last Thursday; the place, War Activities Committee headquarters; the men, leaders of previous campaigns, and industry executives. Above, Charles Reagan, Paramount sales vice president and Victory Loan distributor chairman; Robert J. O'Donnell, Interstate Circuit of Texas general manager, and Fifth Loan director; Max Cohen, Cinema Circuit; S. H. Fabian, Victory Loan chairman, and leader of the First Loan; Harry Brandt, of the Brandt Circuit, who was Sixth Loan chairman; and Charles E. "Chick" Lewis, campaign coordinator of the current drive. At the right, Martin Mullin and Samuel Pinanski, of the M. & P. Theatres of New England. Mr. Pinanski was Seventh War Loan head.*

### *Fabian and Doob Confer On Drive in Hollywood*

Wednesday night Mr. Fabian and Oscar A. Doob, campaign director, flew to Hollywood for a conference with Louis B. Mayer, Hollywood chairman; Ken Thomson, Hollywood Victory Committee; George Murphy, head of the Screen Actors Guild, and others. Details for the "Stars Over America" tours were discussed and preliminary plans indicate that this effort will be the peak star-participation idea of all Bond drives. More stars will take part, more cities will be visited, and more of the public reached than ever before.

Among the other developments was the appointment of Silas F. Seadler, advertising manager of MGM, as chairman of the trade paper advertising committee. Mr. Seadler announced the producers again would lend full cooperation to the drive by contributing thousands of dollars worth of advertising space in trade papers. He also said that the trade press publishers again would provide their liberal quota of display space gratis, in addition to unlimited editorial support.

Frank P. Rosenberg was appointed Wednesday Victory Loan national publicity director. Mr. Rosenberg is assistant director of publicity and exploitation for Columbia Pictures.

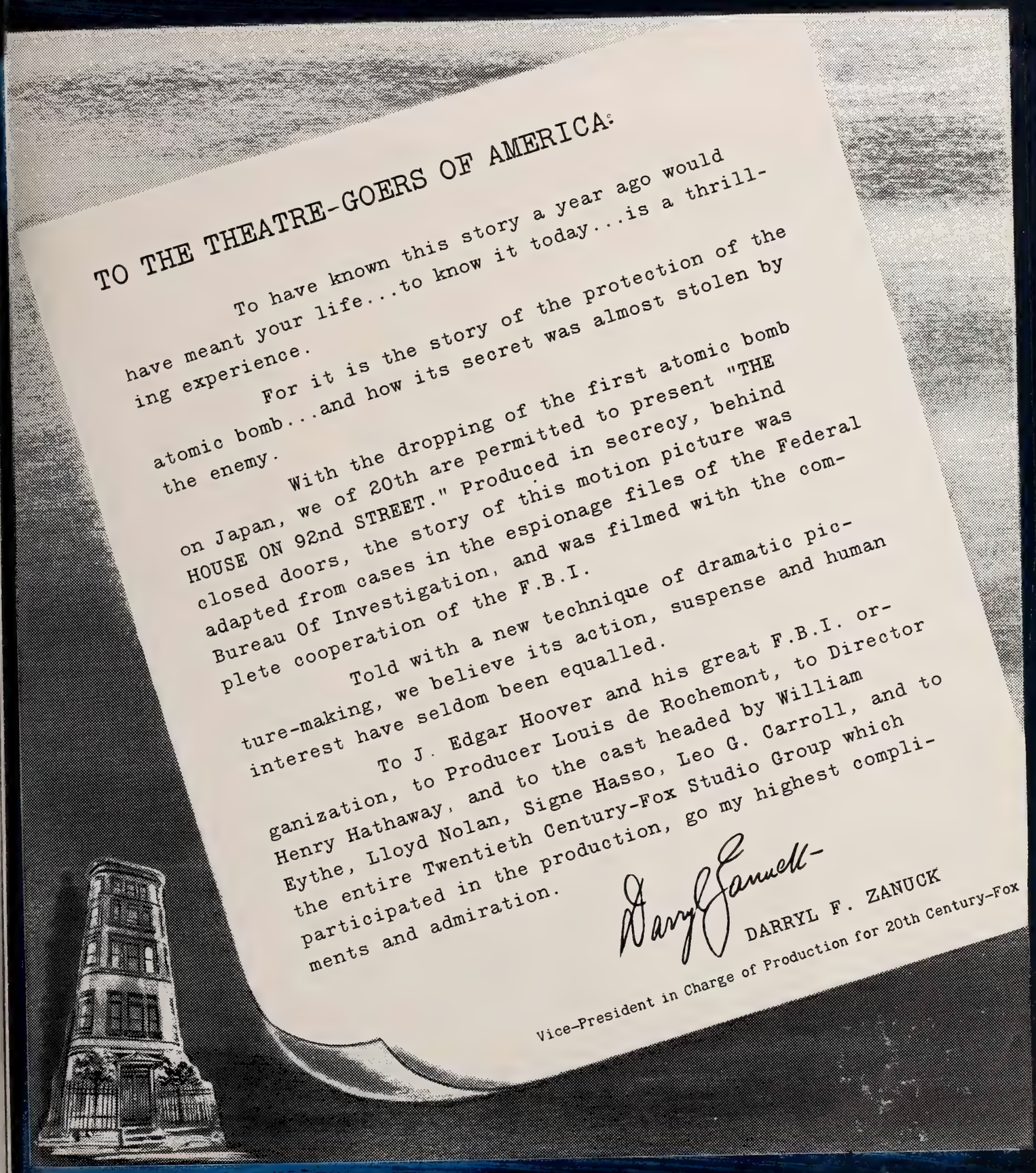
E. J. Churchill, president of Donahue & Coe, Inc., national advertising agency, which specializes in film promotion, volunteered to place the resources of his organization at the disposal of Mr. Doob. O. A. Kingsbury was appointed liaison between the WAC drive committee and Donahue & Coe. He named Carl Rigrod to handle radio activity and William Schneider in charge of art for posters, with Jac Thall, Al Weisz, Lloyd Seidman and others assisting.

**Tom Baily,** who served in Washington as liaison for the Seventh War Loan, has been named by Mr. Fabian to fill the same post again.

In Albany, Ted R. Gamble, National War Finance director, and Ned Shugrue of the Treasury Department met Tuesday with regional upstate New York Treasury Department representatives, mapping plans. Also attending were Charles Smakowitz and C. J. Latta, state chairmen of the WAC, and Walter Brown of the New York WAC.

In New York, James Sauter was appointed chairman of special events by Frederick W. Gehle, chairman of the New York War Finance Committee. In Richmond, Va., several key members of the industry met last week and mapped drive plans.

On October 30, 56 first day covers, each autographed by a motion picture star, will be among the articles to be auctioned for the National War Fund at the Stamp Collectors Club, New York.




The above is a reproduction of a 500-line newspaper advertisement that announces a great box-office event to the public . . .


"EXTRAORDINARY!" "EXCITING
—Film Daily
—M. P. Daily
WILLIAM EYTHE · LLOYI
LEO G. CARROLL · GENE LOCKHART
DIRECTED BY HENRY HATHAWAY · F
SCREEN PLAY BY BARRE LYNDON. CHARLES G. BOOTH AND J
PRINTED IN U.S.A.

FASCINATING!" "BOX-OFFICE!"

—Independent —Variety

# THE HOUSE ON 92nd STREET



WHO IS CHRISTOPHER? ... FIEND OR PHANTOM?

OLAN · SIGNE HASSO

IA ST. CLAIR · WILLIAM POST, JR.

CED BY LOUIS DE ROCHEMONT

KS. JR. · BASED ON A STORY BY CHARLES G. BOOTH

20th CENTURY-FOX


DRAMA-
PACKED
ADS
SIGNPOST
THE
CROWDS
TO
THE HOUSE ON 92nd STREET
This decade's masterpiece of suspense is from 20th Century-Fox

# *Patrons More Selective in Seeking Screen Fare, Showmen Point Out*

*The less money a patron has in his pocket the more particular he is about which picture he is going to see and which house he is going to see it in. Often the house is purchased instead of the picture. When there was a lot of money because of wartime salaries, and the population was concentrated in urban areas, almost any picture sold. Today, as the populace begins to drift back to permanent homes, and as many wartime wages are cut, patrons are exercising greater care in buying a picture. This is the prevailing opinion of theatremen questioned concerning the matter of selectivity. However, as shown in the first series of letters printed in the September 22 issue of the* HERALD, *there is no unanimity of opinion. Printed below are further discussions of the question from some of the nation's leading showmen.*

### SIDNEY MEYER

*Wometco Theatres, Miami, Fla.*

There is no question but that the public is more selective in buying picture entertainment today than it was a year ago, and also more selective than six months ago, and three months ago. As war boom earnings recede and the public has less money to spend, as they do now, they naturally become more selective.

I, for one, do not believe in trends in certain types of motion pictures. I do not believe there is ever a trend toward war pictures, or toward comedies, or action pictures, musicals or anything else. Any picture that appeals by its merit, star value, story or as being realistic, will be box office. It is not the type of picture that counts, it is how good it is.

### HAROLD D. FIELD

*Pioneer Theatre Corp., St. Louis Park, Minn.*

I have checked with several of our men in order to give a more accurate answer.

We do not believe that the public today is more selective in buying its motion picture entertainment. Of course, we are referring to the agricultural communities in which we operate. Certain kinds of product are just "poison" to us and always have been.

The general level of our attendance has been high and the only fluctuations we are able to observe are occasioned by seasons and weather. I do not mean by that that all pictures do the same business. The good ones still do better and so on. The point is that our entire level has been raised with agricultural prosperity.

### E. V. RICHARDS, JR.

*Paramount-Richards Theatres, Inc., New Orleans*

The return to their home cities of migratory war workers has made them perhaps a bit more discreet in their selection than when they were living away from home and employed in boom town plants.

However, mass trends seldom point up a definite objective, but are weighted and governed mostly by the economic factors involved. In many instances, their negative disadvantages are offset by their positive balance.

### HARRY DAVID

*Northio Theatres Corp., Cincinnati, Ohio*

As always, a good picture will sell the public to buy the entertainment more readily than inferior quality productions. However, it is my opinion that the masses, with more money in their pockets, will come to the higher-priced theatres more readily than in the past. Therefore, it is sometimes possible that ordinary produced pictures attractively but cheaply made, will attract the masses.

The buying power of the public certainly is reflected at the box office as strongly now as it was six months or a year ago, particularly in boom towns and defense areas.

### C. C. MOSKOWITZ

*Loew's Theatres, New York City*

It is difficult to make any sort of definite reply. Generalizing in our business, I think, is rather futile.

Our attendance is still very high, both in New York and out-of-town.

I do detect a slight change in the smaller cities —holdovers do not do quite as well as they did six months ago. However, they still do splendidly. There does seem a slight trend toward more selective buying in smaller towns; the fair pictures do not do quite so well. The big ones still do peak business. Fortunately, we've had a lot of big ones.

We are not in any cities where there has been any serious change in employment conditions. Layoffs have been temporary or there have been plenty of jobs waiting for those laid off.

### JOHN DANZ

*Sterling Theatres, Inc., Seattle, Wash.*

It has not come to my notice whether the public is more selective or not in buying its motion picture entertainment. In fact, in this area, the people had so much money it is my opinion that they were less critical than at any time in the last few years. The same is true in the two smaller towns where we have theatres.

### HERMAN RIFKIN

*Herman Rifkin Theatres, Boston*

Up to about six months ago, money was more easily spent and it seems that about a year and a half ago, it was only a question of being entertained. Money was no object. People didn't care just what show they saw as long as they saw one or another.

However, it does seem that for the past six months people go when they want to see a particular picture, or if they can't find a bill that suits them, don't go at all. This may be because they are not making so much money or because they want to save some money, but the fact remains they want good entertainment.

This has been proved because pictures which are not good have not done any business at all. Lately, producers have been making a lot of Technicolor pictures which do not feature stars and figure that they can accomplish the same purpose. That is also a mistake; the public wants stars and they want a good story.

### FRANK H. DURKEE

*Durkee Enterprises, Baltimore, Md.*

I am firmly convinced the public is selective in buying its motion picture entertainment, but I am uncertain as to when this change was apparent. I would say it was more than a year ago.

I believe the public is more selective because they are constantly reviewing the fan magazines and are really up to scratch on all pictures, in some instances far more so than we exhibitors.

### EARL J. HUDSON

*United Detroit Theatres Corp., Detroit, Mich.*

In the greater Detroit area, grosses, first and subsequent run, have dropped. This decrease, which has been gradual since cutbacks and cancellations of war contracts began last fall, is not in relation to particular types or classifications of pictures. It is general. We attribute the lower grosses to the gradual increase in unemployment and to the departure from the area of substantial numbers of war workers.

The only firm opinion we could express is that an audience exists for every good picture. The problem is one of showmanship and selling angles. The gross is in proportion to the number of potential patrons whose employment income or savings reserve enables them to purchase admission tickets in response to the selling angles used.

The market for mediocre pictures is disappearing. The only real selectivity in this area is the public's choice or selection or distinction between good pictures that offer real entertainment and those that offer nothing but footage and producer errors about what constitutes entertainment.

### HAROLD J. FITZGERALD

*Fox Wisconsin Amusement Corp., Milwaukee*

I would say that the public is as selective today as they were a year ago . . . no more and no less.

From our observation, however, there is more selectivity, not towards motion pictures as entertainment, but towards groups. In other words, teen-age groups for example, are appealed to more strongly and are represented more than they were several years ago.

We still have what used to be called "matinee idols," whether it is Clark Gable, Tyrone Power, Sinatra or Van Johnson, and likewise there is the appeal of women such as Lana Turner, Betty Grable and Hedy Lamarr. There is also the acceptance of women such as Joan Davis, who are to women what Rags Ragland is to the men.

### NATHAN E. GOLDSTEIN

*Western Massachusetts Theatres, Springfield*

The public has always been selective in buying its motion picture entertainment and is still continuing to do so.

Patrons will seek out the attraction that they believe is the best in town. In many cases, feature pictures are sold through the magazines long before they are shown in local theatres and the public decides through this information whether or not they want to see it when it is shown locally.

For a certainty we know that many people who have relatives or friends in the armed forces have steered clear of war subjects which tend to depress them. However, there have been cases where war subjects have been very popular and have grossed exceptionally large at the box office, but I do still feel that there are a number of patrons that do not patronize pictures that are gruesome or show the hardships of war.

### ROY COOPER

*Golden State Theatres, San Francisco*

We have found the public more selective today in buying its motion picture entertainment than it was six months ago. As proof of this, we find that while outstanding pictures do as well at the box office as they did at that time, the smaller and less important pictures are doing considerably less.

It appears that the public is shopping more for entertainment, brought about by the fact that the jobs of many people engaged in war work are uncertain and they are more or less holding on to their money.

### E. M. LOEW

*E. M. Loew's Theatres, Boston*

I would definitely say that the public is more selective than ever before. I think you will find this to be the case throughout the country.

### WILLIAM N. SKIRBALL

*Skirball Brothers Theatres, Cleveland, Ohio*

Our experience for the most part is that the public is selective but not to the extent they were a few years ago.

In making an analysis of our box office returns on pictures over the period of the last 12 months, we have found that there hasn't been any difference in any one quarter during this period. It is interesting, however, to note that top-grade exploitation class "B" pictures, which have had a good advertising campaign behind them, have shown results

(*Continued on following page*)

# "Business harder to get"

—VINCENT R. McFAUL

(*Continued from preceding page*)

comparable to those of "A" pictures with normal advertising.

It is our experience in one of our situations where there are three first run houses that the public will frequent at least two shows and sometimes three during the current showing. I think this is due to the fact that the industry is in an enviable position because the gas rationing has prevented the public from seeking amusement elsewhere.

### VINCENT R. McFAUL

*Buffalo Theatres, Inc., Buffalo, N. Y.*

Basing my opinion on practical experience in our three first run theatres and also our subsequent run theatres in Buffalo and Niagara Falls, I would say that outstanding pictures still do as much business now, in the first week of their run, as they have done any time in the past three years.

However, we do find, in the second and third weeks of their runs, there is considerable let-down in comparison to second weeks of approximately a year ago, having in mind pictures of equal box office value.

In the next or second group of pictures I find that they do not do nearly as well as they did a year ago. It is much harder to do fairly good business with the average picture than it was at this same time last year.

It would seem to me that I would have to answer your question by saying that business is harder to get, and there are not as many prospective patrons as there were in Buffalo a year ago.

### MORTON G. THALHEIMER

*Neighborhood Theatre, Inc., Richmond, Va.*

It is my definite opinion the public today is much more selective in its purchase of motion picture entertainment than it was a year ago or even six months ago.

In the section where we operate, the peak of our business, resulting from war activities, was reached more than a year ago. Since that time, there has been a leveling-off process.

It is my observation that when towns are crowded with workers and visitors with plenty of money in their pockets to spend, they buy entertainment more or less regardless of its value. Now that conditions are changing, they are more careful as to how they spend and for what they spend their money, and this results in more shopping for entertainment.

### E. C. GRAINGER

*M. A. Shea Theatrical Enterprises, New York*

Generally we find that the public is more selective now than they were three months ago, six months ago and a year ago. We definitely find that three or four months ago we reached and passed our peak in theatre attendance. Generally, we find that in the industrial communities with the reduction in overtime work and overtime pay, the public is a little more discriminating in selecting their pictures.

### MARTIN G. SMITH

*Smith & Beidler Theatres, Toledo, Ohio*

The public today is far more selective in buying its motion picture entertainment, more so now than three months ago, six months ago, a year ago or more than a year ago. In other words, the degree of selectivity has increased progressively.

More so than ever before I believe our patrons are saying, "Let's see what's at the movie," instead of "Let's go to the movie."

I think national advertising has accomplished its purpose in drawing attention to the better pictures and has made both the casual and regular moviegoer conscious of quality.

The better pictures still do better business but there is such a big drop in quality to the next qualifications "good," "fair" and "poor" that pictures in these groups do not draw as well as they did before. While there is quite a drop in quality between "excellent" and "good" the big gap is between the "good" and "fair."

Regardless of how good we may consider a picture in story value, direction, stars, or cost of production or whether or not it is in Technicolor, if the fancy of our potential patrons is not taken with it as a whole, they just will not pay to see it regardless of how good one or more of the ingredients may be.

### EDWIN SILVERMAN

*Essaness Theatres, Chicago*

We do think the public is more selective than it was six months to a year ago. Our reasons for feeling that way is that there are fewer standout pictures. There are some instances of fine pictures with lavish production, including Technicolor, which, for some reason or other, do not do the business they merit. Of course, this is particulary noticeable in subsequent run outlying neighborhoods.

Downtown, in our Woods theatre, all we need is a good picture and business is O. K.

### WILLIAM GOLDMAN

*Goldman Theatres, Philadelphia*

I would say definitely that the public today is more selective in buying its motion picture entertainment. In addition, we have found that the tendency for the public to be more selective has steadily increased in the past few years. This selectivity, we think, is a general rule, because our analysis has shown that the public wants escapist pictures, such as musicals, high comedies, period dramas and so forth. Their tastes indicate that they want fewer pictures that present problems or have any special significance. To sum it up, the public desires in their film fare at least 90 per cent pure entertainment.

## See Little Equipment Trade In Bolivia and Paraguay

Sixty-two theatres in Bolivia and Paraguay offer a limited market for American manufacturers of booth equipment, and less for air conditioning equipment and theatre accessories, it was indicated Wednesday by Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign and Domestic Commerce, in a report on post-war possibilities of those countries.

The report was based on surveys made for Mr. Golden by Embassy attaches in the two countries and, with respect to Bolivia, Howard Brandon, third secretary of the embassy at La Paz, said:

"The potential market for the sale of new or reconditioned equipment is limited by the difficult economic situation. While many of the theatre owners are desirous of renewing their equipment as soon as possible, government restrictions on the sale of foreign exchange present an obstacle."

Paraguay, according to F. J. Cunningham, second secretary of the embassy at Asuncion, offers a very small market for equipment both because of its small area and because purchasing power is comparatively low.

"That part of Paraguay's population living outside the few urban centers is spread out to such an extent that the inhabitants in some sections have never seen motion pictures," Mr. Golden's summation of the embassy reports said. "It does appear that the small market for motion picture equipment will increase greatly in the near future."

## British Odeon Theatres Declares Dividend

Odeon Theatres of Great Britain announced last week a dividend of 25 per cent, less taxes, on its common stock. This compares with a 20 per cent dividend last year. Net profit amounted to $3,585,524, compared with $4,255,156 last year, it was said. The decrease in profit, however, was offset by a reduction in taxation reserve requirements and other factors..

# To Name Industry Agents in Italy And Germany

In an effort to hasten the settlement of it many foreign problems, the industry continue this week its plans for more personal contact wit its interests abroad. In the news this week wer reports that industry representatives soon will b in Holland and Germany for the Motion Pictur Export Company and that work will start in few days on a physical distribution pool in Italy.

Mario Luporini, Twentieth Century-Fox's man aging director for Italy, was expected this wee to fly to Italy within a few days to begin the wor of establishing a physical distribution pool whic will be used by almost all U. S. distributors i that country. The company will take over physica distribution facilities from the Army Psychologica Warfare Branch and will handle all distributio However, all companies will sell their product in dividually.

Problems still to be ironed out in Italy includ the transfer of some 40 films which the Office o War Information has been exhibiting in Italy an an accounting of the money held in escrow by th OWI for the companies. Lack of trucks, vault and other facilities make the pool arrangemen necessary.

Although no official announcement has bee made as yet, it is reported that Max Westebbe former Holland manager for RKO Radio, will b named industry representative in Holland for th Motion Picture Export Company and that Mor ris Goodman, former Republic foreign sales head will be named to a similar post in Germany. Mur ray Silverstone, president, Twentieth Century-Fox International and acting head of the Export Com pany, indicated this week that both men were under consideration for the positions. Mr. West ebbe has been with RKO's sales department in Al bany since the outbreak of war.

Hungary is expected to have 400 theatres in operation soon, Nathan D. Golden, chief of the motion picture bureau of the Department of Commerce, has reported. Only 120 of Hungary's 800 theatres are in operation at present as a result of the heavy damage the industry suffered during the war.

## Calls Near East Big Market For Films and Equipment

Near East countries can provide a sharply expanding market for American pictures and theatre and recording equipment, according to R. E. Gowar, Near East manager for Western Electric Company, who arrived last week in New York from Egypt. This market, according to Mr. Gowar, depends on early solution of monetary exchange problems and the resulting modifications in existing import restrictions.

Mr. Gowar is in New York to attend the first international conference of Western Electric Export Corporation foreign managers, which begins October 1.

Although Mr. Gowar believes that the interest of natives in English-speaking pictures has been sharpened, he emphasizes that there is a large untapped market for American films having sound tracks dubbed in the native languages. Three new studios were under construction in Egypt, Syria and Lebanon, Mr. Gowar reported, for native pro-

## Blumberg and Seidelman Plan European Trip

Nate Blumberg, president of Universal Pictures, will leave for England and Europe with Joseph Seidelman, president of Universal International, October 1 on the *Queen Mary*. Universal films in Great Britain are distributed by General Film Distributors, a J. Arthur Rank subsidiary, and it is understood that during their visit to London, Mr. Blumberg and Mr. Seidelman will hold discussions with Mr. Rank relative to renewal and extension of the distribution agreement between General Film Distributors and Universal. Mr. Blumberg and Mr. Seidelman also may visit Universal's continental offices.

# Goldsmith Designs New Hand Device For Television

The latest development in television is a hand-held viewing device which is said to give images on a regular black-and-white television screen the appearance of color. The device has been developed by Dr. Alfred N. Goldsmith for the Radio Corporation of America.

Called the "Colorgnette" it resembles a lorgnette, and can be used with the regular black and white television receiver after some modifications, Dr. Goldsmith said. The apparatus is a color disc in six sections of red, green and blue transparent coloring revolving around a rotar so that each of the three colors come into line of focus. Credit for having worked out the physical arrangements is given to Edwin Jay Quimby, now in the Navy.

A "university of television" with 39 of the nation's leading television experts as tutors, will open October 15 at the Hotel Commodore, New York, when Television Institute, sponsored by *Televisor,* television trade journal, begins two intensive days of panel and seminar discussions of television problems. At luncheon, Dr. Goldsmith will be master of ceremonies, with guest speakers expected to include James Lawrence Fly, Norman Corwin, Dr. E. W. Engstrom, Irwin A. Shane and William J. Haley, director general of BBC, speaking from London.

Presiding at panels will be Richard Hubbell, chairman of the programming panel; Dr. Goldsmith, chairman of the operations and management panels; John Reed King, chairman of the program production panel, and George L. Moscovics, the advertising panel.

In New York last week, A. J. Balaban, managing director of the Roxy Theatre, said he would not renew his current contract expiring February, 1946, but would continue on a month-to-month basis so that he could devote his time to the formation of a modest-budget film experimental unit using certain sequences for television. Mr. Balaban said he and his associates planned three or four films the first year with an increase later. Distribution of the film would be by a smaller company or companies. It was emphasized by Mr. Balaban that the product would be primarily for theatre showings and that the use of television sequences would be incidental.

A survey made recently by the Radio Manufacturers Association indicated that 145,000 would be employed by the radio industry when conversion is completed, marking an increase of 68 per cent over the pre-war level. The survey indicated that when television on a national scale was an accomplished fact, employment in the industry would be far above these post-war levels.

In Washington, the House of Representatives granted the first definitely assigned position for television cameras to the National Broadcasting Company.

## Form Women's Division For 'Night of Stars'

Formation of women's division for the 12th Annual "Night of Stars," scheduled for November 13 at Madison Square Garden, has been announced by Sylvan Gotshal, chairman of the affair. Proceeds are for the United Jewish Appeal of Greater New York for overseas needs, upbuilding of the Jewish community in Palestine and refugee aid and for the maintenance of the morale of men and women in the armed forces. More than 200 women are in the women's group, of which Mrs. Ted Lewis is chairman. Co-chairmen are Mrs. Harry Donenfeld and Mrs. Hal Horne.

## Install Variety Club Officers

At formal installation ceremonies held September 21 at the Carter Hotel, Cleveland, A. M. Goodman took office as commander of Variety Club Legion Post 313 and George Kendis was installed as treasurer. Mr. Goodman is a member of the United Artists sales force and Mr. Kendis is National Screen Service office manager.

**LATE REVIEW**

## Mildred Pierce

***Warner*—Mother Love**

James M. Cain's original novel now has a murder mystery twist with a tense beginning and end. Between these two extremities, the flashback method tells the unhappy story of Mildred Pierce and the reaches into which love for a no-good daughter carries her.

This attraction is luridly melodramatic and often unsavory. Joan Crawford, in the title role, messes up her first marriage but gets the same husband back at the close. One daughter dies of pneumonia. The other, played by Ann Blyth, moves from highfalutin' ideas about yachts and polo to an abrogated marriage with a young socialite and a blackmailing scheme, then to a flyer in a not too fancy beach cafe and a love affair with her mother's husband. Finally it's a case of unrequited love and murder. The daughter is hardly worth the heartache, struggle and strife which Miss Crawford is made to endure.

At any rate, this adaptation by Ranald MacDougall and Catherine Turney has her passing through all this and more. It embraces successful development of a chain of roadside restaurants, a clearly suggested affair with the heavy, Zachary Scott, who later becomes the husband who makes a play for the daughter and gets bullets for his reward. The mystery angle enters through effort made to cover Miss Blyth.

The story area is very extensive. Threads and counter-threads sprawl•like tentacles through 111 minutes which stress unnecessary detail and deprive the outcome of all the tautness of which, perhaps, it might have been beneficiary in less footage.

Taylor is a heel. Miss Blyth is in the same division. Jack Carson's characterization has him hovering alternatingly between right guy and wrong guy. Miss Crawford is the one at whom sympathy is directed and from the female side of audiences probably will get it, for it is in that sector where "Mildred Pierce" will develop its chief draw.

Showmen, of course, will be interested in that this is Miss Crawford's first picture since "Above Suspicion," which was released exactly two years ago, aside from a flash in "Hollywood Canteen." Her work is good and, while selection of material for her return might have been more discriminating, "Mildred Pierce," no doubt, will do well.

Performances at large are good. Moroni Olson is especially effective as the police inspector. Butterfly Queen, as the Negro maid, will score with her high-pitched voice. Eve Arden, comedienne, has her lines and her moments.

Michael Curtiz's direction is commercial. Jerry Wald's production is geared to identical vein.

*Seen at home office projection room. Reviewer's Rating: Good.*—RED KANN.

Release date, October 20, 1945. Running time, 111 min. PCA No. 10660. Adult audience classification.
Mildred Pierce.....Joan Crawford
Wally .....Jack Carson
Monty Beragon.....Zachary Scott
Ida .....Eve Arden
Veda Pierce.....Ann Blyth
Bert Pierce.....Bruce Bennett
Jo Ann Marlowe, Butterfly Queen, Moroni Olson, Lee Patrick, George Tobias, Barbara Brown.

## August Dividends Are Above 1944 Levels

Motion picture dividends for August were above 1944 levels, a report by the Department of Commerce indicated this week. Dividends for August amounted to $500,000 as against $300,000 for August, 1944. For the three months ended with August, 1945, dividends were reported at $5,800,000 as against $5,200,000 for the similar 1944 period. For the first eight months of 1945, total dividend payments were $11,100,000, compared with $11,900,000 in 1944.

## "G.I. Joe" August Champion

"The Story of G.I. Joe," Lester Cowan production released through United Artists, was a Box Office Champion for August. The title inadvertently was listed as a Paramount release in the announcement of the Champions in the HERALD for September 22.

# More Color Films In PRC's New Expansion Plan

Further plans for the expansion of PRC Pictures, Inc., have been announced by Kenneth M. Young, president. Harry H. Thomas, vice-president in charge of distribution, now handles worldwide as well as domestic sales under the new foreign market setup. Mr. Thomas will announce the selection of his assistant in the foreign field shortly. Karl Herzog has shifted from Pathe Film Corporation to PRC as treasurer.

Regarding production, it was said that an increased budget policy, adopted six months ago, would continue and that an increased number of features would be made in color.

In line with PRC's expansion policy, the company has leased the new $40,000 office building under construction at North Pearl Street, Albany, N. Y., as an exchange.

Reeves Espy, PRC vice-president in charge of production, was due in New York from Hollywood this week for a series of meetings with Mr. Young, Mr. Thomas, Mr. Herzog and Lloyd Lind, assistant general manager. Discussions of the 1945-46 production program are on the agenda.

Mr. Thomas has arranged for salesmen to show special trailers of the company's new color features, "The Enchanted Forest" and "Song of Old Wyoming" to exhibitors at screenings either in their theatres before an audience or in the mornings. In addition, the salesmen will be equipped to show stills in color, PRC's latest innovation in selling its full color features.

## Socas Leaves PRC for United States Films

Roberto D. Socas, general foreign sales manager for PRC has left that company to join United States Films as vice-president in charge of foreign sales and distribution. United States Films will distribute abroad the product of American independent producers as well as Spanish pictures made in Mexico and Argentina and French and Italian productions. Mr. Socas has been with PRC for the past five years. He has been associated with the industry since 1912.

## Trenton Lifts Quarantine As Paralysis Decreases

Children of Trenton, N. J., are once more able to go to the theatres. On September 19, that city lifted all restrictions barring children from public meeting places. These restrictions were lifted following a week in which no new cases of infantile paralysis were reported.

One of the centers of the disease, Trenton banned children from public places August 4 and set maximum penalties of $100 fine and three-months jail sentences upon those who allowed children under 16 years of age to attend playgrounds, theatres, stores, barber shops and similar places.

Lower Merion Township, on the outskirts of Philadelphia, has ordered motion picture theatres, swimming pools, churches and Sunday schools closed to children under 16 because of the spread of infantile paralysis.

## Hines Investigates Sites For European Expansion

Earle G. Hines, president of General Theatre Equipment Corporation, has completed an European trip to investigate the possibility of establishing in London and Sweden plants to produce his 35mm and 16mm projectors, as well as studio equipment. He returned to New York September 18. Mr. Hines is understood to be satisfied with the market and factory potentialities in London but to be apprehensive about labor conditions. Sir Maurice Bonham Carter, chairman of Scophony, Ltd., said he was amply satisfied with the "friendly, frank discussions" he had with Mr. Hines but that there had been no practical developments as yet.

# DeMILLE, CRUSADER, GETS GOLD MEDAL

## *Receives Legion's Award for Americanism, and Parries Some Queries*

Cecil B. De Mille called on Congress, state legislatures and the courts to free the workingman and the nation from the present danger of the racketeer, in an address Tuesday before a large gathering in front of the Sub-Treasury, New York. Mr. De Mille was presented the American Legion's gold medal for Americanism in a ceremony commemorating the 156th anniversary of the Bill of Rights.

**"When one man or group has the power to decide who shall work and who shall not, that is a national cancer—a cancer that must be cut out before it renders our country too weak to resist the poisons of totalitarianism," said Mr. De Mille.**

At a special press conference Monday, Mr. De Mille emerged unruffled from 90 minutes of rapid-fire questioning by militant reporters who interviewed him at his request at the Hotel Pennsylvania. The subject matter was Mr. De Mille's position on trade unionism.

Ever since Wall Street Post 1217 announced its intention to confer the award, there has been a crescendo of protests and counter-protests in the national press concerning the ceremony. The liberal and leftist papers, particularly have opposed his receiving the award.

In response to the barrage of inquiries levied at him, Mr. De Mille was most insistent on the following points:

1. That he is in favor of labor unions and collective bargaining but he is fighting against compulsory political assessments.

2. He will, if necessary, appeal to the Supreme Court of the United States in order to obtain an injunction which will prevent the American Federation of Radio Artists from exercising its power toward keeping him off the radio.

### *Traces History of Dispute*

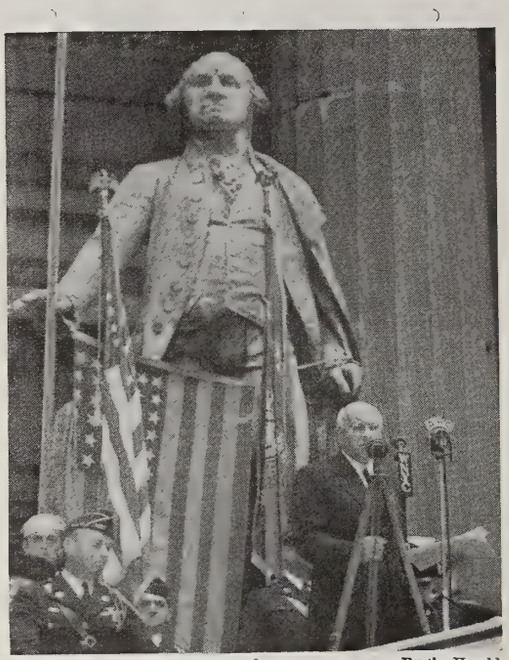
Mr. De Mille, at the reporters' request, traced the history of his dispute with AFRA concerning his refusal to pay a $1 assessment which was to be used to help defeat an amendment to the California constitution. The amendment stated, in effect, that unions could not enforce "closed shops" in California.

"I objected before I knew about the amendment because this assessment had not been agreed upon by the majority of the members," said Mr. De Mille. "The union has a right to conduct political campaigns but should never force a worker to agree with its campaigns,"

Mr. De Mille pointed out that the decision to assess members for political purposes was formulated by the board of directors of AFRA without a previous popular meeting. Following Mr. De Mille's objections to the measure, a meeting was held at which 230 of the 2,300 AFRA members voted for the assessment.

When Mr. De Mille was asked why the Legion was conferring the award, Clement D. Asbury, adjutant and past commander of the Wall Street Post, volunteered to read the resolution adopted by the Post. It said in part that Mr. De Mille had become famous for strong, clean-character productions and for his electrifying fight for fundamental freedoms.

Mr. Asbury also hastened to inform the press that the Post asked Mr. De Mille to receive the Americanism medal in early September, 1944—a full three months before the quarrel with AFRA.



By the Herald

***Cecil B. De Mille, speaking Tuesday on the steps of the Sub-Treasury, New York.***

Following Mr. Asbury's interpolation, Mr. De Mille read from a Los Angeles newspaper clipping which quoted William Green, president of the American Federation of Labor, as saying that he (Mr. Green) opposes the "use of compulsory assessments for political campaigns." Because of this statement, Mr. De Mille declared that he and Mr. Green would tend to be in complete accord.

Their supply of queries greatly depleted, the newsmen broached a new topic—the De Mille Foundation of Political Freedom. The purpose of this organization, recently incorporated, was to protect the freedom of the individual and oppose political coercion of any sort, answered Mr. De Mille. The board of directors includes: William M. Jeffers, president of the Union Pacific Railroad; Dr. Lloyd C. Douglas, chairman and author; Y. Frank Freeman, vice-president of Paramount Pictures, Inc., and Willard Keith, president of Cosgrove and Co.

### *Interest in Documentaries*

Advising that "there is a bitter struggle ahead to keep this country free," Mr. De Mille said that the organization would use the radio, press and special speakers to reach the public. He added that the Foundation was a non-political, non-profit and non-sectarian organization which is not obliged to sponsor or oppose any special measure.

On several occasions, the topic of discussion was detoured into purely political areas and Mr. De Mille parried such thrusts by quoting Thomas Jefferson's thesis, "the minority has its equal rights which equal laws must protect." Furthermore, Mr. De Mille pointed out that he was a "good (Samuel) Gompers union man."

When the 10 representatives of New York papers had completed their grilling, the conversation was continued in a less-strained atmosphere and Mr. De Mille confessed an avid interest in documentary films, declaring that documentaries should be widely used in supplementing text books. The use of the documentary technique in war films has been very useful, he said.

Mr. De Mille also added that he hoped to experiment with documentary films in the future.

Regarding the appointment of Eric Johnston as president of the Motion Picture Producers and Distributors of America, Mr. De Mille said, "It's a very fine thing—Mr. Johnston is an important figure in American life."

# *Congress Will Get Revised Measure For Film Library*

*Washington Bureau*

New legislation embodying the principles of, but improving upon the bill to create a national film library introduced by Representative Fritz Lanham of Texas last January, will be introduced shortly in Congress, it was learned this week.

With that legislation, it was stated by Dr. John Bradley, head of the motion picture unit, the Library of Congress would be able to embark upon a program for building up a comprehensive library of motion pictures—features, shorts, documentaries, foreign and all other type—originally proposed nearly two decades ago by Will Hays, former president of the MPPDA, with the strong and consistent support of Terry Ramsaye, editor of MOTION PICTURE HERALD.

Dr. Bradley has been working for the film library since he served as the first head of the National Archives, but the lack of facilities has made it necessary to defer any effort to build up a comprehensive stock of motion pictures.

The proposal took a spurt this year, however, when Mr. Lanham introduced his bill. Other members of Congress introduced similar legislation, including Senator Arthur Capper of Kansas, whose measure, however, is not satisfactory to Library officials because it provides for production—a function which they believe should be left to the various Federal agencies which are closer to and more expert in the subjects they would film.

If an appropriation for a building is provided by Congress, no great additional fund will be immediately necessary for operating activities. It is not the intention of Library officials to go out to drum up demand for the films they will have but rather to provide the same "library service" for pictures that they now provide for books.

The library would be accumulated by accessions from the industry and from documentary and other producers, from the various Government agencies after their pictures have served the purpose for which they were made and from such other sources, at home and abroad, as might be developed.

It was pointed out that the long-laid plans of the Library were not affected by recent proposals to establish a central unit for the distribution of pictures heretofore handled by the Office of War Information. The OWI proposal was entirely separate and apart from the long-range plan of a national film library, Dr. Bradley explained.

The legislation which is now in preparation for introduction will represent the matured thinking on the film library and will more definitely outline the plan than has been done in measures heretofore introduced, it was said.

## Three Chicago Houses Sold

The change of ownership in three Chicago neighborhood houses was announced by Anthony Serritella, theatre broker and operator. The Hillside was sold by Theodore Poulis to Grace Berdi; the Ohio, formerly operated by J. Rubin, was sold to Leo DeGrassia, and the Midtown was bought by John Farrell from Mr. Serritella.

# The Kind of Picture You'll Want to

# Kiss



# and Tell

your patrons about

# The play Broadway and the nation roared at for over 2 years

## *Now* a great motion picture!



COLUMBIA PICTURES presents

# Kiss and Tell

A GEORGE ABBOTT Production

Play and Screenplay by F. HUGH HERBERT

starring

with love and kisses from **SHIRLEY TEMPLE** as Corliss Archer



**SMACK ACROSS THE COUNTRY!**

National ads sell 50,000,000 fans in 63 publications including Life, Liberty, Look, American Weekly, Metropolitan Comics, Parade, Parents' Magazine, Redbook, Time, Woman's Day, Woman's Home Companion and Fan Magazines.

WITH Jerome COURTLAND · Walter ABEL · Robert BENCHLEY

Porter HALL · Tom TULLY

Produced by SOL C. SIEGEL · Directed by RICHARD WALLACE

COLUMBIA PICTURES

KEEP SELLING WAR BONDS!


with
love
and
kisses
from
Columbia!

# THE HOLLYWOOD SCENE

## COMPLETED

**COLUMBIA**
Meet Me on Broadway (formerly "Song of Broadway")
One Way to Love (formerly "Hail the Chief")
Tars and Spars

**MGM**
Up Goes Maisie
What Next, Corporal Hargrove?
Hoodlum Saint

**MONOGRAM**
Lonesome Trail

**PARAMOUNT**
Tokyo Rose (Pine-Thomas)

**PRC**
Prairie Rustlers

**REPUBLIC**
Sun Valley Cyclone

**20TH CENTURY-FOX**
Doll Face
Smoky

**UNITED ARTISTS**
Tom Brineman's Breakfast in Hollywood.

**UNIVERSAL**
Daltons Ride Again

## STARTED

**COLUMBIA**
Secret Story

**MGM**
Time for Two

**MONOGRAM**
Stepping Around

**PARAMOUNT**
Monsieur Beaucaire

**PRC**
Caravan Trails

**REPUBLIC**
Madonna's Secret
Days of Buffalo Bill

**RKO RADIO**
Badman's Territory

**UNIVERSAL**
House of Dracula

## SHOOTING

**COLUMBIA**
Gilda

**MGM**
No Leave, No Love
Holiday in Mexico
Green Years
The Yearling
Boys' Ranch
Bad Bascomb
Two Sisters from Boston
Postman Always Rings Twice
Adventure

**MONOGRAM**
Charlie Chan in Mexico

**PARAMOUNT**
Take This Woman
Blue Skies

**PRC**
I Ring Doorbells

**REPUBLIC**
Valley of the Zombies
Murder in the Music Hall
Concerto

**RKO RADIO**
Bamboo Blonde
From This Day Forward
Some Must Watch
Kid from Brooklyn (Goldwyn)
Heartbeat (Hakim-Wood)
Tarzan and the Leopard Woman (Lesser)

**20TH CENTURY-FOX**
Behind City Lights
Centennial Summer
Sentimental Journey

**UNITED ARTISTS**
Sin of Harold Diddlebock

**UNIVERSAL**
Murder Mansion
Because of Him
Canyon Passage
Scarlet Street

**WARNERS**
The Verdict
Never Say Goodbye
Man I Love
Confidential Agent
Her Kind of Man
Night and Day

# "Beaucaire" as a Comedy; 45 Productions in Work

*Hollywood Bureau*

Production slumped slightly last week as 14 films went to the cutting rooms, and nine before the cameras, which left a total of 46 in shooting stages at the weekend.

Most notable among the week's starting films is Paramount's remake of "Monsieur Beaucaire." It was back in 1924 that the late Rudolph Valentino set feminine hearts a-flutter in the title role of Booth Tarkington's novel. That version was presented in serious vein, however. The current dramatization will be played for comedy, with Bob Hope starred as the nobleman who poses as a barber. Others in the cast include Joan Caulfield, Marjorie Reynolds, Hillary Brooke, Reginald Owen, Cecil Kellaway and Joseph Schildkraut. Paul Jones produces; George Marshall directs.

Lucille Ball and John Hodiak are teamed for the first time in MGM's comedy thrill film, "Time for Two," the story of a couple of crooks who meet on a transcontinental train. Lloyd Nolan and Lenore Ulric also have key roles. Jules Dassin is directing the picture, which is Ralph Wheelwright's first producing assignment.

### *"House of Dracula" Is Started at Universal*

Universal's new venture is "The House of Dracula," in which John Carradine will play the title role, and Lon Chaney will be seen as the "Wolf Man." Onslow Stevens, Lionel Atwill, Glenn Strange, Ludwig Stossel, Charles Judels and Billy Green round out the cast. Paul Malvern is producing; Erle Kenton directing.

Randolph Scott is starred in the new RKO Radio Western, "Badman's Territory." Headed by Ann Richards as leading lady, the supporting cast includes Lawrence Tierney, Morgan Conway, James Warren, George "Gabby" Hayes and Isabel Jewell. Tim Whelan is directing, Nat Holt is producer, with Jack Gross as executive producer.

Republic trained cameras on two. William Thiele, who wrote the story of "The Madonna's Secret" in collaboration with Bradbury Foote, is directing the picture, and Stephen Auer is the associate producer. The cast includes Francis Lederer, Gail Patrick, Ann Rutherford, Edward Ashley, Linda Stirling, John Litel, Leona Roberts and Michael Perry.

"Days of Buffalo Bill" stars Sunset Carson, with Peggy Stewart as his leading lady. Thomas Carr is the director; Bennett Cohen the associate producer.

There are three leading men in Columbia's "Secret Story," Jim Bannon, Ross Hunter and Loren Tindall. No feminine assignments have yet been made. D. Ross Lederman is directing, and Wallace MacDonald producing.

Phil Karlson is directing "Stepping Around," first of Monogram's new "Bowery Boys" series to be produced by Jan Grippo. Leo Gorcey, Huntz Hall and Billy Benedict head the cast.

### *Personnel Intelligence About Hollywood*

Myrna Loy's first role under her recently announced RKO contract will be the stellar part in "Come Share My Love," which Harriet Parsons will produce, with Jack Gross as executive producer. Based on Kay Swift's book, "Who Could Ask for Anything More," it's the story of a sophisticated New Yorker who falls in love with a cowboy, marries him, and goes to live on a ranch out west.

Hedy Lamarr will star in "Dishonored Lady," Hunt Stromberg's film version of the play which Katharine Cornell made famous on the New York stage. Jack Chertok will produce, and filming will start early in 1946. Armen Dariz, the Mexican film star, is set for one of the male leads. . . . Henry Hathaway, 20th Century-Fox director who recently completed "The House on 92nd Street," has been assigned to direct a psychological murder mystery, "The Dark Corner." Fred Kohlmar will produce.

Van Heflin has been borrowed by Hal Wallis from MGM for the romantic male lead opposite Barbara Stanwyck and Lizabeth Scott in "Love Lies Bleeding," which Wallis will produce for Paramount release. This will be Heflin's first screen appearance since his discharge from the Army, in which he spent two years on overseas duty. . . . Alexander Knox, remembered for his portrayal of the title role in "Wilson," will co-star with Rosalind Russell in "Sister Kenny," RKO's dramatization of the life and achievements of the Australian nurse.

### *Andrew Marton to Direct "Star from Heaven"*

Andrew Marton has been selected by MGM to direct "Star from Heaven." Harry Rapf will produce the picture, a tale about a G. I. who finds a horse in a South Pacific foxhole, and brings the animal back to the United States. . . . "Golden Ear Rings," unpublished novel by Yolanda Foldes, has been purchased by Paramount. Helen Deutsch, who wrote the screenplay for "National Velvet," has been signed to adapt the Foldes book to the screen. . . . James Craig and Frances Gifford, who scored as a romantic team in MGM's "Our Vines Have Tender Grapes," have been assigned by the studio to similar roles in "Army Brat," which will feature "Butch" Jenkins and Sharon McManus.

Reginald Denny has been signed for an important role in "Tangier," a spy drama in which Maria Montez will star at Universal. . . . Franklin Pangborn and Lionel Stander have been added to the cast of the new Sturges picture, "The Sin of Harold Diddlebock."

### *MGM Buys Rights to Book by Gerald Kersch*

MGM has acquired the screen rights to "Sergeant Nelson of the Guards," by Gerald Kersch. It's an account of life in England's famed Coldstream Guards. . . . "My Favorite Brunette," a new Paramount comedy drama, will star Bob Hope, one of whose most successful pictures was "My Favorite Blonde." . . . Jane Withers' next stellar role for Republic will be "Lonely Hearts Club," a comedy with music.

RKO has signed Nestor Paiva for an important role in "Badman's Territory." . . . Jeanne Crain and John Payne are set for the romantic leads in "City of Flowers," which William Bacher will produce for 20th Century-Fox.

# Deny Rehearing Of Goldman Suit In Philadelphia

The U. S. Court of Appeals in Philadelphia has denied the petitions of Warner Theatres and distributors for a rehearing of William Goldman's anti-trust suit. The Appeals Court, by unanimous decision, overruled a lower District Court decision and upheld Mr. Goldman's charge of monopoly against the companies. Two separate petitions were entered, one in behalf of the Warner circuit and the other in behalf of the distributors. Both were denied and the only appeal now is to the Supreme Court.

The suit involved Mr. Goldman's Erlanger theatre, Philadelphia, which, he charged, was refused first run product. Now, encouraged by the Appeals Court decision, Mr. Goldman has filed a second anti-trust action against the same defendants in behalf of his Karlton and Keith's theatres, second run houses, for failure to get first run as they did when the Warner circuit operated the houses.

The defendants are not free as yet to appeal to the Supreme Court, industry attorneys pointed out in New York this week. The Goldman interests must have the District Court in Philadelphia appoint a master who will institute hearings to determine the nature and extent of the damages to be awarded Mr. Goldman. Then, after a final decision in the case is made, the defendants will be able to make a further appeal.

In his original suit Mr. Goldman asked for triple damages amounting to more than $1,000,000.

## Expect Capans Trust Suit Settlement Shortly

It appeared this week that the $150,000 anti-trust suit brought by Capans Amusement Company against 11 distributors and seven other defendants would be settled soon. A hearing on a motion for an injunction, made by the company and scheduled to be argued in U.S. District Court, New York, was adjourned this week with the consent of all parties. In his motion for a preliminary injunction, Don Jacocks, president, asked that for the duration of the suit half the product of each of the 11 distributors be made available first run to his Strand theatre, Taunton, Mass. Named as defendants were Paramount, Loew's, Twentieth Century-Fox, RKO Radio, Warner Brothers, Universal, Columbia, United Artists, Republic, Monogram, PRC, Paramount Theatres Service Corporation, New England Theatres, M. and P. Theatres, Barney Balaban, Leonard H. Goldenson, Martin J. Mullin and Samuel Pinanski.

## Meet on Broader Program for Society for the Americas

Francis Alstock, executive of the Office of the Coordinator of Inter-American Affairs, arrived in Hollywood early this week for conferences with Harold Hopper, president of the Motion Picture Society for the Americas; C. Merwin Travis, executive secretary; Y. Frank Freeman, chairman of the board; E. J. Mannix and Joseph I. Breen, vice-presidents, and several producers regarding State Department policies in connection with films. It was believed a revised and broadened program for MPSA would result from the conferences, which were to last several days.

## Hal Roach Production Program Starts Jan. 1

Hal Roach will reenter the production field January 1, "launching the most ambitious all-comedy production program," of his career, it was announced in Hollywood this week. On the date the producer plans to get started, the Roach studio in Culver City will be vacated by the Army Air Forces motion picture unit.

## *CITES PHOTOGRAPHY'S PART IN CONFLICT*

Terry Ramsaye, Editor:

**It was particularly gratifying to us to read your editorial in the Motion Picture Herald, issue of September 8, entitled "Movies at War".**

**It is doubtful whether anyone, anywhere, has a complete conception of the indispensable part which photography has played in the great conflict, just over. It will be a long time before the contributions of the motion picture industry can be fully appraised, but we in our company are modestly proud of the part which we have been able to take, along with the producers and distributors of the industry.**

*—W. B. POTTER, Director of Advertising Operations, Eastman Kodak Company.*

# Blumenstock May Reorganize Staff



*MORT BLUMENSTOCK*

A possible realignment of the Warner Brothers publicity organization, both in the New York home office and the Burbank, Cal., studio, was awaited this week with the assumption of the office as advertising and publicity director by Mort Blumenstock, formerly eastern advertising and publicity director under the regime of Charles Einfeld.

Mr. Einfeld resigned recently. Mr. Blumenstock was appointed his successor last week. He is expected to return to the New York office late this week or early next, from studio conferences.

Under the new arrangement as it obtained this week, Alex Evelove continued as studio publicity director, with his duties greatly enlarged. Mr. Blumenstock's headquarters will be at the home office, but he will make regular visits to the studio.

Mr. Blumenstock started with the company in 1931, as advertising and publicity director for the Warner circuit of 800 theatres. He began in the industry in 1922, with First National Pictures. He was then an advertising copy writer.

## Heads MGM Foreign Publicity

Irving Drutman has been put in charge of publicity for MGM International Film Corporation, it was announced this week by Arthur Loew, president of Loew's International Corporation.

# American Way Plea at Dinner For Jack Cohn

An industry-wide campaign to enlist support in the fight against anti-semitism was launched at the testimonial dinner in honor of Jack Cohn executive vice-president of Columbia Pictures Thursday at the Waldorf-Astoria Hotel, New York.

Barney Balaban, president of Paramount Pictures, and Nate B. Spingold, chairmen for the dinner, said of Mr. Cohn, "This dinner is a highly deserved recognition of his efforts. It comes from our hearts to a man who has put so much of his heart into combating intolerance and safeguarding our American way of life."

A dramatization of "This Is Our Cause," depicting the work of the American Jewish Committee and the Anti-Defamation League of B'Nai B'rith in fighting anti-semitism was a feature event of the evening with Lowell Thomas as narrator. At the conclusion of the dinner, the Cinema Lodge Honor Scroll was presented to Mr. Cohn in appreciation of his outstanding pioneering in establishing the work of the Anti-Defamation League and for his efforts on behalf of its undertakings for many years.

A committee of more than 200 industry leaders worked for several weeks as sponsors of the affairs.

## Independent Exhibitors Charge Discrimination

The Pacific Coast Conference of Independent Theatre Owners last week passed a resolution declaring that "it is becoming increasingly apparent that a discriminatory sales policy exists whereby affiliated theatres and large independent circuits are able to run two 'A' bracket pictures on the same double bill, whereas terms demanded of independent exhibitors prohibit them from showing the same two pictures on a double bill." The resolution demands that "all distributors modify their terms and allocations to independent exhibitors on all such features pictures booked as outlined above, so as to enable them to be given equal opportunity to book and play such pictures on the same basis."

## "G.I. Joe" Will Launch New York Fund Drive

The New York National War Fund will launch its campaign Friday night, October 5, with a program featuring a special invitation showing of United Artists' "Story of G.I. Joe," it was announced this week by Carl Whitmore, president of the New York Telephone Company and city-wide chairman of the War Fund Drive. The screening will be held in the assembly hall of Hunter College. Public openings of the picture are scheduled for about October 5 at the Gotham and Globe theatres, New York, and the entire proceeds from the Gotham premiere showing will be donated to the War Fund for the support of the USO and other vital national services and relief agencies.

## Rosenberg Named Assistant To Lipton at Columbia

Frank P. Rosenberg, who has just returned from a three-week vacation in Hollywood, had been named assistant director of publicity and exploitation for Columbia Pictures, it was announced this week by David A. Lipton, director of advertising publicity and exploitation.

## Greenfield Theatre Reopens

The Lawler theatre, Greenfield, Mass., was reopened last week under the management of the M. A. Shea Massachusetts Theatre Corporation. The house has been redecorated with new curtain arrangements, a mirrored lobby and a new screen and sound system.

# A Publicity Grand Slam




ALL THREE of the "BIG THREE" movie publicity media simultaneously give full-page praise in current issues* to Hal Wallis' great new hit from

*PARAMOUNT.....*

* Perfectly timed just before release, and supplementing the 48,000,000-reader, 6-week magazine ad campaign just started!

3 PAGES IN
LIFE
SEPT. 24th ISSUE



VICTORIA MORLAND (JENNIFER JONES) WISTFULLY REREADS DOG-EARED LOVE LETTERS WHICH LED HER TO A TRAGIC MARRIAGE AND BRINK OF INSANITY

## MOVIE OF THE WEEK:

# *Love Letters*

**Murder and insanity take over a sentimental story**

*Love Letters* starts off like an oversweet rendition of *Hearts and Flowers*, relating a well-meant hoax perpetrated by a man to help a friend. He writes love letters for the friend, mawkish quotes from which sprinkle the dialog. But suddenly the sentimental story rams into a tortured plot of murder and near-insanity. The heroine, found crouched over her dead husband with a bloody bread knife in her hand, tumbles into the blackness of amnesia. Utter paralysis silences the only witness who can help her. The hero, writer of the letters, struggles to untangle the trouble he has wrought. Told partly in skillful flashbacks, the film is made exciting by William Dieterle's direction, made credible by the acting of Jennifer Jones, Joseph Cotten and a shrewd supporting cast.

CONTINUED ON NEXT PAGE

1½ PAGES IN

# LOOK

OCT. 2nd ISSUE



"Love Letters" lovers: Joseph Cotten plays Alan Quinton, the idealistic hero, and Jennifer Jones is the mysterious "Singleton" who remembers nothing of her past.

**LOOK'S NEW MOVIE REVIEW**

## Love Letters

**Joseph Cotten and Jennifer Jones better excellent past performances in an arresting film mixture of poetic sentiment and eerie mystery**

Tender romance and brooding mystery are dramatically blended in *Love Letters*, Hal Wallis's screen version of the Chris Massie novel about an amnesia victim's struggle to face her tragic past. As a sensitive couple drawn together by letters he wrote for a fellow soldier, Jennifer Jones and Joseph Cotten make the strange plot moving and believable with inspired playing. The suspenseful murder mystery, pieced together in flashbacks, easily holds the interest during occasional overpoetic passages of the love story. Director William Dieterle has neatly balanced the divergent elements, giving Paramount an emotional thriller of high box-office potency.



1 **Alan Quinton** reluctantly toasts Roger Morland's departure for England to marry a girl whose poetic love letters he has answered in Roger's name.



2 **A year later,** Alan—calling on a London friend to inquire about Roger's mysterious death—meets her roommate, Singleton. **(Continued on next page)**

Get these issues on newsstands now
and blow up for lobby display!

PICTURE OF THE MONTH IN REDBOOK SEPT. ISSUE

...K'S PICTURES OF ...HE MONTH SELECTED BY THORNTON DELEHANTY

# The Love Letters


but

without benefit of this terrific publicity "Love Letters" opened a month ago to an all-time record gross at N. Y. Rivoli and each succeeding week tops the theatre's corresponding all-time high!... And now West Coast Premiere at San Francisco Fox is duplicating the amazing Broadway performance of

Jennifer Jones
Joseph Cotten

IN HAL WALLIS' PRODUCTION

"Love Letters"

with
ANN RICHARDS and Cecil Kellaway
Gladys Cooper · Anita Louise · Robert Sully
Directed by WILLIAM DIETERLE
Screen Play by Ayn Rand, Author of "The Fountainhead"

A PARAMOUNT FIRST-BLOCK HIT!




*Love letters, innocently written for a fellow officer by* **Alan Quin-** *(Joseph Cotten), involve* **Singleton** *(Jennifer Jones) in an un-tunate marriage and a mysterious murder.*

# *Strike Settlement Hopes Runs High, Then Grow Dim*

Hope was high the first of the week that the Hollywood strike soon would be settled. But by midweek the interested parties were back on the seven-months-old seesaw.

Hopes for settlement were high following a weekend announcement by William Green, president, Americal Federation of Labor, that "the strike will be terminated within a reasonably short time." An added boost was given, meanwhile, when it was disclosed that the National Labor Relations Board, which had been studying the situation created by the challenging of every vote cast in the set decorators vote, had reached a decision.

Yet by midweek the hopes were fading again, for both factions in the strike were reiterating that a decision on the set decorators would make only a minor contribution to a settlement of the whole problem.

High officers of the unions involved in the strike engaged in a three-day conference in Washington last week with Mr. Green in an effort to straighten out the situation created by the attempt of the International Alliance of Theatrical Stage Employees to bring all workers in the motion picture industry under one banner.

### *Designed to Question Walsh*

The meeting was called by Mr. Green apparently for the purpose of learning why Richard F. Walsh, president of the IATSE, had failed to comply with an order issued by the AFL executive board at its meeting in Chicago in August to withdraw charters he had granted to unions of carpenters and other studio workers, which the heads of the established unions in those trades had been bitterly protesting for months.

Attending the conference were Edward J. Brown, head of the electrical workers; Morris Hutcheson, vice-president of the carpenters; William H. Cooper, of the building service employees union; Mr. Walsh; Harvey W. Brown, president of the machinists; L. P. Lindelof, president of the painters, and William C. O'Neil of the plumbers union.

Mr. Green's optimistic view concerning a settlement was made after it was agreed at the Washington meeting that a five-member IATSE committee would meet with five-member committees from each of the other unions involved in the strike to discuss, in Hollywood, jurisdictional problems. It was indicated that if a satisfactory solution was not found within five days from the first meeting, the matter would be discussed by the international officers of the unions.

Strike leaders in Hollywood expected to appoint the required committees by this weekend. However, Roy M. Brewer, IATSE international representative, indicated that he would not appoint his committee until he returned to Hollywood from New York, probably next week.

### *Strike Issues Now Clear*

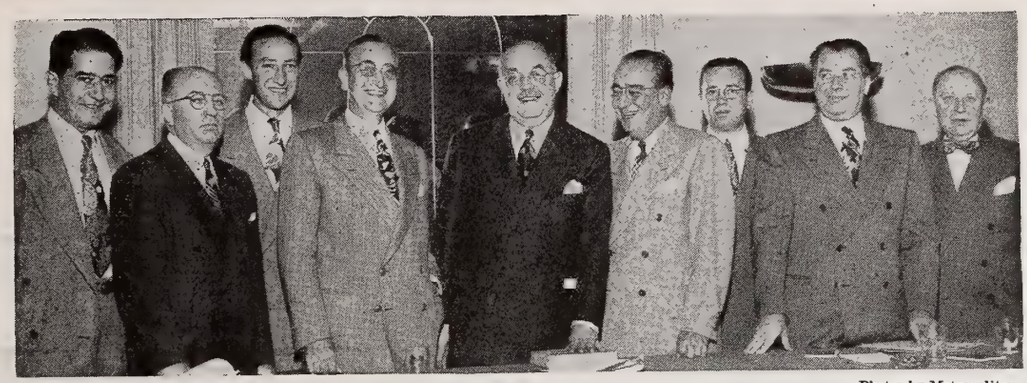
The strike issues are now clear, according to Mr. Walsh, who was in New York this week. He said that until the meeting of the AFL in Washington, it was not admitted by union heads that jurisdictional differences existed.

Last Friday the strike was discussed with Lewis Schwellenbach, Secretary of Labor, by Representative Helen Gahagan Douglas, Ned R. Healy and Ellis E. Patterson, all of Los Angeles.

The Screen Actors Guild has called upon the AFL executive committee "to establish adequate machinery to deal in the future with disputes which may arise within its own ranks, and to make it mandatory that all AFL unions utilize such machinery."

Meanwhile, picketing of New York theatres began Saturday, September 22, when representatives of the New York Painters Council No. 9 and the American Association of Machinists marched outside 13 Broadway firstruns to inform "the people in the east that there is a strike in Hollywood." Roger McDonald, representative of the Studio Set Decorators Local No. 1421, Hollywood, has said that he has the support of 67 New York unions of both the AFL and the CIO.

# COLUMBIA SALES MEETINGS



Photos by Metropolitan

***HOME OFFICE EXECUTIVES, above, among the more than 50 who attended the Columbia eastern sales meeting, September 19 through 21, at the Warwick Hotel, New York; from left to right, Maurice Grad, director of sales promotion; Joseph McConville, of the Columbia Pictures International Corporation; George Josephs, assistant to the general sales manager; Abe Montague, general sales manager; Jack Cohn, executive vice-president; Rube Jackter, assistant general sales manager; Leo Jaffe, assistant treasurer; Louis Astor, circuit sales executive; and M. J. Weisfeldt, sales executive.***



***FROM KANSAS, to the company's midwestern sales meeting, held in Chicago, September 11 through 13, at the Drake Hotel, came the Kansas representatives, right. Seated are M. G. Shackleford, salesman; Thomas Baldwin, branch manager; and Herbert Stultz, salesman. Standing are B. C. Marcus, midwestern division manager; William Adams, salesman, and Saul Frank, salesman.***

## Operators' Demands Granted In Cleveland Settlement

Cleveland theatre owners have granted union demands for two projectionists in a booth, reportedly the principal point of disagreement in presettlement negotiations, in the new contract signed on September 21. All 73 houses which were closed for a week reopened the same day the pact was signed.

The contract, which will run four years, retroactive to September 1, 1944, also includes the following terms: two weeks vacation with pay, elimination of one hour free time per week when a show runs past 11 P.M., and graduating wage increases of two and one-half per cent on September 1 of next year, and on September 1, 1947, and 1948.

## "House on 92nd Street" Opens in New York

Twentieth Century-Fox held the world premiere of "The House on 92nd Street" at the Roxy theatre, New York, September 26. This picture, produced by Louis de Rochemont, deals with the work of the Federal Bureau of Investigation in safeguarding the secret of the atomic bomb. The picture received a large advance press. In addition to a large number of advance feature stories, 20th-Fox's publicity office counted 102 items in syndicated columns during the week prior to the premiere.

## Simpson Rejoins NBC

Garry C. Simpson, formerly a producer of special events and film at NBC Television, has rejoined the network's television staff in the production department. Mr. Simpson has been employed by RCA, Scophony Television and the Sperry Corporation.

# *Columbia Holds Third Regional*

Columbia opened the third in a series of four zone meetings Wednesday at the Hotel Roosevelt in New Orleans. Twenty-eight delegates including home office executives, division managers, branch managers and the sales staffs of six exchanges attended the three-day meeting.

Among the home office executives present were Abe Montague, general sales manager, who presided, Rube Jackter, Louis Weinberg, George Josephs, and H. C. Kaufman. The following managers attended: R. J. Ingram, southeast division manager; George Roscoe, Charlotte, N. C., branch manager; Jack Underwood, southwest division manager; J. J. Rogers, Memphis branch manager; H. Duvall, New Orleans branch manager, and Dewey Gibbs, Oklahoma City branch manager.

The following salesmen were present: Brins Wallace, Frank Barry, Stephen Justus and William Aiken, all of Atlanta; Walter Penn, Byren Gibson, Jack Gruben, and Marvin L. Goodman, all of Dallas; Robert Williamson and Carl Patterson, both of Charlotte; John Vinberry and James Ricketts, both of New Orleans; Sid Gibbs and James Smith, both of Oklahoma City.

The final meeting will be held in Los Angeles at the Hotel Ambassador October 2.

## Toll Returns to Post

Captain Lionel J. Toll received his honorable discharge from the Army this week to resume his position as editor of *The Independent*, trade publication. Captain Toll handled newsreels and motion picture activities for the War Department, Bureau of Public Relations. His last mission was liaison work with the War Department.



A premiere of boxoffice
importance to every exhibitor

# Noel Coward's Blithe Spirit

in Blushing Technicolor

with REX HARRISON • CONSTANCE CUMMINGS
KAY HAMMOND and MARGARET RUTHERFORD

In Charge of Production: A. Havelock Allen, Associate Producer • Directed by David Lean • Photographed by Ronald Neame

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Accorded the honor of opening
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# SALES PLANS DISCUSSED

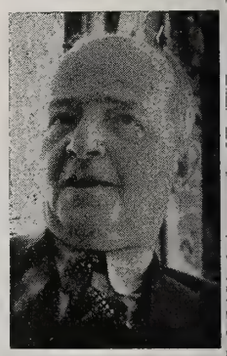


By the Herald

***SALES PLANS** for the 12 pictures scheduled for the 1945-46 season and production details relating to future activity occupied the first meeting in New York of Screen Guild Productions stockholders and franchise owners at the Park Central Hotel last Thursday and Friday. Above, left to right, seated: John L. Franconi, secretary, Dallas; John J. Jones, president, Chicago; John W. Mangham, vice-president, Atlanta; Bert Stearn, director, Cleveland. Standing, left to right: Arthur Lockwood, vice-president, Boston; M. S. Schulter, treasurer, Chicago; Harry Allen, Los Angeles; J. F. White, Jr., director; Jack Engel, director; Robert L. Lippert, Los Angeles, and Joseph Wolf, Minneapolis.*

# *Earle W. Hammons New President Of Ross Federal*

Earle W. Hammons, one time president of Educational Pictures, was elected president of Ross Federal Service Tuesday, in Chicago. Harry A. Ross, who had been president, becomes board chairman.



Earle W. Hammons

The election is significant of policy changes, announcement of which is expected next week. Mr. Hammons, Mr. Ross pointed out, in the announcement Wednesday, "brings to the company a wide knowledge of the 16mm field," and will be an advisor "to the new division of the company which will specialize in distribution of 16mm productions for national advertisers."

The 16mm activities of Ross Federal will not, however, conflict with the commercial activities of the company, which has as clients the major distributors. Ross, it was stressed, "will not act as distributors for any film that competes with any theatre."

Of the transfer in duties, Mr. Ross announced that Mr. Hammons' appointment as president relieved him of "the multitude of duties now facing the organization during the post-war period," and that he believes that most of his time should be spent in the field with branch managers.

A clarification of the intent and objectives of checking percentage pictures, and the development of new formulae of cooperation with exhibitors and distributors will be one of the first achievements of his regime, Mr. Hammons said Wednesday.

Mr. Hammons entered the industry after a varied experience in real estate, railway management, and brokerage houses. He began producing educational short subjects, gaining British financing, and then releasing short subjects of novelty and comedy nationally. The company's product from 1933 until 1938 was released by Fox Film and Twentieth Century-Fox, and Mr. Hammons after the latter date became president of Grand National Pictures. After that company's receivership in 1939, he resumed short subject production, releasing through Paramount.

# *Nominate 60 for Academy Board*

Sixty nominees for election to the board of governors of the Academy of Motion Picture Arts and Sciences in Hollywood for the coming year have been announced. Ballots were mailed to the entire Academy membership and polls were to close at midnight, September 29. Twenty board members are to be elected from the 60 nominees.

Nominees are: actors branch: Charles Boyer, Donald Crisp, Henry Fonda, Greer Garson, Jean Hersholt, George Murphy, Walter Pidgeon, Rosalind Russell, James Stewart, with three to be elected; directors' branch: Frank Capra, Michael Curtiz, Frank Lloyd, Garson Kanin, Henry King, Mervyn LeRoy, Leo McCarey, John M. Stahl, William Wyler, also three to be elected.

Producers' and executives' branch: Marian C. Cooper, William Dozier, Y. Frank Freeman, Samuel Goldwyn, Arthur Hornblow, Jr., Gene Markey, Joseph Sistrom, Hal B. Wallis, with three to be elected; science branch, art direction: Bernard Herzbrun, W. B. Ihnen; photographic: Charles G. Clarke, Farciot Edouart; sound: Thomas Moulton, Douglas Shearer; film editors: Anne Bauchens, Hector Dods; equipment: Dr. Herbert T. Kalmus, with three to be elected.

Writers' branch: Charles Brackett, Philip Dunne, Sheridan Gibney, Nunnally Johnson, Norman Krasna, Mary C. McCall, Jr., Jane Murfin, Robert Riskin, Lamar Trotti, three to be elected. Music branch: Nat W. Finston, Ray Heindorf, Werner Janssen, Jerome Kern, Dr. Miklos Rozsa, Max Steiner, Herbert Stothart, Franz Waxman, Meredith Wilson, with three to be elected. Short subjects branch: Gordon Hollingshead, George Pal, Jules White, with one to be elected. Public relations branch: Harry Brand, John LeRoy Johnston, Howard Strickling, with one to be elected.

The newly elected board will elect officers for the coming year at its first meeting, early in October.

## Plans New Nebraska House

Mrs. Rose Nebuda is building a new 300-seat theatre in Beemer, Neb. Scott-Ballantyne Company, Omaha, will furnish the equipment.

## O'Shea's Sons Leave Army; To Return to College

Corporal Ted and Captain James O'Shea, sons of E. K. O'Shea, eastern sales manager for Metro-Goldwyn-Mayer, have completed their service careers and will return to the University of North Carolina in November. Corporal O'Shea was discharged from the Marine Corps this week after serving two and a half years. He had recently returned to the United States from Iwo Jima to attend Officers Candidate School. Captain O'Shea is on terminal leave from the Air Corps and is scheduled to retire as a reserve officer November 3. He has been in service three and a half years and has won the Distinguished Flying Cross with Oak Leaf Cluster, an Air Medal with seven Oak Leaf Clusters and a Presidential Citation.

## Warners Withdraw "Burma" From Release in Britain

"Objective Burma" has been withdrawn from showings in Great Britain, by Warners, after much public and newspaper criticism.

British critics charged that the picture ignored the achievements of the British Fourteenth Army in Burma.

The picture had been playing at the Warner Theatre, London. Max Milder, Warners' managing director in Great Britain, said Tuesday the charges against the picture were "without foundation in fact," and declared that although 40 per cent of the theatre's audience was comprised of servicemen, none had protested.

## Operators Honor McGuire

P. A. McGuire, veteran advertising-publicity man in the theatre equipment field, and head of public relations for International Projector Corporation, has received an honorary membership in projectionists Local 306 in a ceremony at the Manhattan Opera House, New York, last week. A membership card was presented by Herman Gelber, president of Local 306.

## Cohen Leaves MGM

Charles Cohen, a member of the Metro-Goldwyn-Mayer home office advertising and publicity staff for the past 14 years, resigned from the company Friday to take a post outside the industry.

## Lust Circuit Files Anti-Trust Suit Against Warners

Dissolution of the Warner Theatre Circuit is asked in a suit filed in the Federal District Court in Washington Wednesday by Sydney Lust Theatres, operators of seven houses in the District of Columbia and near-by suburbs, charging the company with attempting to prevent the building of independent houses.

Named in the suit were Warner Brothers Pictures; Warner Brothers Circuit Management Corporation, Warner Brothers Distributing Corporation, Stanley Company of America, Cheverly Theatres Company and Kass Realty Company, and A. Julian Brylawski, Warner Real Estate Manager; John A. Payette Warner Zone Manager, and Garifield I. Iass, Realty Operator, alleged to be in partnership in the creation and operation of the Cheverly Theatre Company.

The complaint alleges that the defendants have "engaged in activities to block the plaintiffs from acquiring theatre sites and that the Warner monopoly in this area has resulted in oppressive and discriminatory practices against the plaintiffs and other independent exhibitors here.

Announcing the filing of the suit, Sidney B. Lust, head of Sidney Lust Theatres declared that it followed overtures on his part to Harry Warner, president of Warner Brothers to persuade them to drop their plans for theatre expansion in the Washington territory. Warners operate 21 theatres in the metropolitan area, allegedly giving them a monopoly in the District of Columbia.

# Ask yourself these questions...

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# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**DOUGHBOYS IN IRELAND:** Kenny Baker, Jeff Donnell—By all means play it, even if it is old it will do you good to hear Baker sing those good old Irish songs. Played Saturday, Sunday, Aug. 11, 12.—Fred Flanagan, Moon Theatre, Stratton, Colo.

**FIGHTING GUARDSMAN, THE:** Willard Parker, Anita Louise—Nice action picture. It was well received as the Western on a double bill. Played Friday, Saturday, Sept. 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**FIGHTING GUARDSMAN, THE:** Willard Parker, Anita Louise—One of those King Louie things to be avoided, if possible. This cost a lot to make, no doubt, but is a waste of playing time in small towns. Luckily for us we ran it on a double bill with Charles Starrett in "Both Barrels Blazing," and thus avaided a washout. Played Friday, Saturday, Sept. 14, 15.—N. W. Huston, Liberty Theatres, Columbus, Kan.

**ONE MYSTERIOUS NIGHT:** Chester Morris, Janis Carter—We doubled this with "Vigilants Ride" to average business. Played Saturday, Sunday, July 28, 29. —Fred Flanagan, Moon Theatre, Stratton, Colo.

**SONG TO REMEMBER, A:** Merle Oberon, Paul Muni —Undoubtedly one of the finest pictures of all time. No more can be said of any picture. Good at the box office. It brought normal business during a busy season. Played Saturday-Monday, Sept. 1-3.—Johnnie Hynes, Community Theatre, Conde, S. D.

**TONIGHT AND EVERY NIGHT:** Rita Hayworth, Lee Bowman—Beautiful stage settings, but it lacks a good story. I wish they would eliminate these blue songs. They all walk to the lobby and get a drink to avoid these blue songsters.—Ben Brinck, West Point Theatre, West Point, Iowa.

## Metro-Goldwyn-Mayer

**CLOCK, THE:** Judy Garland, Robert Walker—We had a pleasant surprise in this simple love story of a soldier on a 48-hour leave, who got lost in New York, found a girl, both fell in love, and what a time they had to get married. It was all very heart-warming. Only disappointment was that Judy didn't sing. Played Sunday, Monday, Sept. 16, 17.—N. W. Huston, Liberty Theatre, Columbus, Kan.

**DRAGON SEED:** Katharine Kepburn, Walter Huston—A good picture, well acted and portrayed, but it is too long and a little heavy for the average small town audience. It is somewhat draggy in spots. Personally enjoyed it very much, but noticed several walkouts. Played Thursday-Saturday, Sept. 13-15.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can.

**LOST IN A HAREM:** Bud Abbott, Lou Costello—My print was not very good and the voices were not distinct. Played Saturday, Sunday, July 28, 29.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

**MAIN STREET AFTER DARK:** Edward Arnold, Selena Royle—This was a very good little picture, but it was much too short. Played Tuesday, Wednesday, September 4, 5.—Otto W. Chapek, Annex Theatre, Anamoose, N. D.

**MEET ME IN ST. LOUIS:** Judy Garland, Margaret O'Brien—While this picture did better than average business, it was not worth the money I had to pay. Played Saturday, Sunday, August 18, 19.—Otto W. Chapek, Annex Theatre, Anamoose, N. D.

**PICTURE OF DORIAN GRAY, THE:** George Sanders, Hurd Hatfield—For some localities this might have gone over well, but it scarcely grossed film rental for us. However, we had not anticipated much more. Played Wednesday, Thursday, Sept. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**SON OF LASSIE:** Peter Lawford, Donald Crisp—I knew this picture was a natural for my theatre when I saw it played at a first run. Did very well with it both nights. Prepared the patrons for the treat by putting out one-sheets, cards and heralds throughout the countryside. The additional expense paid excellent dividends. Color excellent. This picture a crowd-pleaser from start to finish. Played Sunday, Monday, August 26, 27.—Walter Carroll, Lyric Theatre, Gaithersburg, Md. Rural and small town patronage.

**THIN MAN GOES HOME, THE:** William Powell, Myrna Loy—It was good to see this pair together again and it was a very good picture, but it failed to click. Played Saturday, Sunday, August 25, 26.—Otto W. Chapek, Annex Theatre, Anamoose, N. D.

**THIRTY SECONDS OVER TOKYO:** Van Johnson, Spencer Tracy—Excellent picture. Good comments. Business above average.—Melville Danner, Kozy Theatre, Granite, Okla.

# REPORT FROM HOLLAND

*Mr. J. van Dun, managing director of the Royal Cinema, Tilburg, Holland, reports on pictures shown since the liberation. His theatre is located in a Dutch town with a population of about* 110,000. *It is a center of industry, especially textile. Mr. van Dun said, "We hope that America will bring us pictures of good people and good manners, for our customers got sick of the many low moral pictures of previous years."*

*This Dutch exhibitor said, "Please, America, give Europe sane pictures, pictures with a heart. We have seen how our people need them. Your pictures can make Europe sane again."*

*He reported on the following pictures:*

### METRO-GOLDWYN-MAYER

**HUMAN COMEDY:** Mickey Rooney, Frank Morgan—This was a great human picture that made our customers happy. We saw tears of happiness. It was an honor for us to show such a picture after the many heartless German pictures of the last years. People came to ask us if there was any possibility of showing the picture to their bed-ridden families.

### WARNER BROS.

**AIR FORCE:** John Garfield, Gig Young—This was enthusiastically received.

**SERGEANT YORK:** Gary Cooper, Joan Leslie—Gary Cooper's performance was very good. It made our boys wild with enthusiasm. This is something they have missed for several years.

### TWENTIETH CENTURY-FOX

**SULLIVANS, THE:** Anne Baxter, Thomas Mitchell—This was really a big hit. All the people were unanimously pleased.

### RKO RADIO

**TOM, DICK AND HARRY:** Ginger Rogers, George Murphy, Burgess Meredith—This was a big disappointment. Such pictures are not liked here.

**DONALD DUCK CARTOONS:** Walt Disney Cartoons —These cartoons brought them in the aisles. They laughed as never before.

## Monogram

**ARE THESE OUR PARENTS?:** Helen Vinson, Lyle Talbot—Played late to poor business. It is not the picture that the people expected. Played Saturday, Sunday, July 21, 22.—Fred Flanagan, Moon Theatre, Stratton, Colo.

**WEST OF THE RIO GRANDE:** Johnny Mack Brown —Can't get along without a Western on weekends. They bring extra business. Played Friday, Saturday, Sept. 7, 8.—Harland Rankin, Plaza Theatre, Tibury, Ont., Can.

## Paramount

**AFFAIRS OF SUSAN, THE:** Joan Fontaine, George Brent—This picture did not do average business. Played Saturday-Monday, Sept. 8-10.—Melville Danner, Kozy Theatre, Granite, Okla.

**BAHAMA PASSAGE:** Madeline Carroll, Stirling Hayden—The picture did splendid business with ideal weather. The trailer for this feature is excellent which naturally helped returns and with this in my favor, combined with the outstanding performance of Miss Carroll, our patrons were well satisfied. The locale of the story, a tiny spot in the sun-drenched Caribbean, has been used seldom. It can be used again to great advantage by an ambitious producer. Played Sunday, Septemer 2.—Walter Carroll, Lyric Theatre, Gaithersburg, Md. Rural and small town patronage.

**FLEET'S IN, THE:** Dorothy Lamour, William Holden —This is another old picture that did very well. Play it. —J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

**FOREST RANGERS, THE:** Fred MacMurray, Paulette Goddard—I had played this before, but the second time it did better business. This is a good picture. Just try it.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

**MURDER, HE SAYS:** Fred MacMurray, Marjorie Main—Good picture. Business average. Played Tuesday-Thursday, Sept. 11-13.—Melville Danner, Kozy Theatre, Granite, Okla.

**SALTY O'ROURKE:** Alan Ladd, Gail Russell—Good picture. Business average. Alan Ladd was good and Clements was very good for a new star. Played Saturday-Monday, Sept. 1-3.—Melville Danner, Kozy Theatre, Granite, Okla.

**UNSEEN, THE:** Joel McCrea, Gail Russell—Pretty good picture of its kind.—Melville Danner, Kozy Theatre, Granite, Okla.

## PRC

**FRONTIER OUTLAWS:** Buster Crabbe, Al St. John—They like this kind of action on weekends. Everybody was happy.—Harland Rankin, Plaza Theatre, Tibury, Ont., Can.

**TOWN WENT WILD, THE:** Freddie Bartholomew, James Lydon—A small town weekend natural. Did good business. Played Friday, Saturday, Sept. 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## RKO Radio

**BELLE OF THE YUKON:** Randolph Scott, Gypsy Rose Lee—Just a little Western show in Technicolor. Business was poor according to what I paid for the picture and what I expected. Some complaints and walkouts. Played Wednesday, Thursday, Sept. 12, 13.—E. M. Frieburger, Paramount Theatre, Dewey, Okla.

**HAVING WONDERFUL CRIME:** Pat O'Brien, Carole Landis—This is a pretty good little comedy but business was only fair. Played Sunday, Monday, Sept. 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

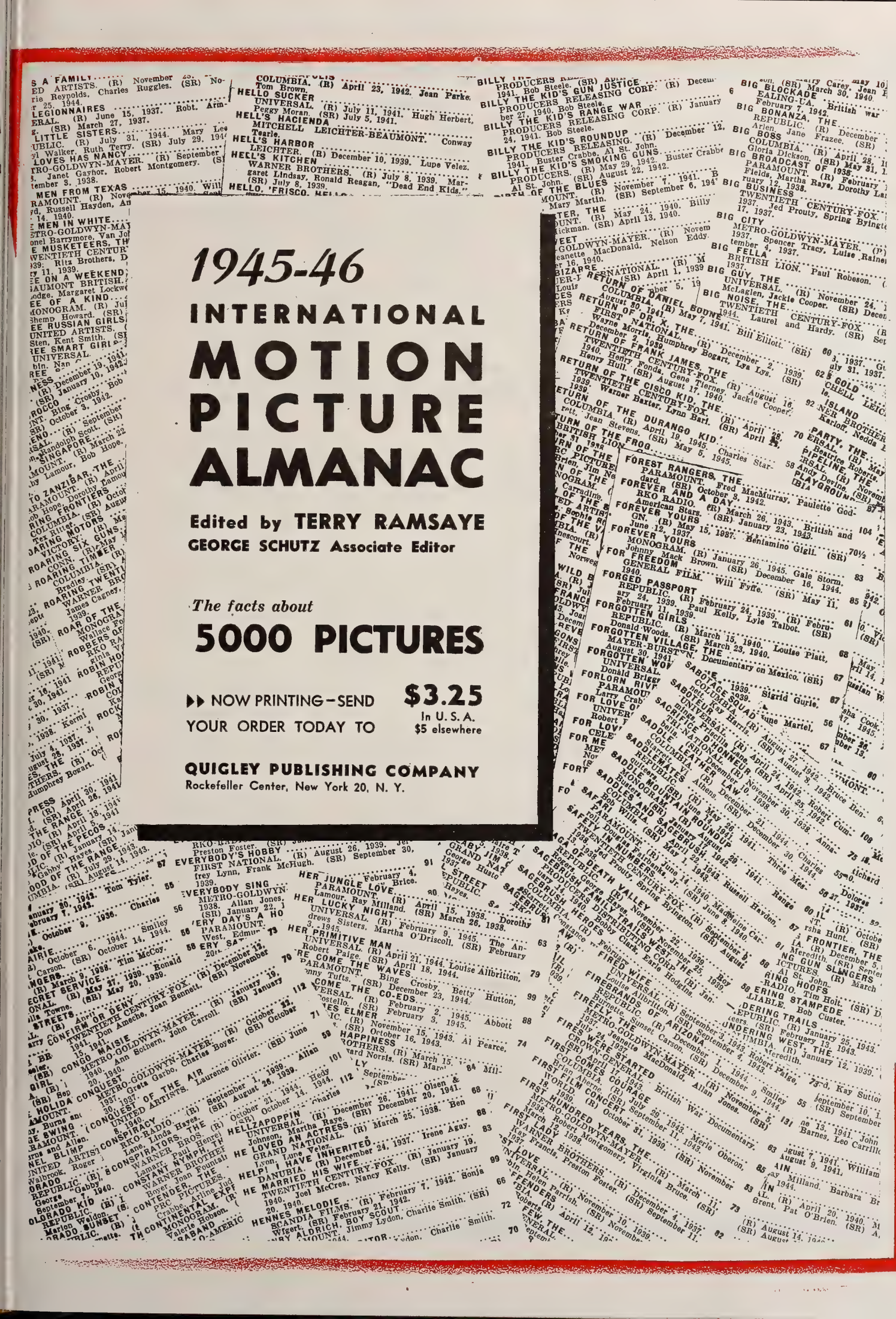
**WOMAN IN THE WINDOW, THE:** Edward G. Robinson, Joan Bennett—Used on weekend to fair business. We do not care to show this type of picture because our Friday and Saturday attendance has a considerable percentage of children. Played Friday, Saturday, Sept. 7, 8. —A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

## Republic

**HITCHHIKE TO HAPPINESS:** Al Pearce, Dane Evans —Pals, this picture is very poor. That is all I can say. Played Friday, Saturday, Aug. 24, 25.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

**RANCHO GRANDE:** Gene Autry—I am still doing good

(*Continued on page* 52)


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(*Continued from page 50*)

business on these Autry reissues. Played Friday, Saturday, Sept. 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SANTA FE SADDLEMATES:** Sunset Carson, Linda Stirling—Pretty good Western. I believe that Sunset is going to be O.K.—Melville Danner, Kozy Theatre, Granite, Okla.

**STEPPIN' IN SOCIETY**—Edward Everett Horton, Gladys George—Better set this out if you can. Get anything else. Played Tuesday, July 17.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

## Twentieth Century-Fox

**DIAMOND HORSESHOE:** Betty Grable, Dick Haymes —Aother superb Technicolor musical, which adds laurels to 20th-Fox directors, cameramen and players. Any patron who would kick on this one is plumb crazy. Long may Betty Grable wave and sway. Dick Haymes is no beauty, but his singing makes up for it. An orchid to William Gaxton, and a bouquet to Phil Silvers in this one. Played Sunday-Tuesday, Sept. 2-4.—N. W. Huston, Liberty Theatre, Columbus, Kan.

**FIGHTING LADY:** Navy documentary—Only played this one night. Wish I had played it two nights. Comments very good. Played Tuesday, Sept. 4.—Melville Danner, Kozy Theatre, Granite, Okla.

**HOME IN INDIANA:** Walter Brenna, Lon McAllister—Played this picture very late, but to a tremendous gate. The harness racing background of the story appealed very much to my patrons and all went away well satisfied. Color is beautiful throughout and all the track shots are authentic. Played Monday, Tuesday, September 3, 4.—Walter Carroll, Lyric Theatre, Gaithersburg, Md. Rural and small town patronage.

**ROYAL SCANDAL, A:** Tallulah Bankhead, Anne Baxter—This type of picture doesn't take well with our audience. However, it did more business than we expected. Played Thursday, Friday, Sept. 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**SUNDAY DINNER FOR A SOLDIER:** Anne Baxter, John Hodiak—Nothing exciting or stirring about this picture but it is good solid entertainment. It is a real down-to-earth story that was enjoyed by everyone. No complaints. Played Thursday-Saturday, Sept. 6-8.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can.

**SUNDAY DINNER FOR A SOLDIER:** Anne Baxter, John Hodiak—This picture pleased and did average business. Played Wednesday, Thursday, Sept. 29, 30.—Melville Danner, Kozy Theatre, Granite, Okla.

**THUNDERHEAD:** Roddy McDowall, Preston Foster—A swell show. A show of this kind in Technicolor will do the trick every time. It is good on any playing time. Playing Sunday, Monday, Sept. 2, 3.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

**WITHIN THESE WALLS:** Thomas Mitchell, Mary Anderson—Here is a picture with meat in it. It is good from the start and ends with a bang. We need more pictures like this. It is a swell show for Friday and Saturday. Played Sept. 7, 8.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

## Warner Bros.

**CONFLICT:** Humphrey Bogart, Alexis Smith—Didn't do the business we expected. We thought Bogart would be bigger. However, it was a very good picture.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**GOD IS MY CO-PILOT:** Dennis Morgan, Raymond Massey—This is a very fine war picture and one that will do the business. Wish I could say this about more of them. Played Saturday, Sunday, September 1, 2.—Otto W. Chapek, Annex Theatre, Anamoose, N. D.

**HORN BLOWS AT MIDNIGHT, THE:** Jack Benny, Alexis Smith—If your patrons like Benny, they will go for this one, although no one got excited about it when we showed it. Played Saturday, Sunday, Aug. 25, 26.—Fred Flanagan, Moon Theatre, Stratton, Colo.

**HORN BLOWS AT MIDNIGHT, THE:** Jack Benny, Alexis Smith—This picture could be played on Bargain Night or on a double bill and get by, but be sure and stay out of the door. Played Sunday, Monday, Aug. 5, 6.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

**ROUGHLY SPEAKING:** Rosalind Russell, Jack Carson—This picture was different and that is what put it over. Played Saturday, Sunday, August 11, 12.—Otto W. Chapek, Annex Theatre, Anamoose, N. D.

## Short Features

### Columbia

**COMMUNITY SINGS:** This would be a good asset to our programs, if they would have songs familiar to the audience. When they have a familiar song, you can hear them sing. Otherwise it is a waste of film.—Ben Brinck, West Point Theatre, West Point, Iowa.

### Metro-Goldwyn-Mayer

**MOVIE PESTS:** Pete Smith Specialties—Here is a very entertaining and timely short on the evils of moviegoers. By all means play it. It is amusing as well as instructive, I hope, don't we all.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can.

# *Short Product in First Run Houses*

### *NEW YORK—Week of September 24*

***ASTOR: Dog Watch*** ..... ***RKO***
Feature: Wonder Man ..... RKO
***CAPITOL: Mouse in Manhattan*** ..... ***MGM***
***Tee Tricks*** ..... ***RKO***
Feature: Anchors Aweigh ..... MGM
***CRITERION: Phoney Baloney*** ..... ***Columbia***
***Football Thrills of 1944*** ..... ***MGM***
Feature: Lady on a Train ..... Universal
***HOLLYWOOD: Flivver Flying*** ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.
***MUSIC HALL: Homicide on Ice*** ..... ***RKO***
Feature: Our Vines Have Tender Grapes ..... MGM
***PARAMOUNT: Unusual Occupations, No. 6*** ***Paramount***
Feature: Duffy's Tavern ..... Paramount
***RIALTO: Snubbed by a Snob*** ..... ***Paramount***
***Game Bag*** ..... ***Paramount***
Feature: Isle of the Dead ..... RKO
***RIVOLI: Jasper and the Beanstalk*** ... ***Paramount***
***From A to Zoo*** ..... ***Paramount***
Feature: Love Letters ..... Paramount
***ROXY: Dog Watch*** ..... ***RKO***
***Song of Sunshine*** ..... ***20th Cent.-Fo***
Feature: State Fair ..... 20th Cent.-Fo
***STRAND: Wagon Heels*** ..... ***Vitaphon***
***Miracle Makers*** ..... ***Vitaphon***
Feature: Pride of the Marines ..... Warner Bro

### *CHICAGO—Week of September 24*

***APOLLO: What Every Veteran Shoul***
***Know*** ..... ***WA***
***Donald Duck's Day*** ..... ***RK***
Feature: A Thousand and One Nights ..... Columbi
***ORIENTAL: Fiesta Time*** ..... ***Columbi***
Feature: Story of G.I. Joe ..... United Artist
***ROOSEVELT: Hare Conditioned*** ..... ***Vitaphon***
Feature: Christmas in Connecticut ..... Warner Bro
***STATE LAKE: Hi Ho, Rodeo*** ..... ***Columbi***
Feature: Love Letters ..... Paramoun
***WOODS: Where the Pest Begins*** ..... ***Columbi***
Feature: Johnny Angel ..... RK

## Paramount

**BEAU TIES:** Little Lulu—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**JASPER'S BOOBY TRAP:** George Pal Puppetoons—Another good Puppetoon in color from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Twentieth Century-Fox

**AT THE CIRCUS:** Terrytoons—Above average Mighty Mouse cartoon. The kids enjoyed it.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can.

**MEXICAN MAJESTY:** Movietone Adventures—A good and colorful traveltalk. Technicolor and sound excellent. It is worth showing.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can.

**THREE SISTERS OF THE MOORS:** Two-Reel Specials—This was robbery. It was unadulterated propaganda for 20th-Fox's "Jane Eyre." It made no sense to anyone. Ditch it, it is very poor.—Johnnie Hynes, Community Theatre, Conde, S. D.

## Vitaphone

**BARBER SHOP BALLADS:** Featurettes—Good two-reel musical, with a male quartette singing the old time songs. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## "Christmas in Connecticut" Gets 98 Per Cent Holdovers

A new holdover mark for Warner Brothers releases this year has been established by "Christmas in Connecticut," which has scored 441 extended time engagements out of its first 452 bookings, close to 98 per cent. The picture is currently in its fifth week in San Diego, Seattle and Washington; fourth week in Chicago and Minneapolis; third week in Cleveland, Philadelphia, Cincinnati, Providence and St. Louis, and second week in more than 30 other locations.

## Picture Pioneers to Hold Dinner November 28

The Picture Pioneers will hold their annual autumn dinner Wednesday evening, November 28, at the Starlight Roof, Waldorf-Astoria Hotel, New York, according to Jack Cohn, head of the Pioneers. William Brandt has been appointed chairman of the dinner committee and will have charge of arrangements. A meeting of the executive committee was to be held this week to discuss plans for the affair.

## Abbott Succeeds Krause

Harry Abbott, chief projectionist at Warners' Mastbaum theatre, Philadelphia, has been elected president of Local 307, Motion Picture Operators Union there. He succeeds Lou Krause, who retired after holding that post for 34 years. Abbott Oliver, also of the Mastbaum staff, is the new vice-president.

## Chakeres Theatres Plans Post-War Expansion

Details of a long range post-war expansion program for Chakeres Theatres, Inc., was made public last week simultaneously with the announcement that the company, headed by Phil Chakeres, had closed a $200,000 deal taking over properties and operations in Osborn and Fairfield, Ohio.

Now operating 40 theatres, the Chakeres circuit will enlarge the Midway theatre, Osborn, to approximately 700-seat capacity and will build a new 1,200-seat house in Fairfield.

The circuit recently completed remodeling of the Shelby theatre at Shelbyville, Ky., and plans to build a 1,000-seat theatre in Celina, Ohio, in partnership with Lew Dwyer, veteran exhibitor.

## Gershwin Birthday Programs Aid "Rhapsody" Release

Tied in with the national release of Warner Brothers' "Rhapsody in Blue," more than 150 radio stations throughout the country presented special George Gershwin programs honoring the composer's birthday, Wednesday, September 26. Robert Alda, who portrays Mr. Gershwin in "Rhapsody in Blue," was guest star on two network programs this week, the General Electric program over CBS Wednesday, and Mutual Network's "Queen for a Day" show Thursday. A feature of many of the programs was the request by the announcer that the listeners forward greeting cards to the late composer's mother.

## Newsweek Has Brochure on "Pride of the Marines"

The magazine *Newsweek* has issued a study guide on Warners' "Pride of the Marines" for national distribution to its special educational mailing list, including colleges, high schools, libraries, discussion groups and other community organizations. The booklet uses a replica of *Newsweek* for its cover, with a still from the film occupying the photo space, and among its contents are data about the Marine Corps and a series of questions for use in discussing the film.

## Sharpe Republic Story Head

Herbert J. Yates, president of Republic Productions, Inc., announced this week the appointment of Lester Sharpe as eastern story and talent head. Mr. Sharpe, who has been a producer at the North Hollywood studios during the past year, will make his headquarters at the company's New York office.

MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

# You, Me and the Goalpost

The football season has officially opened, and this department will undoubtedly be hearing shortly from the membership concerning promotions tied in with this popular sport which will be aimed at boosting box-office receipts and goodwill.

Football, with its ever-growing popularity, is just another form of theatre competition. Nothing the theatreman can do will prevent his customers from attending football games of local prominence. But what the progressive showman can do is to tie in with the opposition so that on succeeding days he may recover part of the patronage which is lost on weekends.

For those Round Tablers who might be contemplating activity along this line it might be helpful to recall one or two ideas of last year which proved highly successful.

Carl Rogers, at the Granada theatre in Cleveland, earned a wealth of publicity by offering a trophy cup to the winner of the Thanksgiving Day game between two traditionally rival high school teams. Mr. Rogers' idea could easily be used as a citywide project, with some suitable trophy offered to the champion interscholastic team. And the prospect of inviting each school to participate in rallies at the theatre offers additional stimulus.

Harold Chesler, manager of the Princess theatre in Bingham Canyon, Utah, used an economical method of publicizing his attractions. Noting that no programs were supplied at local football games, Mr. Chesler mimeographed schedules, listing the line-ups of the opposing teams with the numbers of each player for easy identification by the fans. The opposite side of the program listed the current and coming attractions at his theatre.

By this time some ingenious showman may have elaborated this idea to permit space for a merchant's advertisement which could pay for the cost of paper, etc.

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MAYBE it's a bit unseasonal to bring up Christmas just as autumn is getting started, but the showman realizes the necessity of planning well in advance where theatre publicity is concerned.

Right now we'd venture that the Famous Player's Canadian theatre executives are readying their campaign to promote the annual sale of Thrift Books.

Last year we had reports that many of that circuit's showmen obtained mailing addresses of servicemen who were abroad, and pointed out through correspondence that Thrift Books make admirable presents for friends and members of the family.

Where other theatremen have found it advantageous to promote the theatre through the sale of Gift Books, an early start in this direction would seem to have prospects of obtaining better than the usual result.

Still another fine Christmas stunt, which pays rich dividends in goodwill and which requires planning well in advance, has become an annual custom with Bill Haney, owner and manager of the Milan theatre, Milan, Ind.

Mr. Haney has brought the old-fashioned Christmas Party for his juvenile patrons to more modern standards. Every child receives a gift from Santa Claus, in the person of the popular exhibitor, at the city park. Mr. Haney, garbed in appropriate raiment and much to the delight of the children, arrives by airplane.

△ △ △

OF MORE RECENT VINTAGE is showman P. E. McCoy's tieup with the Southern Baptist Church through which all the local theatres have won a soft and firm spot in the hearts of churchgoers in the community.

The churches had prepared a motion picture, "The Romance of a Century", to commemorate its centennial anniversary. According to the Baptist plan, the film was to be shown exclusively in churches, as many Baptists do not believe in attending theatres.

In Augusta, projection equipment was not available to the church, so Mr. McCoy offered the use of the Miller theatre there for the purpose. Approval was necessary from the church Board of Deacons, which was voted upon favorably.

The screening was arranged before the regular theatre showing and received unprecedented publicity from the press and radio. Many who attended the show were making their first visit to a motion picture theatre.

△ △ △

IN CANADA, Government regulations controlling exploitation devices which were invoked as special war measures have been lifted.

Theatres which have been prohibited from introducing "Photo Night", dishes and other premiums since August, 1942, and which had been restrained from using automotive vehicles for advertising purposes have received the green light to proceed.

—CHESTER FRIEDMAN

# ACTIVATING THE BOX-OFFICE




Through the cooperation of the local Salvation Army, this tieup was effected by the management of the Roosevelt theatre in Chicago for the engagement of "Christmas in Connecticut".




Morris Rosenthal at Loew's Poli, New Haven, used this Mercedes racing car, owned by James Melton, to tour the streets as part of his advance exploitation on "Captain Eddie".







For the recent date on "Wonder Man" at the RKO Orpheum theatre in Des Moines, Ia., this eye-arresting store display was promoted.

To sell his date on "Son of Lassie" at the Melba, St. Louis, L. R. Kropp planted a doghouse and hydrant outside his theatre to attract. At right, street ballyhoo utilized by Kropp to sell the date. The trained collie toured neighborhood streets performing tricks.







For the short subject, "Circus Band", Chic Tompkins at the Elco, Elkhart, Ind., contacted the Circus Fans of America and promoted the display at left. Clowns also appeared to entertain the children, right.



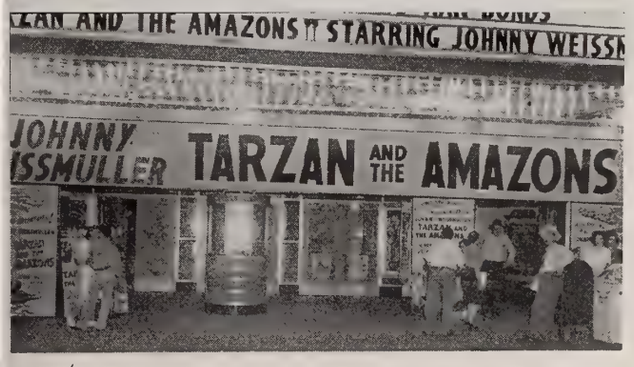
# SMART DISPLAYS



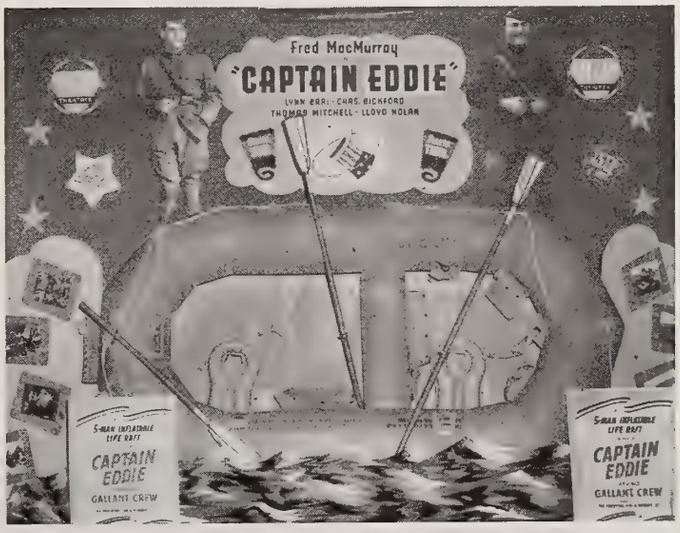

Strategically placed in the lobby of the Palace theatre, Meriden, Conn., by Mollie Stickles was the giant blowup setpiece of the various stars appearing in "Weekend at the Waldorf".




Elliott Johnson of the Malco theatre, Memphis, Tenn., constructed this arresting lobby display for "Lady on a Train". Blowup of Deanna Durbin with stills completed the setpiece.




At the left is another of Louis Charninsky's eye-arresting theatre fronts at the Capitol theatre in Dallas, Texas. "Tarzan and the Amazons" was the attraction and Louis turned in another notable job.




Jim Dempsey at the Paramount theatre, Lynn, Mass., for his date on "Captain Eddie", promoted paraphernalia locally which he placed in his lobby in advance of the date.




Here at left is a typical front-stopper at the Rialto theatre in New York. Manager Bill Kurtz, who designed the display, attracted more than usual attention to "Isle of the Dead".



Ruth Bolton, manager of the Loew Poli College theatre, New Haven, Conn., had this usher, dressed as Santa Claus, ballyhooing "Thrill of a Romance" on the city streets. Banner copy read: "Came Early This Year To See, etc."




A window tieup with Murray's Beauty Salon in Cincinnati was promoted by Nate Wise, RKO publicist, in advance of "Thousand and One Nights" at the Palace theatre there.

# Exploiting the New Pictures

**How the recent pictures are being sold at the first run and pre-release date showings**

## FIRST YANK INTO TOKYO

An advance premiere a day ahead of the regular opening, the proceeds of which were shared by the War Wounded Fund of the *Call Bulletin* and the San Francisco *Examiner*, highlighted the opening of "First Yank Into Tokyo" at the RKO Golden Gate theatre in San Francisco.

Tom Neal and Barbara Hale, romantic stars of the picture, and Leonard Strong, who is likewise seen in the film, headed a contingent of Hollywood stars who appeared in conjunction with the premiere.

Because of the newspapers' participation in the first night's receipts, the picture received daily news stories with two-, three- and four-column art layouts beginning ten days in advance and included pictures and reports of the various activities in connection with the premiere.

### *Numerous Radio Plugs Scored*

Spot announcements announcing the opening were spread over the four major networks. Station KPO presented six 15-minute broadcasts under the title "Stepping Stones to Victory" which tied in with the picture. Each was an original drama tracing the progress of our armed forces in their campaigns across the Pacific.

Tom Neal was interviewed by Don Thompson over KPO, and Barbara Hale was the guest of Jane Lee on her "Woman's Pro-Gram" over the same station. Additional free radio coverage included announcements on all stations covering local news, two programs over KFRC on Dean Maddox's "Man on the Street" programs emanating from the front of the theatre, two five-minute special programs from the theatre's broadcasting room over KYA, and stations KJBS and KSAN likewise used copy pertinent to the opening as news.

In both the lobby and on the marquee advance copy with "stars in person" posters were used. A huge 20-foot blowup was made of banner announcements carried in local newspapers announcing Gen. MacArthur's entry and rule of Japan. The bottom half of the blowup carried art and copy on the picture. The huge sign was displayed between the center section of the marquee facing the street. The facade of the building carried special banners announcing the premiere. Strings of colored lights and flood lights illuminated the theatre front.

Lamp posts on twelve blocks of Market Street in the theatre area displayed special shields which announced the opening. A military parade in honor of Gen. Wainright's return passed through Market Street where 500,000 San Franciscans had these street banners under observation. Wire services, as well as newspaper photographs of the parade also caught these decorations which provided additional decoration for the city.

The entire campaign was directed by Terry Turner, exploitation director for RKO Radio, and was executed by Dave Cantor and Joe Longo of the company's field force, with the assistance of Robert Corbin, manager, and Helen Wabbe, publicity director, for the Golden Gate theatre.




*Spectators, forming a line of march welcoming General Wainwright to San Francisco, saw visible announcements heralding the "First Yank Into Tokyo" opening at the Golden Gate theatre, through shields on street lamp-posts.*

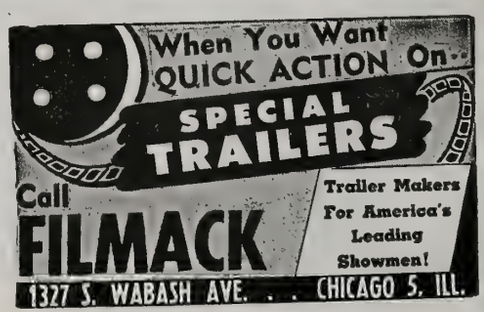



*Newspaper headlines announcing General MacArthur's entry into Japan were blown up in this attractive marquee sign and tied into the opening of "First Yank Into Tokyo" at the Golden Gate theatre, San Francisco.*

## Shannon Publicizes Personal Appearance of Magician

For the personal appearance of John Calvert, magician and hypnotist at the Columbia theatre, Sharon, Pa., Chuck Shannon started his campaign ten days in advance with heralds, teaser underlines in ads, readers and newspaper ads.

Special radio time was used for three days, with 30 spot announcements landed and station breaks. A large arrow suspended from the marquee pointed to sock copy and a special lobby setpiece was laid out for the date.

# *Fitzgerald Lends Assistance To Safety Program*

In connection with the recent Safety Program Week in Milwaukee, Harold J. Fitzgerald, president and general manager of the Fox Wisconsin Amusement Company, was approached by the Wisconsin Motor Vehicle Department to aid and assist in helping to combat accidents.

Each mayor, village president and city manager received a proclamation throughout the state and each exhibitor was requested to conduct a gratis children's morning show. The industry was given cooperation from newspapers, chiefs of police and Public Safety Officials.

As part of the campaign put on by Mr. Fitzgerald and his assistants, 200 trailers were prepared announcing the Safety Week, the trailer opening with the sound of a screeching automobile brakes followed by a loud scream. Bulletins dubbed "Miss-An-Accident" were distributed to managers over Mr. Fitzgerald's signature. Various sized newspaper mats showing a silhouette of a girl with the "Miss-An-Accident" captions were planted in papers announcing the contest.

At the youngster's free show, which was under the sponsorship of the War Activities Committee, a special program was arranged and literature distributed. A 24-sheet was erected on the Victory Square billboard calling attention to the Week and at the theatre, a member of the school board, fire department and other civic officials addressed the children.

The local newspapers came through with stories publicizing the importance of State-Wide Safety Week.

## Radio Plugs Aid Wise for "On Stage Everybody"

For the Keith theatre engagement of "On Stage Everybody" in Cincinnati, Ed Riesenback, manager and Nate Wise, publicist, fashioned a promotional campaign which centered around the radio angle, because of the theme of the picture. A tieup was consummated with Station WSAI, in which tremendous plugging was put on. The station devoting one of its most popular full hour shows a day in advance of the picture's opening to a musical quiz and talk with constant plugs for the picture throughout.

Another popular local program was used for additional airings. WCPO featured a "Man on the Street" type of show at one of the railroad terminals and interviews were held on the picture. Another tieup was completed with Victor Record distributors and nine windows secured with stills, credit for theatre and film mention. In addition newspaper breaks as well as an attractive front, plus the use of a two-week trailer all added to the campaign.

## Mee's Endorsement Plugs "My Pal"

To help advertise his date on "My Pal Wolf" at the City Opera House, Frederick, Md., Cyril Mee, manager, ran an ad in the local paper addressed: "To Our Friends." This was followed by a personal endorsement of the picture.

A contest angle was also used in the ad by Cyril, who invited children to send in suggestions on how to make Sharyn Moffett's birthday a happy one. This was the picture's fourth return engagement at the Opera House.

# QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

ANTONIO C. BALDUCCI
Regent, Syracuse, N. Y.

JOSEPH S. BOYLE
Poli-Broadway, Norwich, Conn.

LIGE BRIEN
Enright, Pittsburgh, Pa.

LOU COHEN
Poli, Hartford, Conn.

SAM DAVIDSON
Oceana, Brooklyn, N. Y.

JAMES J. DEMPSEY
Paramount, Lynn, Mass.

SID DICKLER
Belmar, Pittsburgh, Pa.

J. L. FOXE
Columbia, Washington, D. C.

AL FRANK
Fond Du Lac, Fond Du Lac, Wis.

ARNOLD GATES
Stillman, Cleveland, Ohio

SAM GEORGE
Paramount, Atlanta, Ga.

EDGAR GOTH
Colonial, Richmond, Va.

ROSA HART
Paramount, Lake Charles, La.

SID HOLLAND
Palace, Akron, Ohio

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

PHILIP KATZ
Kenyon, Pittsburgh, Pa.

GEORGE KRASKA
State, Boston, Mass.

LESTER R. KROPP
Melba, St. Louis, Mo.

KATHLEEN LAMB
Rialto, Macon, Ga.

ED MAY
Rosetta, Miami, Fla.

P. E. McCOY
Miller, Augusta, Ga.

WM. S. PHILLIPS
State, Newark, N. J.

LESTER POLLOCK
Loew's, Rochester, N. Y.

BILL REISINGER
Loew's, Dayton, Ohio

ED RIESENBECK
RKO Keith's, Cincinnati, O.

HARRY A. ROSE
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
Loew's, Providence, R. I.

JOHN SMITH
Metropolitan, Houston, Texas

RAY SMITH
Lawler, Greenfield, Mass.

SOL SORKIN
RKO Keith's, Washington, D. C.

MOLLIE STICKLES
Poli-Palace, Meriden, Conn.

W. P. STONE
Sunset, Asheboro, N. C.

MICHAEL STRANGER
State, White Plains, N. Y.

CHARLES B. TAYLOR
Buffalo, Buffalo, N. Y.

HERB THACHER
Hamilton, Lancaster, Pa.

CHICK TOMPKINS
Elco, Elkhart, Ind.

HELEN WABBE
Golden Gate, San Francisco, Calif.

SEYMOUR WEISS
Drive-In, Berea, Ohio

JOE WEISSER
Metropolitan, Providence, R. I.

ROBERT WICKWIRE
Webb Playhouse, Wethersfield, Conn.

H. F. WILSON
Capitol, Chatham, Ont., Canada

NATE WISE
RKO, Cincinnati, Ohio



# *The Selling Approach*
## ON NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]*

**WEEKEND AT THE WALDORF (Metro-Goldwyn-Mayer):** There are many big star names to promote in all advertising. The distributor has taken full advantage of this in newspaper mats and in lithographs, the latter of which are admirably suited for marquee and lobby cutouts.

Contact your contest editor and try to promote an essay contest on "How would you spend a 'Weekend at the Waldorf'?".

Pass out teaser cards inviting the public to spend a "Weekend at the Waldorf" with the stars.

Fall fashion tie-ups are possible on the basis of the picture title, as "Smart fashions for a 'Weekend at the Waldorf' ". This would be good with window displays or co-operative advertising.

You might use arrow indicators, 'phone memos and street stencils with copy: "Straight ahead to a thrilling 'Weekend at the Waldorf' ". For the lobby a peephole box might draw attention to what goes on during a "Weekend at the Waldorf", with scene stills displayed inside. With the current popularity of Van Johnson and some of the others who are in the picture, you might find a local merchant who would be willing to pay the cost of souvenir fan photos which will include an imprint of your theatre name and playdate, plus picture credits.

The presence of Zavier Cugat and his orchestra in the film production is a lead for music tieups featuring recordings of the popular leader.

Radio promotions are also a good possibility on programs featuring recordings.

**HER HIGHNESS AND THE BELLBOY (Metro-Goldwyn-Mayer):** Sell the romantic title with strong ballyhoo, teaser exploits and trick showmanship.

Appoint a local young lady to act as "Her Highness" for a street identification stunt; offer prizes to those identifying and saluting her by this title. This same device can be worked out in cooperation with one or more merchants, themselves offering a prize to those who identify "Her Highness" in their stores within a designated period.

Sponsor a "double" contest, offering prizes to the local girl and boy who most closely resemble Hedy LaMarr and Robert Walker.

For an elaborate street ballyhoo, dress up a young lady appropriately with a long flowing train to be carried by one or more bellboys. Title, etc., can appear on a parasol carried by "Her Highness". If you can secure some type of an open vehicle drawn by a team of horses, decorate the carriage with a royal crest, ribbons, etc. Dress up the driver and occupants to resemble "Her Highness and the Bellboy".

If you can rig up a throne in the lobby, use the teaser device: "Reserved for etc.".

Women's fashions and accessory stores lend themselves to co-operative advertising in windows, on counters and for newspaper advertising. You might arrange for newspaper co-ops along the line of "fashions fit for a queen".

Soda fountains could be promoted to feature a special concoction, with copy: "Try our royal sundae inspired by the royal comedy, etc., etc.".

## 73 Windows Landed On "Rhapsody in Blue"

One of the biggest window display splurges put over in St. Louis was a highlight of the advance campaign for "Rhapsody in Blue," at the Ambassador theatre.

Ten days before the opening, 73 windows had been set, most of the displays in the downtown section, seven of the windows being the entire Seventh Street side of Grand Leader, one of large downtown department stores.

All clerks in the record departments of the various stores were wearing large buttons reading, "Ask to hear Rhapsody in Blue," and the shops with loudspeaker systems were playing Gershwin music over that medium for a week in advance of the opening.

Columbia Records also distributed about 25,000 heralds throughout the city as part of its own promotional activities tied in with the Gershwin musical.

## Department Store Tieup for "Junior Miss" in Charlotte

Good showmanship tactics by division manager Roy C. Smart of the Publix-Kinsey Circuit, and 20th Century-Fox field exploitation representation Leonard Allen, put the Charlotte, N. C., premiere of "Junior Miss" in the local news spotlight.

The team tied in with Ivey's Department Store and the press to put over a "Junior Miss Charlotte" beauty contest, stage-judged at the Carolina and Imperial theatres, where the film played its dual run.

Full-page ads were taken by the store, hailing the event with prominent playdate credits. Local newspapers cooperated by daily running pictures and stories about the contest.

Public response was exceptional, with 1,500 of Charlotte's "junior misses" entered.

# *Department Store Tieup by Cohen For "Our Vines"*

Manager Lou Cohen, Loew's Poli, Hartford, Conn., and his assistants, Sam Horwitz and Angela Corrado, promoted the cooperation of Sage-Allen's department store on the main stem to aid in finding "Greater Hartford's Miss Margaret O'Brien of 1945" in conjunction with exploitation of "Our Vines Have Tender Grapes." Radio stations WTHT and WDRC, plus the *Hartford Times* and *Courant,* have come through with top newspaper breaks on the contest.

Photos of children between the ages of 7 and 10 were submitted to children's section of the department store by September 22 and entries were judged by their photogenic qualities and general attractiveness. The judges were James L. Looby of the *Hartford Sunday Courant;* Edrie Van Dore of the *Hartford Times;* Angela Corado, assistant manager, Loew's Poli theatre; and Marion Down of Sage & Allen's department store. The winner was awarded a silver loving cup from Margaret O'Brien; a Margaret O'Brien autographed photo; a Margaret O'Brien dress outfit from the department store; and the winner and family were guests of the Loew's Poli management at a screening of the film.

As a special sock stunt that resulted in a harvest of advance publicity notices, manager Cohen arranged to have his assistant, Sam Horwitz, deliver beautiful baskets of fresh grapes to the desks of leading newspapers and radio officials, with the attached card: "Our Vines Have Tender Grapes."

Also, Cohen hosted the theatrical, press, and radio fraternity at an advance screening of the picture at the Avery Memorial in Hartford this week.

## Berman Ties "Son of Lassie" To Safety First Campaign

Support of the Safety Division of the Springfield Police Department was enlisted to sponsor a "safety first" contest among school children as part of Mort Berman's campaign on "Son of Lassie" at the Orpheum, Springfield, Ill. A prize collie pup was awarded to the child turning in the most original essay of not over 200 words, concerning safety measures as employed in the community. The schools also rendered assistance in the development of the contest.

For his lobby display, Mort constructed a six-foot dog house with a four-foot dog and used imitation grass, white picket fence with flowers and shrubs to complete the effect. A sign overall read: "Reserved for Son of Lassie, arrives," etc., etc.


**South American Variety**

**JUMBO YELLOW**

POP CORN



Grown from Purdue University Hybrid Seed. Prime popping condition. Packed in 100 lb. moisture proof bags. Send for *free* sample today.

- LARGER KERNELS
- FLAVOR RICH
- NO HULLS
- QUICK POPPING

**VOGEL & SON POPCORN CO.**
**Box 310 - Hamburg, Iowa**

**$8.75** More than 500 lb. lots

**$9.25** 500 lb. lots or less

F.O.B. Hamburg, Iowa

***FREE!*** Send for sample today

# ADVERTISING DESIGN




Rochester Times-Union

Lester Pollock, manager, Loew's, Rochester, New York.




Detroit Free Press

Alice Gorham, publicity director, United Detroit Theatres.




J. J. Dempsey, ad director, Paramount, Lynn, Massachusetts.




Paterson Morning Call

Jay Wren, publicity director, Paramount Adams theatres, N. J.




Washington News

Sol Sorkin, manager, RKO Keith's, D. C.

# SHOWMEN PERSONALS

**In New Posts:** Charles Collins, supervisor of Broder Theatre circuit and manager, Seville, Detroit. Tony J. Stankiewicz, from the Marines to rejoin his partner in management of the Abington, Detroit.

Louis Nye, Hoosier, Whiting, Ind. Al Lipple, Court, Newark, N. J. D. L. Hull, Star, Arcadia, Fla. Wesley Brown, Fox, Atlanta. Steve McDonouth, Raingo, Detroit. Val Portwood, Lory, Highland, Ill.

Robert R. Berry, from the Army, to the State, Mason City, Ia. Phil Zellers, Apollo, Kansas City. Ernest Hauser, Broadway, San Antonio. Arthur Egberts, Loew's Ohio, Columbus, succeeding Robert Gibbons, relief manager, who will go on the Western Division relief circuit.

Roy De Vinney purchased Lyric at Lewisville, Texas, from Mr. and Mrs. C. W. G. Johnson. E. W. Capps bought the Cliftex and Cub theatres, Lewisville, Texas, from D. B. Carraway.

Frank Laurets, a newcomer, has purchased the Rialto, Daisytown, Pa., from John and Werner Lund. Leon Velas has taken over the Palace, Parkersburg, W. Va., from Mrs. P. M. Thomas.

**Assistant Managers:** Doris Gamble, Cinema, Detroit. Earl Frye, the Strand, Cincinnati. Joe McGuin, Senate, Chicago.

**Happy Birthday:** James Landers, E. K. Vollette, Ashton C. Rudd, James W. Work, Bert H. Todd, Walter B. Garver, James J. Lundsford, Mrs. Ruth D. Ornstein, John A. Matthews, George Griffith, James S. Ellis.

Robert Trautman, William Kohler, Orville W. Crouch, Robert Dummick, Alfred Gorton, Harry S. Schulman, Arthur A. Quinn, Emmett H. Lyons, Rader S. Stewart, Charles D. Crowley, Carl H. Mott, Ernest L. Outlaw, Curtis B. Bell.

Charles O. Clark, Howard L. Parker, Walter Woodman, Raymond L. Daniels, Edward V. Harris, Don Bloxham, Mack Oringer, Harold Lucas, Gunvanthal Patel, Clifford R. Buechel, William Johnston, Sam Horwitz, Michael J. Carroll.

Edward Murtagh, Cresson E. Smith, Jr., John W. Terry, William F. Hatch, Gus H. Coats, Harris Lumberg, E. R. Mosteller, G. N. Turner, C. W. Doctor, Leonard Pearce, K. E. Ward, Fred Weimar, Kenneth A. Grimes, Lawrence Walter.

Joe Buse, James E. Darby, John Calman, William Carmichael, Joseph Sirkin, Frank Mangham, Sidney C. Hoffman, Victor F. Morelli, Jimmy Daley, E. J. Bresendine, Howard W. Kelley, G. F. Fryberg, Johnnie Stanfill, John Judge.

S. J. Poppay, Norman Schwartz, John A. Buckley, Paul M. Johancen, Andrew R. Magazzu, William H. Young.

## Sound Trucks Aid Promotion Of "Over 21" for Canning

Special window and counter displays, sound trucks, radio and press heralded the opening of "Over 21," at the Empire theatre, Fall River, Mass.

The promotion, arranged by manager William S. Canning, attracted widespread attention which registered tangible results at the box office. Stores dispensing women's and men's wear arranged special displays featuring apparel for persons of both sexes "over 21." The arrangements were very attractive and embodied numerous types and styles of clothing with theatre credit.

Sound trucks passed through the streets of the city and suburbs announcing the coming of the film both by voice and through the medium of large, colorful posters. Several of the night clubs of the area served a special drink which they called "Over 21," and which topped their menus while the picture was being shown in the city.

Larger advertising space was secured in the press while on the radio, announcements were made periodically asking listeners "If you are over 21—call at the Empire." Callers were told not to miss the picture during its run.

## Pup Giveaway Offered on "Lassie"

Tying up with the Bibb County Humane Society of Macon, Ga., Kathleen Lamb, publicist for Lucas & Jenkins there, promoted a collie pup for a giveaway in connection with the engagement of "Son of Lassie" at the Grand theatre. The giveaway was advertised in the papers as being offered by the Humane Society and the theatre. Stories and art work were also run.




*Illness did not prevent Ralph Stitt, Twentieth Century-Fox exploiteer, from carrying on as usual. Here he is at the Bridgeport Hospital conducting a campaign meeting on "Junior Miss" with, left to right, Matt Saunders, manager of the Poli theatre; Don Leonard, advertising manager of the Post; Mrs. Stitt; the nurse, and Ralph.*

## Local Boy's Appearance in Film Boosts Ontario Showing

Manager Harold S. King of the Park theatre in Chatham, Ontario, received an unexpected boost for his date of "Oregon Trail" when it was discovered that Kenne Duncan, featured in the film, was a Chatham boy.

When the advance trailer was shown at the theatre several friends recognized Kenne Duncan as Ken McLaughlin. King checked with Hollywood and spoke to the star himself, who confirmed the fact that he hailed from Chatham and sent regards to all of his friends.

Duncan (or McLaughlin) plans to visit Chatham this fall when manager King is arranging to show another of his films accompanied by a personal appearance of the actor.

## Personal Appearance Promotes "G. I. Joe" in Cleveland

Manager Howard Burkhardt engineered a very successful campaign for his engagement of Ernie Pyle's "Story of G. I. Joe" at Loew's State theatre in Cleveland, Ohio.

Producer Lester Cowan, who was in Cleveland at the time, helped promote the picture by appearing on several broadcasts, and Freddie Steele, featured player, appeared on the stage of the State during the engagement.

A number of effective window displays were promoted in Burrows' bookshops and book marks were distributed by Burrows and the Higbee Company.

## Dog Show on Theatre Stage Sells "Son of Lassie"

A excellent stunt was utilized by Ed Hamrick and Chris Casper, Paramount theatre, Seattle, Wash., for "Son of Lassie." The boys arranged for a dog show to be presented on the stage of the theatre. The Coast Guard put their war dogs through their paces and there was a parade of champions, presenting several international blue ribbons and a display in the lobby of pedigreed dogs. The entire promotion was put on by the Collie Club.


## APPLICATION FOR MEMBERSHIP

MANAGERS'
ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

*Name* .....

*Position* .....

*Theatre* .....

*Address* .....

*City* .....

*State* .....

*Circuit* .....

***Absolutely No Dues or Fees***

# PICTURE GROSSES

***A statistical compilation and comparison of Box-Office Performance in first-run theatres***

**gures directly below picture title compare dollar gross with average gross and show rela-ve percentage of all engagements tabulated.**

**gures opposite theatre names represent percentage of tabulated grosses to average weekly usiness based on the six months' period ending July 31, 1945.**

**YMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over un; (AA) Advance Admission.**

**IDEX: Over-all performance percentage figures from previously published final reports ap-ear in Service Data section of Product Digest. See last column of Release Chart for Index.**

## EWITCHED (MGM)

*First Report:*

| | |
|---|---|
| otal Gross Tabulated | $83,800 |
| omparative Average Gross | 69,900 |
| ver-all Performance | 119.8% |

UFFALO—Buffalo . . . . . 137.4%
SA) Vaudeville
ICAGO—Garrick . . . . . 94.3%
DB) The True Glory (Col.)
EVELAND—Loew's Ohio . . . . . 157.4%
DIANAPOLIS—Loew's . . . . . 100.0%
DB) Twice Blessed (MGM)
EW YORK—Criterion . . . . . 120.1%

## HRISTMAS IN CONNECTICUT (WB)

*Final Report:*

| | |
|---|---|
| otal Gross Tabulated | $1,120,300 |
| omparative Average Gross | 970,000 |
| ver-all Performance | 115.5% |

ALTIMORE—Stanley, 1st week . . . . . 118.5%
ALTIMORE—Stanley, 2nd week . . . . . 94.6%
ALTIMORE—Stanley, 3rd week . . . . . 76.9%
OSTON—Metropolitan, 1st week . . . . . 111.5%
DB) Shanghai Cobra (Mono.)
OSTON—Metropolitan, 2nd week . . . . . 96.6%
DB) Shanghai Cobra (Mono.)
UFFALO—Buffalo . . . . . 100.5%
UFFALO—Hippodrome, MO 1st week . . . 122.7%
ICAGO—Roosevelt, 1st week . . . . . 117.1%
ICAGO—Roosevelt, 2nd week . . . . . 112.6%
ICAGO—Roosevelt, 3rd week . . . . . 108.1%
NCINNATI—RKO Albee . . . . . 126.8%
NCINNATI—RKO Grand, MO 1st week . . . 115.3%
EVELAND—Warner's Hippodrome . . . . 145.2%
EVELAND—Allen, MO 1st week . . . . . 178.5%
NVER—Denver . . . . . 91.3%
DB) Boston Blackie's Rendezvous (Col.)
NVER—Esquire . . . . . 61.5%
DB) Boston Blackie's Rendezvous (Col.)
NVER—Webber . . . . . 64.5%
DB) Boston Blackie's Rendezvous (Col.)
NVER—Aladdin, MO 1st week . . . . . 130.6%
DB) Boston Blackie's Rendezvous (Col.)
NVER—Rialto, MO 2nd week . . . . . 140.9%
DB) Boston Blackie's Rendezvous (Col.)
S ANGELES—Warner's Downtown, 1st week 154.2%
S ANGELES—Warner's Downtown, 2nd week 101.0%
S ANGELES—Warner's Downtown, 3rd week 53.1%
S ANGELES—Warner's Hollywood, 1st week 140.2%
S ANGELES—Warner's Hollywood, 2nd week 125.8%
S ANGELES—Warner's Hollywood, 3rd week 87.4%
S ANGELES—Warner's Wiltern, 1st week . . 141.4%
S ANGELES—Warner's Wiltern, 2nd week . . 93.4%
S ANGELES—Warner's Wiltern, 3rd week . . 73.1%
LWAUKEE—Warner, 1st week . . . . . 116.7%
DB) Jealousy (Rep.)
LWAUKEE—Warner, 2nd week . . . . . 116.7%
DB) Jealousy (Rep.)
LWAUKEE—Alhambra, MO 1st week . . . 84.0%
DB) Jealousy (Rep.)
NNEAPOLIS—Radio City . . . . . 145.0%
NNEAPOLIS—Century, MO 1st week . . . . 131.1%
NNEAPOLIS—Century, MO 2nd week . . . . 81.9%
W YORK—Strand, 1st week . . . . . 146.8%
SA) Erskine Hawkins' Orch., The Charioteers
W YORK—Strand, 2nd week . . . . . 133.8%
SA) Erskine Hawkins' Orch., The Charioteers
W YORK—Strand, 3rd week . . . . . 124.5%
SA) Erskine Hawkins' Orch., The Charioteers
W YORK—Strand, 4th week . . . . . 111.5%
SA) Erskine Hawkins' Orch., The Charioteers
AHA—RKO Brandeis . . . . . 131.4%
DB) West of the Pecos (RKO)
ILADELPHIA—Stanley, 1st week . . . . . 119.9%
ILADELPHIA—Stanley, 2nd week . . . . . 96.3%
TTSBURGH—Stanley . . . . . 139.6%
OVIDENCE—Majestic, 1st week . . . . . 113.4%
OVIDENCE—Majestic, 2nd week . . . . . 106.3%
N FRANCISCO—Fox . . . . . 117.2%
DB) Jealousy (Rep.)
N FRANCISCO—State, MO 1st week . . . 115.3%
DB) Jealousy (Rep.)
N FRANCISCO—State, MO 2nd week . . . 101.4%
DB) Jealousy (Rep.)
N FRANCISCO—State, MO 3rd week . . . 87.4%
DB) Jealousy (Rep.)
ATTLE—Orpheum, 1st week . . . . . 149.5%
DB) The Beautiful Cheat (Univ.)
SEATTLE—Orpheum, 2nd week . . . . . 138.2%
(DB) The Beautiful Cheat (Univ.)
SEATTLE—Orpheum, 3rd week . . . . . 104.7%
(DB) The Beautiful Cheat (Univ.)
ST. LOUIS—Ambassador, 1st week . . . . . 104.9%
(DB) Dangerous Intruder (PRC)
ST. LOUIS—Ambassador, 2nd week . . . . . 80.1%
(DB) Dangerous Intruder (PRC)
WASHINGTON—Earle . . . . . 111.1%

## INCENDIARY BLONDE (Para.)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $1,391,000 |
| Comparative Average Gross | 1,163,800 |
| Over-all Performance | 119.5% |

BALTIMORE—Keith's, 1st week . . . . . 135.8%
BALTIMORE—Keith's, 2nd week . . . . . 74.3%
BOSTON—Metropolitan, 1st week . . . . . 96.6%
(DB) Caribbean Mystery (20th-Fox)
BOSTON—Metropolitan, 2nd week . . . . . 83.6%
(DB) Caribbean Mystery (20th-Fox)
BOSTON—Fenway, MO 1st week . . . . . 93.0%
(DB) Caribbean Mystery (20th-Fox)
BOSTON—Paramount, MO 1st week . . . . . 95.2%
(DB) Caribbean Mystery (20th-Fox)
BUFFALO—Great Lakes, 1st week . . . . . 117.3%
BUFFALO—Great Lakes, 2nd week . . . . . 83.8%
CHICAGO—Chicago, 1st week . . . . . 126.7%
(SA) Charlie Spivak's Orchestra
CHICAGO—Chicago, 2nd week . . . . . 116.0%
(SA) Charlie Spivak's Orchestra
CHICAGO—Chicago, 3rd week . . . . . 101.7%
(SA) Charlie Spivak's Orchestra
CHICAGO—Chicago, 4th week . . . . . 110.7%
(SA) Charlie Spivak's Orchestra
CINCINNATI—RKO Palace . . . . . 112.7%
CINCINNATI—RKO Shubert, MO 1st week . . 127.6%
CLEVELAND—Loew's State . . . . . 94.5%
DENVER—Denham, 1st week . . . . . 157.6%
DENVER—Denham, 2nd week . . . . . 130.6%
INDIANAPOLIS—Indiana . . . . . 112.0%
INDIANAPOLIS—Lyric, MO 1st week . . . . 85.9%
KANSAS CITY—Newman . . . . . 133.8%
LOS ANGELES—Paramount Downtown, 1st week 160.8%
(DB) Midnight Manhunt (Para.)
LOS ANGELES—Paramount Downtown, 2nd week 110.5%
(DB) Midnight Manhunt (Para.)
LOS ANGELES—Paramount Downtown, 3rd week 95.4%
(DB) Midnight Manhunt (Para.)
LOS ANGELES—Paramount Downtown, 4th week 116.0%
(DB) Midnight Manhunt (Para.)
LOS ANGELES—Paramount Hollywood, 1st week 150.0%
(DB) Midnight Manhunt (Para.)
LOS ANGELES—Paramount Hollywood, 2nd week 125.0%
(DB) Midnight Manhunt (Para.)
LOS ANGELES—Paramount Hollywood, 3rd week 91.6%
(DB) Midnight Manhunt (Para.)
LOS ANGELES—Paramount Hollywood, 4th week 72.7%
(DB) Midnight Manhunt (Para.)
MILWAUKEE—Palace . . . . . 96.6%
(DB) Caribbean Mystery (20th-Fox)
MILWAUKEE—Strand, MO 1st week . . . . 125.0%
(DB) Captain Eddie (20th-Fox)
NEW YORK—Paramount, 1st week . . . . . 141.7%
(SA) Phil Spitnaly's All Girl Orchestra
NEW YORK—Paramount, 2nd week . . . . . 127.4%
(SA) Phil Spitnaly's All Girl Orchestra
NEW YORK—Paramount, 3rd week . . . . . 105.5%
(SA) Phil Spitnaly's All Girl Orchestra
NEW YORK—Paramount, 4th week . . . . . 118.1%
(SA) Phil Spitnaly's All Girl Orchestra
NEW YORK—Paramount, 5th week . . . . . 99.2%
(SA) Phil Spitnaly's All Girl Orchestra
NEW YORK—Paramount, 6th week . . . . . 102.3%
(SA) Phil Spitnaly's All Girl Orchestra
OMAHA—Paramount . . . . . 97.1%
OMAHA—Omaha, MO 1st week . . . . . 93.0%
PHILADELPHIA—Mastbaum, 1st week . . . 139.1%
PHILADELPHIA—Mastbaum, 2nd week . . . 110.8%
PITTSBURGH—Penn, 1st week . . . . . 113.6%
PITTSBURGH—Penn, 2nd week . . . . . 100.0%
PITTSBURGH—Ritz, MO 1st week . . . . . 94.5%
PROVIDENCE—Strand, 1st week . . . . . 136.3%
PROVIDENCE—Strand, 2nd week . . . . . 100.0%
SAN FRANCISCO—Fox, 1st week . . . . . 134.4%
(DB) Midnight Manhunt (Para.)
SAN FRANCISCO—Fox, 2nd week . . . . . 91.3%
(DB) Midnight Manhunt (Para.)
SAN FRANCISCO—State, MO 1st week . . . 97.9%
(DB) Midnight Manhunt (Para.)
TORONTO—Shea's . . . . . 119.6%
WASHINGTON—Columbia . . . . . 97.7%

# *Court Asks List of Griffith Holdings On Trust Action*

A list of the Griffith circuit's holdings was requested this week in the Griffith anti-trust suit being heard before Judge Edgar S. Vaught in Federal District Court, Oklahoma City. Judge Vaught requested counsel for the defendants to produce lists of the company's holdings, city by city, as compared with their competitor exhibitors.

In a surprise move, Robert L. Wright, special assistant to the U. S. Attorney General, took over the prosecution of the case last week. He reported at that time that he had made preparations for the New York trial and intended to return to Washington September 27 regardless of whether the Griffith suit was completed.

Following three days of testimony by William J. Kupper, general sales manager for Twentieth Century-Fox, who explained his company's second run policy, B. J. McKenna, general manager of Griffith Amusement Company, was called to the stand. He described expansion in Shawnee, Seminole and Weoka, Okla., by stating that the company never had "an expansion department," as such. It is alleged that in these three situations the Griffith company squeezed out A. B. Momand.

L. C. and H. J. Griffith, directing heads of the circuits involved in the suit, were expected to give their testimony by the end of the week.

Depositions of Ned E. Depinet, Gradwell L. Sears, Abe Montague, F. J. A. McCarthy and William F. Rodgers, read into the record, agreed on the point that their companies did not reserve privileges for the Griffiths.

# *Equipment Group Will Reorganize*

After several years of inactivity, the Theatre Equipment and Supply Manufacturers' Association will be reorganized at a three-day meeting in the Edgewater Beach Hotel, Chicago, October 5, 6 and 7. A joint meeting with the Theatre Equipment Dealers Protective Association will be held October 6 at the same hotel.

The manufacturers consist of 60 representatives from theatre equipment and allied lines but all manufacturers in the motion picture field have been invited. The main topics under discussion at the meeting will be current reconversion problems that face manufacturers.

Also on the agenda is the election of new officers, since E. A. Williford, president, and formerly of the National Carbon Company, and Oscar F. Neu, secretary, are expected to resign.

## Rogers Breaking Records In Rodeo Appearances

Roy Rogers, Republic's cowboy star, set a new box office high as guest star of the rodeo at the Arena in Philadelphia last week and moved on to appear in a rodeo at the Forum in Montreal, Canada, Sunday, September 23. Mr. Rogers topped last year's Philadelphia business by $3,000. The biggest gross for any attraction in the history of the Arena was achieved by the star Saturday, September 15, it is announced. Following his Montreal engagement, Mr. Rogers comes to New York for his fourth successive year of personal appearances at Madison Square Garden, where he opens October 3 and appears through November 4.

## Hollywood Canteen to Close On Third Anniversary

The Hollywood Canteen will close October 3, its third anniversary, Bette Davis, president, announced this week. The canteen will close, according to Miss Davis, so that the members of the 41 guilds and unions which have maintained the canteen can devote their time "to better advantage in other fields for the benefit of veterans."

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MANAGER AVAILABLE. HONORABLE DISCharge. Competent executive ability by performance. BOX 1902, MOTION PICTURE HERALD.

MANAGER - PROJECTIONIST, ELEVEN YEARS' experience in all phases theatre work: Equipment maintenance, Exploitation, Promotions, Art work. Have been on vital war job since 1942. Wish to get back in theatre. Age 30, married. Best references. Prefer small town. 134 Old St. Win's Court, Portsmouth, Va.

PROJECTIONIST FOR 25 YEARS DESIRES change. Prefer independent theatre. Permanent. Where A1 service expected. Employed by large chain. No union card. Require two weeks' notice. Write details, salary, etc. BOX 1899, MOTION PICTURE HERALD.

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**MOVIOLAS, $195; NEUMADE ELECTRIC FILM Conditioner, $195; RCA modernized Recorder, $1,650; Artreeves type Galvanometer Recorder, synchronous motor; 1000' magazine; amplifier; power supply; microphone; cables; etc. $1,250. Quartz slits, $39.50; Background Projection Outfit worth $10,000, now $4,990. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.**

## SERVICES

**FIRE EXTINGUISHERS AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.**

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**THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.**

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**NEW CHAIRS A LONG WAY OFF—MEANWHILE buy these 202 Heywood-Wakefield panel-back, padded cushion chairs, $4.95; 219 Irwin Veneer backs, padded seats, $4.95; 200 American Veneer backs, reupholstered box spring cushions, $5.95; 520 American ¾-in. veneer backs, 5-ply seats, $5.75; 275 American heavy panel-backs, box spring cushions, $6.50; 800 beautiful American metal lined fully reupholstered backs, reupholstered box spring cushions, rebuilt, $8.95. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.**

**GET IN ON THE GROUND FLOOR. COMPLETE Booth Outfits—rebuilt projectors, lamphouses, lens, new soundheads, motors, amplifier, new speakers, soundscreen. Guaranteed one year, Powers, $1,050; Simplex, $1,500, why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.**

**FOR SALE: TWO 35MM. SIMPLEX PROJECTORS complete with soundheads and arc lamp. CHRISTIAN CATHOLIC CHURCH, Administration Bldg., Zion, Ill.**

## NEW EQUIPMENT

**GRIME DOES NOT PAY—SOUNDSCREENS AT PREwar prices—Crystal Beaded, square foot, 44½c; famous Flextone plastic coated, guaranteed washable, 30½c; Rayon Plush 39" drapery material, 35 yard rolls, red, pink or blue, $2.45 yrd.; latest 30W Amplifiers, $125.; latest Soundheads, single sprocket, $91.25; Gyro-stabilizer, $282.50; giant Air Circulators, $75. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.**

## POPCORN

**HYBRID YELLOW VARIETY FOR BEST POPPING volume. Yearly supply guaranteed. Immediate delivery. LOUIS D. HARRIS, Greenville, Ohio.**

**FINEST QUALITY PROCESSED POPCORN. Boxes, salt, seasoning. CORN POPPERS SUPPLY, 1722 Berkshire Rd., Columbus, Ohio.**

**EXCELLENT POPCORN $11.10 PER 100 LBS. FOR immediate delivery. Also popcorn salt and seasoning (points for seasoning), all size bags and 10c size cartons $6.50 Per M. Immediate delivery. POPPERS BOY PRODUCTS CO., 60 E. 13th St., Chicago.**

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**BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.**

## THEATRES

**DESIRE TO BUY OR LEASE THEATRE IN A Northeastern state. Give details. BOX 632, Hingham, Mass.**

**FOR SALE—330 SEATS SUBSEQUENT RUN HOUSE of Central Illinois town of 35,000. First $14,000 takes it. BOX 1904, MOTION PICTURE HERALD.**

WANTED TO LEASE OR BUY ONLY THEATRE IN town, approximately 3,500 population. Located in West Central States. BOX 1906, MOTION PICTURE HERALD.

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# IN NEWSREELS

**MOVIETONE NEWS—Vol. 28, No. 7**—Three B-29's fl non-stop from Japan to U. S. . . . Hurricane lashe Florida. . . . Eric Johnston beomes president MPPDA. . . . Marines come back to Wake Island. . . Presenting: "Raffles," talking bird. . . . Sports: Carniva on ice. . . . Daredevils on wheels.

**MOVIETONE NEWS—Vol. 28, No. 8**—London confer ences as Big Five maps peace treaty. . . . Life i ruins of bombed Tokyo. . . . Names in the news: Sec retary Stimson, Madame Chiang Kai-Shek. . . . In genious aviation devices shown in Army tests. . . Sports. . . . Nylon stockings are back.

**NEWS OF THE DAY—Vol. 17, No. 205**—Marines bac on Wake Island. . . . Florida hurricane. . . . Eri Johnston head of MPPDA. . . . Berliners endur massed bagpipe bands. . . . Washington spotlight: Ne supreme court judge, change in war secretaries. . . The post-war Icecapades feature skating deluxe. . . Pendleton round-up thrills.

**NEWS OF THE DAY—Vol. 17, No. 206**—Elevator strik hits New York. . . . British take over Hongkong. . . Introducing Tokyo Rose. . . . New landing device t aid aviation. . . . President honors Stimson. . . . Medi for Joe Louis. . . . Wedding bells for Shriley Templ . . . Bill Stern reports: Duke swamps South Carolin Illinois downs Pittsburgh. . . . Wild horse round-up.

**PARAMOUNT NEWS—No. 8**—Japan-U. S. express. . . Movies face post-war tasks: Eric Johnston joins i dustry. . . . The Duke goes home. . . . Washingto headliners: Burton named to Supreme Court, new Sec retary of War, Labor Department expanded. . . . Ic skaters in debut. . . . "Remember Wake Island."

**PARAMOUNT NEWS—No. 9**—Radio controlled targe planes. . . . Headline people: Madame Chiang, Jo Louis, Shirley Temple. . . . Freak plane collision. . . Pacific cleanup.

**RKO PATHE NEWS—Vol. 17, No. 10**—Marines retur to Wake Island. . . . $50,000,000 damage in Florid hurricane. . . . B-29's fly one-stop from Japan to Wash ington. . . . Eric Johnston named MPPDA head. . . Truman fills three important posts. . . . Massed piper let Berlin have it.

**RKO PATHE NEWS—Vol. 17, No. 11**—Retiring secretar honored. . . . Japs surrender Hongkong. . . . Fir pictures of Tokyo Rose. . . .Roundup of wild horse for Europe. . . . Joe Louis given Legion of Merit. . . Shirley Temple weds in Hollywood. . . . Foreign minis ters meet. . . . Air general inspect Tokyo.

**UNIVERSAL NEWS—Vol. 17, No. 435**—B-29's hop fro Japan to U. S. A. . . . President Eric Johnston MPPDA speaks. . . . Senator Burton named. . . . Pa terson nominated. . . . 1946 Icecapades. . . . Chines celebrate. . . . The Hell Drivers.

**UNIVERSAL NEWS—Vol. 17, No. 436**—Strike hits Ne York skyscrapers. . . . Robot planes for targets. . . Personalities: President Truman, Joe Louis, Shirle Temple, Madame Chiang. . . . Horse meat for Europ . . . Purdue meets Marquette.

## H. M. Doherty, 51, Dies; With Warners 25 Years

H. M. (Doc) Doherty, auditor of exchang for Warner Brothers and one of the oldest em ployees of that company, died Tuesday, Septembe 18, at his home in Lynbrook, L. I. He was 5 years old and had been with Warners for 25 year A veteran of World War I, he served with th 77th Division in France. Mr. Doherty is survive by his widow, two sons, a daughter and two brot ers. One of his brothers, Edward, was a Warn employee before entering the Navy shortly aft Pearl Harbor. Services were held Saturday mor ing with a requiem mass at Our Lady of Pea Church at Lynbrook. Burial was at Holy Ro Cemetery, Westbury, L. I.

## Michael Hill

Michael Hill, 55, died Friday, September 2 from a heart attack while working at his desk Twentieth Century-Fox. Mr. Hill was a memb of the auditing staff and had been with the co pany 27 years. He is survived by his widow a four children.

## "Late George Apley" Acquired By Twentieth Century-Fox

Twentieth Century-Fox reported this week the purchase of the Broadway hit play, "The Late George Apley," by John P. Marquand and George S. Kaufman, based on Mr. Marquand's Pulitzer Prize novel of the same name. Books on the company's list include "Fallen Angel," by Mary Holland; "Forever Amber," Kathleen Winsor; "Captain from Castile," Samuel Shellabarger; "Cluny Brown," Margery Sharp; "Enchanted Voyage," Robert Nathan; "Anna and the King of Siam," Margaret Landon; "Leave Her to Heaven," Ben Ames Williams; "The Razor's Edge," Somerset Maugham; "Dragonwyck," Anya Seton; "Centennial Summer," Albert E. Idell; Louella Parson's autobiography, "Gay Illiterate"; "Mother Wore Tights," Miriam Young; "Party Line," Louise Baker, and the Jules J. and Philip G. Epstein Broadway hit, "Chicken Every Sunday," from the novel of the same name by Rosemary Taylor.

## Eastern Information Group Names Dave Lipton Head

Dave Lipton, director of advertising, publicity and exploitation for Columbia Pictures, was elected chairman of the Eastern Public Information Committee at a meeting held last week at the New York Athletic Club. Plans for the group's participation in the forthcoming War Loan drive were discussed at the meeting.

## Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed sev newly-released pictures this week, approving all b one. In Class A-I, unobjectionable for general pa ronage, are "Bad Men of the Border," "Girl of t Limberlost," "Rough Riders of Cheyenne" a "Sunset in El Dorado." In Class A-II, unobje tionable for adults, were "Col. Effingham's Rai and "Strange Confession." "Mildred Pierce" w placed in Class B, objectionable in part, becau of "suggestive sequences and dialogue and lig treatment of marriage."

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*

*ADVANCE SYNOPSES*

*SERVICE DATA*

*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## The Dolly Sisters

***20th Century-Fox*—Sister Act**

History weaves in and out of the story built here around the famous Dolly Sisters. Dramatic license, a very convenient device to have able and willing in a nearby typewriter, is drawn upon often. The answer that comes out, therefore, is simple enough: "The Dolly Sisters" won't stand up under onslaughts aimed at wholesale fidelity to facts, but it will stand up as a highly commercial musical.

Take a peek at what this has to offer: Betty Grable as one of the Dolly girls, June Haver as the other; John Payne as the male heart throb who would have gotten to a faster, happier ending —Miss Grable, too—if the footage had been less extended; S. K. Sakall for comedy, gushing Technicolor, big sets, pretty girls, old-time nostalgia in the song numbers, New York and world capitals during and after War I. The package is pat. See "Picture Grosses" in the HERALD later.

Story-wise, it's all pretty sticky. This time, the internationally known song-and-dance-team comprising the principal figures, will mean little or nothing to the present generation, but should awaken memories of the preceding. Boiled down, however, the yarn put together by John Larkin and Marian Spitzer simply adds up to another entry in the voluminous book of hackneyed musicals. It's a success story, interrupted for climactically downbeat purposes, by setbacks in love but never in fortune. Grable versus Payne—that's the situation. As against her lightning rise along with sister June Haver, Payne has a struggle. This develops the usual brood of troubles, but by the time he is on his own firm ground as a songsmith Miss Grable is mixing around with Continental society, dukes, kings, the Riviera and whatnot. She seems determined to push for a career and to deny love until the final get-together years later.

Consequently it won't be the tale in this attraction that will cut a swath. The remainder of its formidable bag of tricks—the Misses Grable and Haver by all odds included—is varied enough and sufficiently on the side of knocking the eye out to command widespread audience attention and support. Musically, the keynoter is "I'm Always Chasing Rainbows," supported by oldtimers such as "Carolina in the Morning," "The Vamp," "Darktown Strutters' Ball," "Oregon" and others. In the support, too, are "I Can't Begin to Tell You" and "Don't Be Too Old-Fashioned," two new ones by Mack Gordon and James V. Monaco.

Miss Haver, on whom 20th-Fox pins starry hopes these days, does quite well, needs seasoning, and emerges second best to Miss Grable, who undoubtedly is Hollywood's unchallenged leadoff in soubrettes. Payne hits it off nicely.

Irving Cummings directed with an eye on grosses; his aim was fine. George Jessel produced as his first for this company.

*Reviewed at home office projection room. Reviewer's Rating: Good.*—RED KANN.

Release date, November, 1945. Running time, 114 min. PCA No. 10827. General audience classification.

Jenny ..... Betty Grable
Rosie ..... June Haver
Harry Fox ..... John Payne

S. K. Sakall, Reginald Gardiner, Frank Latimore, Sig Rumann, Trudy Marshall, Gene Sheldon, Collette Lyons, Lester Allen, Frank Orth.

## Sunbonnet Sue

***Monogram*—Nostalgic Musical**

Producer Scott R. Dunlap has turned his versatile hand here to the making of a nostalgic musical with its roots deep and far back in the colorful Bowery era of 1900 and thereafter. It opens with a street scene topped by a memorable harmonizing of "Roll Dem Bones" and closes with a mass rendition of "School Days," presenting in between these points varied deliveries of such melodies as "By the Light of the Silvery Moon," "If I Had My Way," "The Bowery," "Yip-I-Addy-I-Ay," "Ain't you Comin' Out Tonight," "Donegal," and others in kind.

Not alone in its score, but also in its story, does the script—adapted by the picture's accomplished director, Ralph Murphy, and Richard A. Carroll, from an original by Paul Gerard Smith and Bradford Ropes—level its appeal at that bright spot in the emotional makeup of the plain people where responsiveness to the pleasant presentation of fondly remembered Americana sparks into warming alertness. The tale, not overworked, but not underplayed either, concerns the closing and ultimate reopening of a saloon where a kindly Irishman has permitted his daughter to sing and dance, to the displeasure of her socially-minded aunt.

The best performances in support of Gale Storm, who handles the title role charmingly, are those of George Cleveland as her father, Charles D. Brown as the parish priest, and Alan Mowbray as an American with British overtones.

Trem Carr, executive director, Dunlap and their associates have in the picture a production credit of proportions.

*Previewed at the Ambassador Hotel theatre, Los Angeles, where it appeared to give complete satisfaction. Reviewer's Rating: Good.*—WILLIAM R. WEAVER.

Release date, October 6, 1945. Running time, 89 min. PCA No. 10876. General audience classification.

Sunbonnet Sue ..... Gale Storm
Dan Dooley ..... Phil Regan

George Cleveland, Minna Gombell, Edna M. Holland, Raymond Hatton, Charles D. Brown, Alan Mowbray, Charles Judels, Gerald O. Smith, Billy Green, Jerry Franks, Jr.

## Colonel Effingham's Raid

***20th Century-Fox*—A Coburn Crusade**

From the novel of the same name by Berry Fleming, which enjoyed considerable popularity a few years back, Lamar Trotti has produced a film of homespun humor and sentiment which ranks high in entertainment value. With Charles Coburn in the leading role as a courtly, retired U. S. Army colonel, the production also has Joan Bennett, William Eythe and Allyn Joslyn among the names to work with in exploitation.

Pompously returning to his small home town in the south after a long career in the army, Coburn, aflame with civic ardor, orates himself into a job on the local newspaper as a war commentator. Much to the stunned amazement of editor Joslyn, the colonel's first columns go off, literally and figuratively, like an artillery barrage. Instead of analyzing the course of World War II for the citizens of the quiet community as expected, the righteous eccentric turns his fire on the mechinations of the local politicians. Objections rise, tempers flare, town meetings form and citizens take sides.

The doughty old colonel makes a valiant attempt at civic correction, but when vested interests prove too strong for him, disillusion overtakes him and he falls dangerously ill. It is here that Eythe, a reporter about to go off to the wars, stirs from his civic apathy and arranges the riotous climax in which political corruption receives a severe shaking.

Irving Pichel's direction shows many advances in film technique and brings out of the film a fine satirical flavor. Along with the colonel's crusade runs the slight romantic story of Eythe's slowly-awakening love for the society editor, Joan Bennett, who plays her role with charm, restraint and humor.

It all adds up to diverting entertainment.

*Previewed at the home office projection room. Reviewer's Rating: Good.*—MANDEL HERBSTMAN.

Release date, November, 1945. Running time, 70 mins. PCA No. 10,702. General audience classification.

Colonel Effingham ..... Charles Coburn
Ella Sue Dozier ..... Joan Bennett
Al ..... William Eythe

Allyn Joslyn, Elizabeth Patterson, Donald Meek, Frank Craven, Thurston Hall, Cora Witherspoon, Emory Parnell, Henry Armetta, Michael Dunne, Roy Roberts, Boyd Davis, Charles Trowbridge, Frank Orth, Nicodemus Stewart, Robert Dudley, Ferris Taylor, Oliver Prickett, Grant Mitchell, Clyde Fillmore, Carol Andrews, George Melford, Harry Hayden, Charles Wagenheim, Olin Howlin.

## Man Alive

***RKO Radio*—Comedy**

Sure 'n' it's a darlin' little comedy th't Patrick O'Brien's after starrin' in here, me Bucko—full of dialogue in that variety of stage-Irish dialect, and full of laughs as well, according to its preview reaction at Hollywood's Pantages theatre. That Patrick O'Brien referred to above is, of course, Pat O'Brien, he of the Rockne saga and other brave delineations, who appears here as none of these but as a husband who goes on a bender, arrives home in time to hear his will read to his supposed widow, and is persuaded to impersonate his own ghost in an undertaking to reestablish himself in the world of the living.

As the foregoing suggests, it's a bizarre story, an original by Jerry Cady and John Tucker Battle and written by Edwin Harvey Blum, but it's that way for purposes of clowning and the players give it plenty of that. Principal aides to O'Brien in the helter-skelter delivery of comedy lines and situations are Adolphe Menjou, Rudy Vallee and Ellen Drew, with Fortunio Bononova in briefly to score one of the most resounding of the many laughs.

If the Gallup pollings are dependable, O'Brien is a terrific draw in communities where there are plenty of Irish, and there's enough Irish slanting in this production to make it a box office buster in those areas, as well as a different and pleasant attraction elsewhere.

Executive producer Robert Fellows, associate producer Theron Warth and director Ray Enright collaborated smartly to give the picture speed as well as novelty.

*Previewed at the Pantages theatre, Hollywood,*

*where it collected a consistent succession of laughs. Reviewer's rating: Good.*—W. R. W.

Release date, not set. Running time, 70 min. PCA No. 10978. General audience classification.
Speed McBride .....Pat O'Brien
Adolpe Menjou, Ellen Drew, Rudy Vallee, Fortunio Bononova, Joseph Crehan, Jonathan Hale, Minna Gombell, Jason Robards, Jack Norton.

## Outlaws of the Rockies

***Monogram*—Western**

Musical moments contributed by Spade Cooley and Carolina Cotton highlight Colbert Clark's latest film, a satisfactory Western with considerable action and a credible plot. Once more Charles Starrett plays a dual role—and it is remarkable how quickly he can get into his "Durango Kid" outfit when the occasion calls for it—with Tex Harding as his faithful friend, and "Dub" Taylor thrown in for good measure and laughs.

Starrett, as the newly-appointed sheriff of Cornvallis, gets off to a bad start when Tex escapes from jail. The outraged citizens are thereby convinced that Starrett is in league with a band of bank robbers who are terrorizing the surounding towns.

The two friends set out to capture the crooks on their own, and succeed in doing so, only to have the whole outfit escape shortly afterward. Another chase ensues, and the villains, this time, trap the cowboys. A charge of dynamite, prematurely exploded by a well-placed bullet from Tex's six shooter, brings the story to a blazing finale.

Ray Nazarro directed, and J. Benton Cheney wrote the original screenplay.

*Previewed at the Hitching Post theatre, Hollywood. Reviewer's Rating: Average.*—THALIA BELL.

Release date, not set. Running time, 55 min. PCA No. 10985. General audience classification.
Durango .....Charles Starrett
Tex .....Tex Harding
Dub Taylor, Carole Matthews, Philip Van Zandt, Stanford Jolley, George Chesebro, Steve Clark, Jack Rockwell, Carolina Cotton, Spade Cooley.

## Wanderer of the Wasteland

***RKO Radio*—Zane Grey Western**

Zane Grey's famed way with a Western story added a something special to the sum of any tale he told, and the something special remains in evidence even when, as here, the telling is clipped to 67 minutes of celluloid and the cast contains no personalities of proportionate fame. In consequence, this is a better film in its dimensions than most of its kind.

James Warren, a young man with plenty of the qualifications required for Western heroics, has the lead role, and Richard Martin, in the secondary spot, is a close second for personality. The Grey story, it will be remembered, concerns a young man who seeks and finds the murderer of his father, but doesn't do about it just what he intended to do when he set out on the 10-year search. Norman Houston's screenplay develops the plot nicely, avoiding pattern almost all the way.

Herman Schlom produced the picture, with Sid Rogell as executive producer, and it was directed by Edward Killy and Wallace Grissell.

*Previewed at the studio. Reviewer's Rating: Good.*—W. R. W.

Release date, not set. Running time, 67 min. PCA No. 10956. General audience classification.
Adam Larey .....James Warren
Richard Martin, Audrey Long, Robert Barrat, Robert Clarke, Harry Woods, Minerva Urecal, Harry D. Brown, Tommy Cook, Harry McKim, Jason Robards.

## The Lost Trail

***Monogram, 1944-45* — Western**

Johnny Mack Brown and Raymond Hatton, well known for their flying fists and sizzling six-shooters, uphold the rights of the innocent and the cause of the just in Monogram's latest Western. Lambert Hillyer directed, and the film was produced under the supervision of Charles Bigelow.

The story, by Jess Bowers, tells of the difficulties encountered by an orphaned girl who attempts to operate a stagecoach line after her father has been killed by bandits. Time after time her coaches are held up, her shipments stolen, until "Nevada" and "Sandy" arrive on the scene. The intrepid pair soon trace the girl's troubles to the local saloonkeeper, who covets the stagecoach line. His evil designs are frustrated by the cowboys, and he is led off to jail.

Noteworthy among the cast is Jennifer Holt, who acts with naturalness and charm.

*Seen at the Hitching Post theatre, Hollywood, where the habitues received it placidly. Reviewer's Rating: Average.*—T. B.

Release date, Sept. 29, 1945. Running time, 53 min. PCA No. 11033. General audience classification.
Nevada.....Johnny Mack Brown
Sandy.....Raymond Hatton
Jane.....Jennifer Holt
Riley Hill, Kenneth MacDonald, Edwin Parker, John Ince, Frank Larue, Steve Clark.

## The Enchanted Forest

***PRC*—Pastoral Fantasy**

Venturing afar from familiar entertainment terrain, PRC presents here an interesting and effective treatment in Cinecolor of a tale about a hermit who lives and communes with the birds and animals in a California forest, preferring them and it to people and the world outside. Designed to charm rather than to excite, to fascinate rather than to dazzle, the picture succeeds admirably in attaining these ends, yet manages to provide in addition enough action to placate those customers who demand a measure of melodrama.

Harry Davenport portrays with skill the difficult role of the hermit, and the animals who abide with him in family-like fashion, notably a crow and a dog, perform convincingly. Billy Severn, as a boy reared by the hermit, is excellent.

Edmund Lowe, Brenda Joyce, John Litel and Clancy Cooper are principals in the other phases of the story by John LeBar. The script is by LeBar, Robert Lee Johnson and Lou Brock, the latter also serving as associate producer to Jack Schwarz. Lew Landers' direction is expert.

*Previewed at the studio. Reviewer's rating: Good.*—W. R. W.

Release date, Dec. 8, 1945. Running time, 78 min. PCA No. 10910.
Stephen Blaine.....Edmund Lowe
Anne .....Brenda Joyce
Jackie .....Billy Severn
Harry Davenport, John Litel, Clancy Cooper, Black "Jim" the Crow.

(*Review reprinted from last week's* HERALD.)

## That Night with You

***Universal*—Fantasy, Sophistication and Song**

Michael Fessier and Ernest Pagano, writer-producers, employ unique devices and follow an unfamiliar pattern here but come up with a combination of fantasy, sophistication and song which kept its Hollywood preview audience burbling happily throughout most of its running time. With Franchot Tone in the top billing spot, and sharing the sophisticated passages with Louise Allbritton, and with Susanna Foster attending to the fantasy and song, there's plenty to sell with and plenty to sell.

Miss Foster portrays a waitress given to dreaming, so realistically that her dreams in some instances appear as reality on the screen, and Tone a Broadway impresario 20 years past an overnight marriage he remembers only slightly. She presents herself to him as the daughter of that marriage and by script devices which are both novel and amusing maintains the hoax successfully until almost the end of the picture, when he learns the truth and becomes fiance instead of supposed father, only to encounter other quick switches which return her to the arms of her younger, original sweetheart and yet make her a Broadway star as well.

It's a tricky and fast-switching story, contrived wholly to amuse, and possibly a bit quick here and there for the slow-minded customers, especially in its latter stretches, where some confusion may accrue. But there's always a glib line or a production number, these latter streamlined renditions of musical classics plus lyrics, to rescue customers who find themselves slipping on the curves.

Executive producer Howard Benedict and director William A. Seiter gave the Fessier-Pagano Production luxurious investiture and masterly guidance, and lyricists Jack Brooks and Everett Carter supplied some mighty fetching wordage to go with the compositions of august gentlemen named Brahms, Rossini and Tchaikovsky in compact arrangements by Edward Ward and H. J. Salter.

Arnold Belgard wrote the story on which the film is based.

*Previewed at the Pantages theatre, Hollywood, where a midweek audience present to see "Along Came Jones" appeared quite pleased with the unexpected picture that came along with it. Review-Reviewer's Rating: Good.*—W. R. W.

Release date, September 23. Running time, 84 mins. PCA No. 11146. General audience classification.
Paul Renaud.....Franchot Tone
Penny.....Susanna Foster
Johnny.....David Bruce
Louise Allbritton, Sheila Morgan, Jacqueline de Wit, Buster Keaton, Irene Ryan, Howard Freeman, Barbara Sears, Belle Mitchell, Teddy Infuhr, Margaret Bert, Sandra Orans.

(*Review reprinted from last week's* HERALD.)

# ADVANCE SYNOPSES

### DANNY BOY
### (PRC)

**PRODUCER: Martin Mooney. DIRECTOR: Terry Morse. PLAYERS: 'Buz' Henry, Eva March.**

DOG STORY. A hero-dog returns from war, and his small owner sets out to rehabilitate the animal. The dog is stolen, but escapes and returns to his master. Later he attacks and bites the man who stole and tortured him. The dog is sentenced to death. Before the sentence can be carried out, the dog saves a child's life. The judge, upon hearing this, and upon learning that the man the dog attacked had tortured the animal, revokes the death sentence.

### HIT THE HAY
### (Columbia)

**PRODUCER: Ted Richmond. DIRECTOR: Del Lord. PLAYERS: Judy Canova, Ross Hunter, Fortunio Bonanova.**

COMEDY WITH MUSIC. Two promoters persuade a farm girl to pose as an opera star. She arouses the jealousy of the singer she is to replace, and is threatened with exposure. Thereupon the farm girl sings the opera in "swing" time, yodeling the high notes of the arias. The unorthodox performance is a great success, and the opera company is saved from bankruptcy.

### THIS LOVE OF OURS
### (Universal)

**DIRECTOR: William Dieterle. PLAYERS: Merle Oberon, Charles Korvin, Jess Barker, Ann Codee, Doris Merrick, Kathleen O'Malley, Kerry Vaughn, Poni Adams, Jean Trent.**

DOMESTIC DRAMA. A man, having deserted his wife because he believes her unfaithful, tells his daughter that her mother is dead. Many years later, he meets his wife in a cafe, where she is employed as a piano player. She attempts suicide. The husband, having discovered that his suspicions were unfounded, takes her back to his home. She is received coldly by the daughter, and it takes a friend of the family—an artist—to reconcile mother and daughter.

### SCARLET STREET
### (Universal - Diana Productions)

**PRODUCER-DIRECTOR: Fritz Lang. PLAYERS: Edward G. Robinson, Joan Bennett, Dan Duryea, Jess Barker, Rosalind Ivan, Arthur Loft, Samuel S. Hinds, Charles Kemper.**

MELODRAMA. The cashier of a large clothing firm is also an amateur painter. He meets a young woman who, at the suggestion of her sweetheart, gets hold of the paintings and sells them, pretending she is the artist. The paintings cause a furore in art circles. The cashier, believing that the girl loves him, makes no objection to her fraud. With money he has embezzled, he installs her in a lavish apartment. When he discovers the existence of her sweetheart, the cashier kills her. Suspicion falls on the other man, who is executed for the crime. The cashier is fired when his embezzlement is discovered, and he degenerates into a derelict.

# SERVICE DATA
# *on features*

***Service Data appearing in this issue of Product Digest include the overall performance percentage figure from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2664.***

### *Along Came Jones (RKO)*
Audience Classification—General
Legoin of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.4%
Round Table Exploitation—July 28, '45, p. 50; August 4, '45, p. 52; August 11, '45, pp. 44, 45, 48; September 1, '45, p. 64; September 15, '45, p. 58; September 22, '45, p. 68.

### *Anchors Aweigh (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 1, '45, p. 67; September 8, '45, p. 54; September 15, '45, p. 62; September 22, '45, p. 60.

### *Back to Bataan (RKO)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—101.5%
Round Table Exploitation—July 21, '45, p. 46; August 25, '45, p. 50; September 8, '45, p. 54.

### *A Bell for Adano (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—109.0%
Round Table Exploitation—July 28, '45, p. 51; August 4, '45, p. 51; September 15, '45, p. 58; September 22, '45, p. 63.

### *Bells of Rosarita (Rep.)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 11, '45; p. 49; September 15, '45, p. 64.

### *Bewitched (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 25, '45, p. 54; September 1, '45, p. 64.

### *Blood on the Sun (UA)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—112.3%
Round Table Exploitation—July 7, '45, p. 71; July 14, '45, p. 43; August 18, '45, p. 57; August 25, '45, p. 54; September 15, '45, p. 64; September 22, '45, p. 70.

### *The Brighton Strangler (RKO)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 16, '45, p. 48; September 22, '45, pp. 66, 72.

### *Caribbean Mystery (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 15, '45, p. 58.

### *The Cheaters (Rep.)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 28, '45, p. 53.

### *Christmas in Connecticut (WB)*
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—115.5%
Round Table Exploitation—August 4, '45, p. 49; August 11, '45, p. 45; August 18, '45, p. 52; September 1, '45, p. 64; September 15, '45, p. 64; September 22, '45, p. 60.

### *The Corn Is Green (WB)*
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—98.7%
Round Table Exploitation—August 18, '45, p. 56; August 25, '45, p. 54; September 1, '45, p. 56; September 8, '45, p. 50.

### *Duffy's Tavern (Para.)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 15, '45, p. 58.

### *The Gay Senorita (Col.)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 1, '45, p. 61.

### *George White's Scandals (RKO)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 1, '45, p. 61.

### *Guest Wife (UA)*
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—September 15, '45, p. 62.

### *The Hidden Eye (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 8, '45, p. 51.

### *The House on 92nd St. (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 22, '45, p. 63.

### *Incendiary Blonde (Para.)*
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—119.5%
Round Table Exploitation—August 11, '45, p. 48; September 15, '45, pp. 62, 63; September 22, '45, pp. 60, 66.

### *Junior Miss (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 15, '45, p. 58.

### *Nob Hill (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—117.0%
Round Table Exploitation—July 7, '45, p. 71; August 18, '45, p. 50; August 25, '45, p. 55; September 1, '45, p. 56.

### *Over 21 (Col.)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 4, '45, p. 51; September 1, '45, p. 60.

*LEGION of DECENCY Ratings*

| | |
|---|---|
| Class A-1 | Unobjectionable |
| Class A-2 | Unobjectionable for Adults |
| Class B | Objectionable in Part |
| Class C | Condemned |

### *Pride of the Marines (WB)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 18, '45, p. 52; August 25, '45, p. 50.

### *The Southerner (UA)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 8, '45, pp. 51, 52; September 22, '45, p. 70.

### *State Fair (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 8, '45, pp. 51, 52.

### *The Story of G.I. Joe (UA)*
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—July 14, '45, p. 44; September 8, '45, p. 50.

### *Those Endearing Young Charms (RKO)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—106.5%
Round Table Exploitation—July 28, '45, p. 53; August 18, '45, p. 50; September 1, '45, p. 58; September 8, '45, p. 51.

### *A Thousand and One Nights (Col.)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.1%
Round Table Exploitation—August 4, '45, p. 50; August 18, '45, p. 50; August 25, '45, p. 50; September 1, '45, pp. 56, 61, 64; September 8, '45, p. 53; September 15, '45, p. 58; September 22, '45, pp. 66, 72.

### *Thrill of a Romance (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—120.3%
Round Table Exploitation—June 16, '45, p. 49; July 28, '45, p. 49; August 4, '45, pp. 49, 52; August 18, '45, p. 57; September 1, '45, pp. 56, 58, 61; September 15, '45, p. 62; September 22, '45, pp. 66, 68, 72.

### *The True Glory (OWI-WAC-Col.)*
Audience Classification—General
Round Table Exploitation—September 22 '45, p. 62.

### *Twice Blessed (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 4, '45, p. 48; September 8, '45, p. 51; September 15, '45, p. 58; September 22, '45, p. 72.

### *Valley of Decision (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—109.0%
Round Table Exploittaion—June 2, '45, p. 52; July 28, '45, pp. 49, 51; August 11, '45, p. 48; August 18, '45, pp. 50, 57; September 1, '45, p. 67.

### *Wonder Man (RKO)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 2, '45, p. 52; July July 28, '45, p. 47; August 4, '45, p. 51; September 15, '45, p. 63; September 22, '45, p. 68.

### *Ziegfeld Follies*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 11, '45, p. 45; September 1, '45, p. 60.

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

(•) before the title indicates 1944-45 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2654 and 2655, issue of September 22, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2647, issue of Sept. 15, 1945.

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABBOTT and Costello in Hollywood (Block 13) | MGM | 602 | Bud Abbott-Lou Costello | Oct.,'45 | 84m | Aug. 25,'45 | 2631 | .... | .... |
| Abilene | UA | .... | Randolph Scott-Ann Dvorak | Not Set | .... | ..... | .... | 2628 | .... |
| Adventure (formerly The Big Shore Leave) | MGM | .... | Clark Gable-Greer Garson | Not Set | .... | ..... | .... | 2628 | .... |
| •Adventures of Rusty (formerly Rusty) | Col. | .... | Ted Donaldson-Conrad Nagel | Sept. 6,'45 | .... | ..... | .... | 2467 | .... |
| •Affairs of Susan, The | Par. | 4421 | Joan Fontaine-George Brent | May 25,'45 | 113m | Mar. 31,'45 | 2381 | 2242 | 2523 |
| •Agitator, The (British) | Br. Natl.-Anglo | .... | Billy Hartnell-Mary Morris | Not Set | 95m | Mar. 17,'45 | 2361 | .... | .... |
| Allotment Wives, Inc. | Mono. | .... | Kay Francis-Paul Kelly | Dec. 17,'45 | .... | ..... | .... | 2555 | .... |
| Along Came Jones | RKO | 681 | Gary Cooper-Loretta Young | Special | 90m | June 23,'45 | 2627 | 2278 | 2663 |
| •Anchors Aweigh (color) | MGM | 531 | Gene Kelly-Frank Sinatra | Aug.,'45 | 140m | July 21,'45 | 2553 | 2142 | 2663 |
| And Then There Were None | 20th-Fox | .... | Barry Fitzgerald-Walter Huston | Nov.,'45 | 97m | July 14,'45 | 2626 | .... | .... |
| Angel Comes to Brooklyn, An | Rep. | .... | Kaye Dowd-Robert Duke | Not Set | .... | ..... | .... | 2384 | .... |
| Apology for Murder | PRC | .... | Ann Savage-Hugh Beaumont | Sept. 27,'45 | 67m | Sept. 8,'45 | 2637 | 2418 | .... |
| Arson Squad | PRC | .... | Frank Albertson-Robert Armstrong | Sept. 11,'45 | 66m | July 21,'45 | 2631 | 2467 | .... |
| •BACK to Bataan | RKO | 523 | John Wayne-Philip Ahn | Block 5 | 97m | June 2,'45 | 2477 | 2242 | 2663 |
| Bad Men of the Border | Univ. | 1101 | Kirby Grant-Armida | Sept. 28,'45 | .... | ..... | .... | 2655 | .... |
| Bandit of Sherwood Forest | Col. | .... | Cornel Wilde-Anita Louise | Not Set | .... | ..... | .... | 2434 | .... |
| Bandits of the Badlands | Rep. | 551 | Sunset Carson-Peggy Stewart | Sept. 14,'45 | .... | ..... | .... | 2628 | .... |
| Barge-Keeper's Daughter, The | Famous Int'l | .... | Louis Jouvet-Elvira Popesco | Sept. 4,'45 | 70m | Sept. 15,'45 | 2645 | .... | .... |
| •Beautiful Cheat, The | Univ. | 9044 | Noah Beery, Jr.-Bonita Granville | July 20,'45 | 59m | July 21,'45 | 2564 | 2384 | .... |
| •Bedside Manner | UA | .... | Ruth Hussey-John Carroll | June 22,'45 | 79m | June 16,'45 | 2498 | 2250 | 2616 |
| Behind City Lights | Rep. | .... | Lynne Roberts-William Terry | Sept. 10,'45 | 68m | Sept. 22,'45 | 2653 | 2418 | .... |
| Bell for Adano, A | 20th-Fox | 601 | Gene Tierney-John Hodiak | Aug.,'45 | 103m | June 23,'45 | 2627 | 2242 | 2663 |
| •Belle of the Yukon (color) | RKO | 583 | Randolph Scott-Gypsy Rose Lee | Special | 84m | Dec. 2,'44 | 2201 | 1835 | 2406 |
| •Bells of Rosarita | Rep. | 442 | Roy Rogers-Gabby Hayes | June 19,'45 | 68m | May 19,'45 | 2453 | 2403 | 2663 |
| Bells of St. Mary's, The | RKO | .... | Bing Crosby-Ingrid Bergman | Not Set | .... | ..... | .... | 2434 | .... |
| •Between Two Women | MGM | 518 | Van Johnson-Lionel Barrymore | Mar.,'45 | 81m | Dec. 23,'44 | 2238 | 2142 | 2523 |
| •Bewitched | MGM | 530 | Phyllis Thaxter-Edmund Gwenn | July,'45 | 66m | June 23,'45 | 2510 | 2310 | 2663 |
| •Beyond the Pecos | Univ. | 9083 | Rod Cameron-Eddie Dew | Apr. 27,'45 | 59m | ..... | .... | 2354 | .... |
| Big Sleep, The | WB | .... | Humphrey Bogart-Lauren Bacall | Not Set | .... | ..... | .... | 2230 | .... |
| Blazing the Western Trail | Col. | .... | Charles Starrett-Tex Harding | Oct. 18,'45 | .... | ..... | .... | 2543 | .... |
| Blithe Spirit (British) | UA | .... | Rex Harrison-Constance Cummings | Oct. 3,'45 | 94m | Apr. 28,'45 | 2627 | .... | .... |
| •Blonde from Brooklyn | Col. | 6036 | Robert Stanton-Lynn Merrick | June 21,'45 | 65m | June 30,'45 | 2521 | 2403 | .... |
| •Blood on the Sun | UA | .... | James Cagney-Sylvia Sidney | June 15,'45 | 94m | May 5,'45 | 2433 | 2230 | 2663 |
| •Body Snatcher, The | RKO | 517 | Boris Karloff-Bela Lugosi | Block 4 | 77m | Feb. 17,'45 | 2318 | 2310 | 2567 |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Border Badman | PRC | .... | Buster Crabbe-Al St. John | Oct. 10,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Born for Trouble (Reissue) | WB | 504 | Faye Emerson-Van Johson | Oct. 6,'45 | 59m | Apr. 11,'42 | 598 | 575 | .... |
| •Boston Blackie Booked on Suspicion | Col. | 6031 | Chester Morris-Lynn Merrick | May 10,'45 | 67m | May 12,'45 | 2445 | 2368 | .... |
| •Boston Blackie's Rendezvous | Col. | .... | Chester Morris-Nina Foch | July 5,'45 | .... | ..... | .... | 2467 | .... |
| •Both Barrels Blazing | Col. | 6207 | Charles Starrett | May 17,'45 | 58m | May 26,'45 | 2465 | 2403 | .... |
| Boy, a Girl and a Dog | Frank | .... | Jerry Hunter-Sharyn Moffett | Not Set | .... | ..... | .... | 2230 | .... |
| •Brewster's Millions | UA | .... | Dennis O'Keefe-Helen Walker | Apr. 7,'45 | 79m | Mar. 17,'45 | 2361 | 2142 | 2616 |
| •Brighton Strangler, The | RKO | 522 | John Loder-Rose Hobart | Block 5 | 67m | May 5,'45 | 2433 | 2142 | 2663 |
| •Bullfighters, The | 20th-Fox | 525 | Laurel and Hardy | May,'45 | 61m | Apr. 14,'45 | 2402 | 2279 | .... |
| •CALL of the Wild (Reissue) | 20th-Fox | 523 | Clark Gable-Loretta Young | June 15,'45 | 81m | May 4,'35 | 2350 | .... | .... |
| Captain Eddie | 20th-Fox | 604 | Fred MacMurray-Lynn Bari | Sept.,'45 | 107m | June 23,'45 | 2626 | 2259 | 2616 |
| •Captain Kidd | UA | .. | Charles Laughton-Randolph Scott | Aug. 24,'45 | 89m | Aug. 4,'45 | 2577 | 2353 | .... |
| Captain Tugboat Annie | Rep. | .... | Jane Darwell-Edgar Kennedy | Not Set | .... | ..... | .... | 2403 | .... |
| Caribbean Mystery | 20th-Fox | 605 | James Dunn-Sheila Ryan | Sept.,'45 | 65m | July 21,'45 | 2626 | 2366 | 2663 |
| •Cheaters, The | Rep. | 421 | Joseph Schildkraut-Billie Burke | July 15,'45 | 87m | July 7,'45 | 2533 | 2454 | 2663 |
| •Chicago Kid, The | Rep. | 417 | Don Barry-Lynne Roberts | June 29,'45 | 68m | Feb. 17,'45 | 2319 | 2279 | .... |
| •China Sky | RKO | 519 | Randolph Scott-Ruth Warrick | Block 4 | 78m | Apr. 21,'45 | 2413 | 2216 | 2616 |
| •China's Little Devils | Mon. | .... | Harry Carey-Paul Kelly | July 21,'45 | 75m | May 5,'45 | 2433 | 1994 | .... |
| •Christmas in Connecticut | WB | 420 | Barbara Stanwyck-Dennis Morgan | Aug. 11,'45 | 101m | July 21,'45 | 2553 | 2142 | 2663 |
| Cinderella Jones | WB | .... | Joan Leslie-Robert Alda | Feb. 23,'46 | .... | ..... | .... | 1746 | .... |
| •Circumstantial Evidence | 20th-Fox | 519 | Michael O'Shea-Lloyd Nolan | Mar.,'45 | 67m | Feb. 17,'45 | 2317 | 2242 | .... |
| •Cisco Kid in Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | .... | .... |
| •Clock, The | MGM | 524 | Judy Garland-Robert Walker | May,'45 | 90m | May 24,'45 | 2374 | 2142 | 2616 |
| Club Havana | PRC | .... | Tom Neal-Margaret Lindsay | Nov. 23,'45 | .... | ..... | .... | 2555 | .... |
| Code of the Lawless | Univ. | 1102 | Kirby Grant-Poni Adams | Oct. 19,'45 | .... | ..... | .... | .... | .... |
| •Colonel Blimp (British) (color) | UA | .... | Anton Walbrook-Roger Livesey | May 4,'45 | 147m | Mar. 24,'45 | 2373 | .... | .... |
| Col. Effingham's Raid | 20th-Fox | 610 | Charles Coburn-Joan Bennett | Nov.,'45 | 70m | Sept. 29,'45 | 2661 | 2259 | .... |
| Colorado Pioneers | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| •Come Out Fighting | Mono. | .... | Leo Gorcey-Huntz Hall | Oct. 8,'45 | 62m | Sept. 8,'45 | 2637 | 2366 | .... |
| Concerto | Rep. | .... | Mira Ouspenskaya-Philip Dorn | Not Set | .... | ..... | .... | 2628 | .... |
| Confidential Agent | WB | .... | Charles Boyer-Lauren Bacall | Not Set | .... | ..... | .... | 2655 | .... |
| •Conflict | WB | 418 | Humphrey Bogart-Alexis Smith | June 30,'45 | 86m | June 16,'45 | 2497 | 1456 | 2523 |
| •Corn Is Green, The | WB | 419 | Bette Davis-John Dall | July 21,'45 | 114m | Mar. 31,'45 | 2381 | 2007 | 2663 |
| •Corpus Christi Bandits | Rep. | 465 | Allan Lane-Helen Talbot | Apr. 20,'45 | 55m | May 12,'45 | 2445 | 2353 | .... |
| •Counter-Attack | Col. | 6006 | Paul Muni-Marguerite Chapman | Apr. 26,'45 | 89m | Apr. 7,'45 | 2393 | 2216 | 2616 |
| Crime Doctor's Warning | Col. | .... | Warner Baxter-Dusty Anderson | Sept. 27,'45 | .... | ..... | .... | 2543 | .... |
| •Crime, Inc. | PRC | .... | Leo Carrillo-Tom Neal | Apr. 15,'45 | 76m | Feb. 10,'45 | 2309 | 2216 | 2455 |
| Crimson Canary, The | Univ. | 509 | Noah Beery, Jr.-Lois Collier | Nov. 9,'45 | .... | ..... | .... | 2467 | .... |
| Cross My Heart | Para. | .... | Betty Hutton-Sonny Tufts | Not Set | .... | ..... | .... | 2418 | .... |
| DALTONS Ride Again | Univ. | 513 | Alan Curtis-Kent Taylor | Dec. 21,'45 | .... | ..... | .... | .... | .... |
| Danger Signal | WB | .... | Faye Emerson-Zachary Scott | Dec. 15,'45 | .... | ..... | .... | 2555 | .... |
| Dangerous Intruder | PRC | .... | Charles Arnt-Veda Ann Borg | Sept. 21,'45 | 65m | Aug. 4,'45 | 2639 | 2418 | .... |
| Dangerous Partners (Block 13) | MGM | 604 | James Craig-Signe Hasso | Oct.,'45 | 74m | Aug. 4,'45 | 2639 | 2555 | .... |
| Danny Boy | PRC | .... | Buz Henry-Eva March | Dec. 5,'45 | .... | ..... | .... | 2662 | .... |
| •Delightfully Dangerous | UA | .... | Ralph Bellamy-Connie Moore | Mar. 31,'45 | 93m | Mar. 3,'45 | 2388 | 2250 | 2616 |
| Detour | PRC | .... | Ann Savage-Tom Neal | Dec. 30,'45 | .... | ..... | .... | 2543 | .... |
| Devotion | WB | .... | Olivia de Havilland-Ida Lupino | Nov. 24,'45 | .... | ..... | .... | 2216 | .... |
| •Diamond Horseshoe (color) | 20th-Fox | 524 | Betty Grable-Dick Haymes | May,'45 | 104m | Apr. 14,'45 | 2401 | 2092 | 2616 |
| •Dillinger | Mono. | .... | Elisha Cook, Jr.-Lawrence Tierney | Mar. 2,'45 | 72m | Mar. 17,'45 | 2361 | 2166 | 2455 |
| •Divorce | Mono. | .... | Kay Francis-Bruce Cabot | Oct. 22,'45 | 71m | May 26,'45 | 2465 | 2353 | ... |
| •Docks of New York | Mono. | .... | Gloria Pope-East Side Kids | Mar. 9,'45 | 62m | Feb. 24,'45 | 2329 | 2279 | .... |
| Doll Face | 20th-Fox | .... | Carmen Miranda-Perry Como | Jan.,'46 | .... | ..... | .... | 2628 | .... |
| Dolly Sisters, The (color) | 20th-Fox | 609 | Betty Grable-John Payne | Nov.,'45 | 114m | Sept. 29,'45 | 2661 | 2384 | .... |
| •Don Juan Quilligan | 20th-Fox | 527 | William Bendix-Joan Blondell | June,'45 | 75m | June 9,'45 | 2486 | 2354 | .... |
| Dragonwyck (color) | 20th-Fox | .... | Gene Tierney-Vincent Price | Not Set | .... | ..... | .... | 2403 | .... |
| Duel in the Sun (color) | UA | .... | Jennifer Jones-Joseph Cotten | Not Set | .... | ..... | | 2366 | |
| Duffy's Tavern (Block 1) | Para. | 4501 | Ed Gardner-Bing Crosby & Guests | Sept. 28,'45 | 98m | Aug. 25,'45 | 2638 | 2230 | 2663 |
| •EARL Carroll Vanities | Rep. | 413 | Dennis O'Keefe-Constance Moore | Apr. 5,'45 | 91m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| Easy to Wed (color) | MGM | .... | Lucille Ball-Van Johnson | Not Set | .... | ..... | .... | 2366 | .... |
| •East Side of Heaven (Reissue) | Univ. | 9097 | Bing Crosby-Joan Blondell | June 15,'45 | 90m | Apr. 8,'39 | .... | .... | .... |
| •Easy to Look at | Univ. | 9045 | Gloria Jean-Kirby Grant | Aug. 10,'45 | 65m | Aug. 11,'45 | 2589 | 2418 | .... |
| Enchanted Forest (color) | PRC | .... | Edmund Lowe-Brenda Joyce | Dec. 8,'45 | 78m | Sept. 29,'45 | 2662 | 2279 | .... |
| Enchanted Voyage, The (color) | 20th-Fox | .... | John Payne-June Haver | Feb.,'46 | .... | ..... | .... | 2499 | .... |
| •Enemy of the Law | PRC | .... | Dave O'Brien-Tex Ritter | May 7,'45 | 63m | Mar. 10,'45 | 2350 | .... | .... |
| •Escape in the Desert | WB | 416 | Helmut Dantine-Philip Dorn | May 19,'45 | 79m | Apr. 28,'45 | 2425 | 2092 | 2523 |
| •Escape in the Fog | Col. | 6037 | William Wright-Nina Foch | Apr. 5,'45 | 62m | May 19,'45 | 2453 | 2310 | .... |
| •Eve Knew Her Apples | Col. | 6026 | Ann Miller-William Wright | Apr. 12,'45 | 64m | Apr. 28,'45 | 2426 | 2007 | .... |
| FALCON in San Francisco | RKO | 603 | Tom Conway-Rita Corday | Block 1 | 65m | July 21,'45 | 2626 | 2366 | .... |
| Fallen Angel | 20th-Fox | .... | Alice Faye-Dana Andrews | Dec.,'45 | .... | ..... | .... | 2454 | .... |
| Fall of Berlin, The | Artkino | .... | Documentary | Not Set | 70m | Sept. 15,'45 | 2645 | .... | .... |
| •Fashion Model | Mono. | .... | Robert Lowery-Marjorie Weaver | Mar. 2,'45 | 61m | Apr. 7,'45 | 2394 | 2230 | .... |
| Fatal Witness, The | Rep. | .... | Evelyn Ankers-Richard Fraser | Not Set | .... | ..... | .... | 2467 | ... |
| Fighting Bill Carson | PRC | .... | Buster Crabbe-Al St. John | Oct. 31,'45 | 51m | Sept. 1,'45 | 2625 | 2543 | .... |
| •Fighting Guardsman, The | Col. | 6010 | Willard Parker-Anita Louise | May 24,'45 | 83m | Sept. 1,'45 | 2625 | 2278 | 2523 |
| First Yank Into Tokyo | RKO | 607 | Tom Neal-Barbara Hale | Block 2 | 82m | Sept. 8,'45 | 2638 | 2366 | .... |
| •Flame of Barbary Coast | Rep. | 415 | John Wayne-Ann Dvorak | May 28,'45 | 91m | Apr. 21,'45 | 2113 | 1994 | 2616 |
| •Flame of the West | Mono. | .... | Johnny Mack Brown-Raymond Hatton | June 9,'45 | 71m | May 19,'45 | 2453 | 2353 | .... |
| Flaming Bullets | PRC | .... | Tex Ritter-Dave O'Brien | Oct. 15,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Flying Serpent | PRC | .... | George Zucco-Hope Kramer | Dec. 26,'45 | .... | ..... | .... | .... | .... |
| Follow That Woman (Block 1) | Para. | 4504 | William Gargan-Nancy Kelly | Dec. 14,'45 | 70m | Aug. 25,'45 | 2639 | 2543 | .... |
| Frontier Feud | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Dec. 24,'45 | .... | ..... | .... | 2628 | .... |
| Frontier Fugitives | PRC. | .... | Tex Ritter-Dave O'Brien | Sept. 1,'45 | 58m | July 21,'45 | 2627 | 2543 | .... |
| Frontier Gal | Univ. | .... | Rod Cameron-Yvonne De Carlo | Not Set | .... | ..... | .... | 2555 | .... |
| •Frozen Ghost, The | Univ. | 9032 | Lon Chaney-Evelyn Ankers | June 29,'45 | 61m | June 16,'45 | 2498 | 2259 | .... |
| GAME of Death, A (formerly Most Dangerous Game) | RKO | .... | John Loder-Audrey Long | Not Set | .... | ..... | .... | 2384 | .... |
| •Gangs of the Waterfront | Rep. | 422 | Robert Armstrong-Stephanie Bachelor | July 3,'45 | 56m | Sept. 8,'45 | 2637 | 2403 | .... |
| •Gangsters' Den | PRC | .... | Buster Crabbe-Al St. John | June 14,'45 | 60m | July 21,'45 | 2554 | 2543 | .... |
| •Gay Senorita, The | Col. | .... | Jinx Falkenburg-Jim Bannon | Aug. 9,'45 | 69m | Aug. 25,'45 | 2610 | 2543 | 2663 |
| •Gentle Annie | MGM | 523 | James Craig-Donna Reed | May,'45 | 80m | Dec. 23,'44 | 2238 | 2186 | 2523 |
| Geo. White's Scandals | RKO | 602 | Joan Davis-Jack Haley | Block 1 | 95m | Aug. 4,'45 | 2627 | 2366 | 2663 |
| •G.I. Honeymoon | Mono. | .... | Gale Storm-Peter Cookson | Apr. 6,'45 | 70m | Mar. 3,'45 | 2338 | 2131 | .... |
| Girl No. 217 | Artkino | .... | Elena Kuzmina-Vladimir Vladislavsky | Sept. 1,'45 | 94m | Sept. 15,'45 | 2646 | .... | .... |
| Girl of the Limberlost | Col. | .... | Dorinda Clifton-Warren Mills | Oct. 11,'45 | .... | ..... | .... | .... | .... |
| Girl on the Spot | Univ. | .... | Lois Collier-Jess Barker | Not Set | .... | ..... | .... | 2467 | .... |
| Girls of Big House | Rep. | .... | Lynne Roberts-Richard Powers | Not Set | .... | ..... | .... | 2467 | .... |
| •God Is My Co-Pilot | WB | 414 | Dennis Morgan-Raymond Massey | Apr. 7,'45 | 88m | Mar. 3,'45 | 2338 | 2203 | 2523 |
| Great Day (British) | RKO | .... | Eric Portman-Flora Robson | Not Set | 80m | May 12,'45 | 2445 | .... | .... |
| •Great Flamarion, The | Rep. | .... | Erich Von Stroheim-Mary Beth Hughes | Mar. 30,'45 | 78m | Jan. 20,'45 | 2277 | 2250 | .... |
| •Great John L., The | UA | .... | Linda Darnell-Greg. McClure | June 29,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| Great Morgan, The | MGM | .... | Frank Morgan-Leon Ames | Not Set | .... | ..... | .... | 2628 | .... |
| Guest Wife | UV | .... | Claudette Colbert-Don Ameche | July 27,'45 | 90m | July 28,'45 | 2565 | 2259 | 2663 |
| •Guy, a Gal, a Pal, A | Col. | 6034 | Lynn Merrick-Ross Hunter | Mar. 8,'45 | 63m | Mar. 17,'45 | 2361 | 2279 | .... |
| Guy Could Change, A | Rep. | .... | Allan Lane-Jane Frazee | Not Set | .... | ..... | .... | 2543 | .... |
| HALF-WAY House (Br.) | AFE | .... | Francoise Rosay-Tom Walls | Aug. 11,'45 | 88m | Aug. 11,'45 | 2589 | .... | .... |
| Harvey Girls (color) | MGM | .... | Judy Garland-John Hodiak | Not Set | .... | ..... | .... | 2354 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | Not Set | .... | Dec. 2,'44 | 2626 | .... | .... |
| Her Highness and the Bellboy (Block 13) | MGM | 603 | Hedy Lamarr-Robert Walker | Oct.,'45 | 111m | July 14,'45 | 2631 | 2259 | .... |
| Hidden Eye, The (Block 13) | MGM | 601 | Edward Arnold-Frances Rafferty | Sept.,'45 | 70m | July 28,'45 | 2639 | 2353 | 2663 |
| •Hitchhike to Happiness | Rep. | 419 | Al Pearce-Dale Evans | July 16,'45 | 72m | Apr. 21,'45 | 2414 | 2250 | .... |
| Hit the Hay | Col. | .... | Judy Canova-Ross Hunter | Nov. 29,'45 | .... | ..... | .... | 2662 | .... |
| Hold High the Torch (color) | MGM | .... | Elizabeth Taylor-Lassie-Edmund Gwenn | Not Set | .... | ..... | .... | 2216 | .... |
| Hold That Blonde (Block 2) (formerly Good Intentions) | Para. | 11398 | Eddie Bracken-Veronica Lake | Nov. 23,'45 | .... | ..... | .... | 2259 | ... |
| •Hollywood and Vine | PRC | .... | James Ellison-Wanda McKay | Apr. 25,'45 | 60m | Mar. 10,'45 | 2349 | 2142 | .... |
| •Honeymoon Ahead | Univ. | 9028 | Allan Jones-Grace McDonald | May 11,'45 | 60m | May 5,'45 | 2433 | 2278 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| •Horn Blows at Midnight, The | WB | 415 | Jack Benny-Alexis Smith | Apr. 28,'45 | 78m | Apr. 7,'45 | 2393 | 1715 | 2616 |
| •Hotel Berlin | WB | 413 | Helmut Dantine-Faye Emerson | Mar. 17,'45 | 98m | Mar. 3,'45 | 2337 | 2250 | 2567 |
| Hotel Reserve (British) | RKO | .... | James Mason-Lucie Mannheim | Not Set | 89m | June 17,'44 | 2626 | .... | .... |
| •House of Dracula | Univ. | 511 | Lon Chaney-Lionel Atwill | Dec. 7,'45 | .... | ..... | .... | .... | .... |
| •House of Fear | Univ. | 9025 | Basil Rathbone-Nigel Bruce | Mar. 16,'45 | 69m | Mar. 24,'45 | 2374 | 2250 | .... |
| House on 92nd St. (formerly Now It Can Be Told) | 20th-Fox | 608 | William Eythe-Lloyd Nolan | Oct.,'45 | 88m | Sept. 15,'45 | 2645 | 2499 | 2663 |
| How Do You Do? | PRC | .... | Bert Gordon-Harry Von Zell | Dec. 17,'45 | .... | ..... | .... | 2655 | .... |
| •I DIDN'T Do It (British) | Col. | .... | George Formby-Billy Caryl | July 23,'45 | 97m | July 14,'45 | 2542 | .... | .... |
| •Identity Unknown | Rep. | 414 | Richard Arlen-Cheryl Walker | Apr. 2,'45 | 71m | Apr. 7,'45 | 2393 | 2278 | .... |
| I Love a Bandleader | Col. | .... | Phil Harris-Leslie Brooks | Sept. 13,'45 | 70m | Aug. 18,'45 | 2597 | .... | .... |
| I'll Be Your Sweetheart (Br.) | GFD | .... | Margaret Lockwood-Vic Oliver | Not Set | 104m | July 21,'45 | 2554 | .... | .... |
| •I'll Remember April | Univ. | 9027 | Gloria Jean-Kirby Grant | Apr. 13,'45 | 63m | Apr. 21,'45 | 2415 | 2230 | .... |
| •I'll Tell the World | Univ. | 9041 | Lee Tracy-Brenda Joyce | June 8,'45 | 61m | May 26,'45 | 2466 | 2310 | .... |
| •Imitation of Life (Reissue) | Univ. | 9096 | Claudette Colbert-Warren William | June 15,'45 | 109m | Dec. 1,'34 | .... | .... | .... |
| •Incendiary Blonde (color) | Para. | 4431 | Betty Hutton-Arturo de Cordova | Aug. 31,'45 | 113m | June 16,'45 | 2497 | 1675 | 2663 |
| •In Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | 2354 | .... |
| Isle of the Dead | RKO | 608 | Boris Karloff-Ellen Drew | Block 2 | 72m | Sept. 8,'45 | 2638 | 2216 | .... |
| It All Came True (Reissue) | WB | 503 | Ann Sheridan-Jeffrey Lynn-H. Bogart | Oct. 6,'45 | 97m | Apr. 6,'40 | .... | .... | .... |
| •It's a Pleasure (color) | RKO | 584 | Sonja Henie-Michael O'Shea | Special | 90m | Mar. 3,'45 | 2337 | 2202 | 2523 |
| •It's in the Bag | UA | .... | Fred Allen-Bob Benchley-Jack Benny | Apr. 21,'45 | 87m | Feb. 17,'45 | 2317 | 2230 | 2523 |
| JANIE Gets Married | WB | .... | Joan Leslie-Robt. Hutton | Not Set | .... | ..... | .... | 2655 | .... |
| •Jealousy | Rep. | 424 | John Loder-Jane Randolph | July 23,'45 | 71m | July 28,'45 | 2665 | 2279 | .... |
| Johnny Angel | RKO | 604 | George Raft-Signe Hasso | Block 1 | 79m | Aug. 4,'45 | 2639 | 2259 | .... |
| Johnny Frenchman (British) | Ealing-Eagle-Lion | .... | Francoise Rosay-Tom Wall | Not Set | 112m | Aug. 4,'45 | 2577 | .... | .... |
| •Jungle Captive | Univ. | 9038 | Otto Kruger-Amelita Ward | June 29,'45 | 63m | June 16,'45 | 2498 | 2259 | .... |
| Junior Miss | 20th-Fox | 603 | Peggy Ann Garner-Allyn Joslyn | Aug.,'45 | 94m | June 16,'45 | 2631 | 2403 | 2663 |
| •KEEP Your Powder Dry | MGM | 520 | Lana Turner-Laraine Day-Susan Peters | Mar.,'45 | 93m | Feb. 17,'45 | 2318 | 2216 | 2567 |
| Kid from Brooklyn, The | RKO | .... | Danny Kaye-Virginia Mayo | Not Set | .... | ..... | .... | 2628 | .... |
| Kiss and Tell | Col. | .... | Shirley Temple-Jerome Courtland | Oct. 18,'45 | 90m | Sept. 8,'45 | 2637 | 2353 | .... |
| Kitten on the Keys (color) | 20th-Fox | .... | Maureen O'Hara-Dick Haymes | Not Set | .... | ..... | .... | 2499 | .... |
| Kitty (Block 2) | Para. | 1391 | Paulette Goddard-Ray Milland | Jan. 25,'46 | .... | ..... | .... | 2093 | .... |
| •LADIES in the Green Hats (French) | Brill | .... | French feature | Apr. 4,'45 | 93m | Apr. 28,'45 | 2426 | .... | .... |
| •Lady Confesses, The | PRC | .... | Mary Beth Hughes-Hugh Beaumont | May 16,'45 | 66m | Mar. 31,'45 | 2381 | 2354 | .... |
| •Lady on a Train | Univ. | .... | Deanna Durbin-Ralph Bellamy | Aug. 17,'45 | 94m | Aug. 11,'45 | 2589 | 2403 | .... |
| •Last Hill, The (Russian) | Artkino | .... | War feature | June 23,'45 | 84m | July 14,'45 | 2542 | .... | .... |
| Lawless Empire | Col. | .... | Charles Starrett-Vernon Keays | Not Set | .... | ..... | .... | 2543 | .... |
| Leave Her to Heaven (color) | 20th-Fox | .... | Gene Tierney-Cornel Wilde | Jan.,'46 | .... | ..... | .... | 2499 | .... |
| Letter for Evie, A | MGM | .... | Marshha Hunt-John Carroll | Not Set | .... | ..... | .... | 2655 | .... |
| Lightning Raiders | PRC | .... | Buster Crabbe-Al St. John | Dec. 17,'45 | .... | ..... | .... | .... | .... |
| •Lone Texas Ranger | Rep. | 3318 | Bill Elliott-Alice Fleming | Nov. 20,'45 | 56m | June 9,'45 | 2485 | 2403 | .... |
| •Lost Trail, The | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Sept. 29,'45 | 53m | Sept. 29,'45 | 2662 | 2555 | .... |
| Lost Weekend, The (Block 1) | Para. | 4503 | Ray Milland-Jane Wyman | Nov. 16,'45 | 101m | Aug. 18,'45 | 2639 | 2242 | .... |
| •Love, Honor and Goodbye | Rep. | .... | Virginia Bruce-Victor McLaglen | Sept. 15,'45 | 87m | Sept. 15,'45 | 2645 | 2454 | .... |
| Love Letters (Block 1) | Para. | 4502 | Jennifer Jones-Joseph Cotten | Oct. 26,'45 | 101m | Aug. 25,'45 | 2646 | 2230 | .... |
| MAMA Loves Papa | RKO | 601 | Leon Errol-Elisabeth Risdon | Block 1 | 60m | Aug. 4,'45 | 2639 | 2403 | .... |
| Man Alive (formerly The Amorous Ghost) | RKO | 606 | Pat O'Brien-Ellen Drew | Block 2 | 70m | Sept. 29,'45 | 2661 | 2366 | .... |
| •Man from Music Mountain (R.) | Rep. | 5303 | Gene Autry | Aug. 5,'45 | 58m | Aug. 13,'38 | .... | .... | .... |
| •Man from Oklahoma | Rep. | 443 | Roy Rogers-Dale Evans | Aug. 1,'45 | 69m | Aug. 4,'45 | 2577 | 2418 | .... |
| •Man Who Walked Alone, The | PRC | .... | Kay Aldridge-Dave O'Brien | Mar. 15,'45 | 74m | Feb. 10,'45 | 2310 | 2202 | .... |
| Marshal of Laredo | Rep. | 562 | Wild Bill Elliott-Bobby Blake | Oct. 7,'45 | .... | ..... | .... | 2467 | .... |
| •Medal for Benny, A | Para. | 4424 | Dorothy Lamour-Arturo de Cordova | June 29,'45 | 80m | Nov. 18,'44 | 2181 | .... | 2567 |
| •Melody Ranch (Re-release) | Rep. | 5301 | Gene Autry | Apr. 15,'45 | 84m | Nov. 23,'40 | 2477 | .... | .... |
| Men in Her Diary | Univ. | 502 | Jon Hall-Louise Allbritton | Sept. 14,'45 | 73m | Sept. 22,'45 | 2653 | 2467 | .... |
| •Mexicana | Rep. | .... | Constance Moore-Tito Guizar | Not Set | .... | ..... | .... | 2499 | .... |
| •Midnight Manhunt (reviewed as One Exciting Night) | Para. | 4427 | William Gargan-Ann Savage | July 27,'45 | 64m | June 9,'45 | 2486 | 2354 | .... |
| Mildred Pierce | WB | 505 | Joan Crawford-Jack Carson | Oct. 20,'45 | .... | ..... | .... | 2259 | .... |
| •Military Secret (Russian) | Artkino | .... | War Feature | Aug. 1,'45 | 73m | Aug. 18,'45 | 2598 | .... | .... |
| •Missing Corpse, The | PRC | .... | J. Edward Bromberg-Frank Jenks | June 1,'45 | 63m | Apr. 28,'45 | 2426 | 2364 | .... |
| Miss Susie Slagle's | Para. | .... | Sonny Tufts-Veronica Lake | Not Set | .... | ..... | .... | 2216 | .... |
| •Molly and Me | 20th-Fox | 522 | Monty Woolley-Gracie Fields | Apr.,'45 | 76m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| •Muggs Rides Again | Mono. | .... | Leo Gorcey-Huntz Hall | June 16,'45 | 63m | June 9,'45 | 2487 | 2366 | .... |
| •Murder, He Says | Para. | 4422 | Fred MacMurray-Marjorie Main | June 8,'45 | 95m | Apr. 14,'45 | 2041 | 1983 | 2616 |
| My Reputation | WB | .... | Barbara Stanwyck-George Brent | Not Set | .... | ..... | .... | 1695 | .... |
| NATIONAL Velvet (color) | MGM | 521 | Mickey Rooney-Jackie Jenkins | Apr.,'45 | 123m | Dec. 9,'44 | 2213 | 1763 | 2455 |
| •Naughty Nineties, The | Univ. | 9003 | Abbott and Costello | July 6,'45 | 76m | June 23,'45 | 2510 | 2310 | .... |
| Navajo Kid | PRC | .... | Bob Steele | Nov. 21,'45 | .... | ..... | .... | .... | .... |
| Night in Paradise, A (color) | Univ. | 508 | Merle Oberon-Turhan Bey | Nov. 2,'45 | .... | ..... | .... | 2279 | .... |
| •Nob Hill (color) | 20th-Fox | 529 | Joan Bennett-George Raft | July,'45 | 95m | June 2,'45 | 2477 | 2131 | 2663 |
| Nobody Lives Forever | WB | .... | John Garfield-Geraldine Fitzgerald | Not Set | .... | ..... | .... | 2278 | .... |
| •Northwest Mounted Police (Re-issue) (color) | Para. | 4433 | Gary Cooper-Madeleine Carroll | Aug. 26,'45 | 126m | Oct. 26,'40 | 2486 | .... | .... |
| •Nothing But Trouble | MGM | 519 | Laurel and Hardy | Mar.,'45 | 69m | Dec. 2,'44 | 2202 | 2186 | .... |
| OF Human Bondage | WB | .... | Paul Henreid-Eleanor Parker | Not Set | .... | ..... | .... | 2093 | .... |
| On Approval (British) | English | .... | Clive Brook-Beatrice Lillie | Not Set | 80m | May 27,'44 | 1910 | .... | .... |
| One More Tomorrow (formerly Animal Kingdom) | WB | .... | Ann Sheridan-Alexis Smith | Not Set | .... | ..... | .... | 1431 | .... |
| •On Stage, Everybody | Univ. | 9015 | Jack Oakie-Peggy Ryan | July 13,'45 | 75m | July 14,'45 | 2541 | 2499 | .... |
| •Oregon Trail | Rep. | 456 | Sunset Carson-Peggy Stewart | July 14,'45 | 55m | July 21,'45 | 2554 | 2543 | .... |
| Our Hearts Were Growing Up | Para. | .... | Gail Russell-Diana Lynn | Not Set | .... | ..... | .... | 2555 | .... |
| Our Vines Have Tender Grapes (Block 13) | MGM | 600 | Margaret O'Brien-Edw. G. Robinson | Sept.,'45 | 103m | July 21,'45 | 2627 | 2230 | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Outlaws of the Rockies | Mono | .... | Charles Starrett-Tex Harding | Not Set | 55m | Sept. 29,'45 | 2662 | .... | .... |
| •Out of the Night (reviewed as Strange Illusion) | PRC | .... | Jimmy Lydon-Sally Eilers | Mar. 31,'45 | 87m | Feb. 17,'45 | 2318 | 2186 | 2406 |
| •Out of This World | Para. | 4426 | Eddie Bracken-Diana Lynn | July 13,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| •Over 21 | Col. | .... | Irene Dunne-Alexander Knox | Aug. 23,'45 | 103m | July 28,'45 | 2565 | 2279 | 2663 |
| PARDON My Past | Col. | .... | Fred MacMurray-Marguerite Chapman | Nov. 1,'45 | 87m | Sept. 8,'45 | 2637 | 2543 | .... |
| Paris—Underground | UA | .... | Constance Bennett-Gracie Fields | Sept. 14,'45 | 97m | Aug. 25,'45 | 2646 | 2454 | .... |
| •Patrick the Great | Univ. | 9011 | Donald O'Connor-Peggy Ryan | May 4,'45 | 89m | Apr. 21,'45 | 2414 | 1675 | 2523 |
| •Penthouse Rhythm | Univ. | 9043 | Kirby Grant-Lois Collier | June 22,'45 | 60m | June 9,'45 | 2486 | 2279 | .... |
| People Are Funny | Para. | Bl. 2 | Jack Haley-Helen Walker | Jan. 11,'46 | .... | ..... | .... | .... | .... |
| •Phantom of 42nd Street, The | PRC | .... | Dave O'Brien-Kay Aldridge | May 2,'45 | 60m | Apr. 7,'45 | 2394 | 2279 | .... |
| Phantom of the Plains (formerly Texas Manhunt) | Rep. | 561 | Wild Bill Elliott-Bobby Blake | Sept. 7,'45 | .... | ..... | .... | 2467 | .... |
| •Phantom Speaks, The | Rep. | 433 | Richard Arlen-Lynn Roberts | May 10,'45 | 68m | Apr. 21,'45 | 2414 | 2354 | .... |
| •Picture of Dorian Gray, The | MGM | 525 | George Sanders-Hurd Hatfield | June,'45 | 111m | Mar. 3,'45 | 2337 | 1899 | 2567 |
| Pillow of Death | Univ. | 512 | Lon Chaney-Brenda Joyce | Dec. 14,'45 | .... | ..... | .... | 2454 | .... |
| •Pillow to Post | WB | 417 | Ida Lupino-Sydney Greenstreet | June 9,'45 | 92m | May 19,'45 | 2453 | 2216 | 2616 |
| •Power of the Whistler | Col. | 6023 | Richard Dix-Janis Carter | Apr. 19,'45 | 66m | May 5,'45 | 2434 | 2279 | .... |
| Prairie Rustlers | PRC | .... | Buster Crabbe | Nov. 1,'45 | .... | ..... | .... | .... | .... |
| Pride of the Marines (formerly This Love of Ours) | WB | 501 | John Garfield-Eleanor Parker | Sept. 1,'45 | 120m | Aug. 11,'45 | 2639 | 2250 | 2663 |
| Prison Ship | Col. | .... | Jim Bannon | Nov. 15,'45 | .... | ..... | .... | .... | .... |
| Pursuit to Algiers (formerly The Fugitive) | Univ. | 507 | Basil Rathbone-Nigel Bruce | Nov. 2,'45 | .... | ..... | .... | 2628 | .... |
| RADIO Stars on Parade | RKO | 605 | Wally Brown-Alan Carney | Block 1 | 69m | Aug. 4,'45 | 2631 | .... | .... |
| •Rancho Grande (Re-release) | Rep. | 5304 | Gene Autry | Sept. 30,'45 | 68m | Mar. 30,'40 | .... | .... | .... |
| Randolph Family, The (British) (formerly Dear Octopus) | English | .... | Margaret Lockwood-Michael Wilding | Not Set | 80m | Sept. 18,'43 | 2362 | .... | .... |
| •Renegades of the Rio Grande | Univ. | 9084 | Rod Cameron-Fuzzy Knight | June 1,'45 | 56m | ..... | .... | 2454 | .... |
| •Return of the Durango Kid | Col. | 6206 | Charles Starrett-Jean Stevens | Apr. 19,'45 | 57m | May 5,'45 | 2434 | 2366 | .... |
| Rhapsody in Blue | WB | 502 | Joan Leslie-Robert Alda | Sept. 22,'45 | 139m | June 30,'45 | 2626 | 1530 | 2616 |
| •Rhythm Roundup | Col. | 6223 | Ken Curtis-Cheryl Walker | June 7,'45 | 66m | ..... | .... | 2434 | .... |
| •Riders of the Dawn | Mono. | .... | Jimmy Wakely-Lee White | Dec. 3,'45 | .... | ..... | .... | 2655 | .... |
| River Gang (formerly Fairy Tale Murder) | Univ. | 503 | Gloria Jean-John Qualen | Sept. 21,'45 | 64m | Sept. 15,'45 | 2645 | 2279 | .... |
| •Road to Alcatraz | Rep. | 423 | Robert Lowery-June Storey | July 10,'45 | 60m | July 14,'45 | 2542 | 2418 | .... |
| Road to Utopia | Para. | .... | Bing Crosby-Bob Hope-D. Lamour | Not Set | .... | ..... | .... | 1715 | .... |
| Roaring Rangers | Col. | .... | Charles Starrett-Smiley Burnette | Not Set | .... | ..... | .... | 2543 | .... |
| •Rockin' in the Rockies | Col. | 6222 | Mary Beth Hughes-Jay Kirby | Apr. 17,'45 | 67m | July 28,'45 | 2566 | 2354 | .... |
| •Roughly Speaking | WB | 412 | Rosalind Russell-Jack Carson | Mar. 3,'45 | 117m | Feb. 3,'45 | 2297 | 1983 | 2455 |
| •Rough Ridin' Justice | Col. | 6205 | Charles Starrett-Betty Jane Graham | Mar. 15,'45 | 58m | Mar. 17,'45 | 2362 | 2354 | .... |
| •Rough, Tough and Ready | Col. | 6018 | Chester Morris-Victor McLaglen | Mar. 22,'45 | 66m | Mar. 31,'45 | 2382 | 2250 | .... |
| •Royal Scandal, A | 20th-Fox | 521 | Tallulah Bankhead-Anne Baxter | Apr.,'45 | 94m | Mar. 24,'45 | 2373 | 2131 | 2455 |
| •Rustlers of the Badlands | Col. | 6208 | Charles Starrett-Sally Bliss | Aug. 16,'45 | 58m | Aug. 25,'45 | 2610 | 2418 | .... |
| SADDLE Serenade | Mono. | .... | Jimmy Wakely-Lee White | Oct. 15,'45 | 55m | Aug. 18,'45 | 2597 | 2434 | .... |
| Sailor Takes a Wife | MGM | .... | Robert Walker-June Allyson | Not Set | .... | ..... | .... | 2555 | .... |
| •Salome, Where She Danced (col.) | Univ. | 9073 | Yvonne De Carlo-David Bruce | Apr. 27,'45 | 90m | Apr. 14,'45 | 2402 | 2230 | .... |
| •Salty O'Rourke | Para. | 4418 | Alan Ladd-Gail Russell | Block 4 | 100m | Feb. 24,'45 | 2329 | 2216 | 2523 |
| San Antonio (color) | WB | .... | Errol Flynn-Alexis Smith | Oct. 27,'45 | .... | ..... | .... | 2216 | .... |
| •Santa Fe Saddlemates | Rep. | 455 | Sunset Carson-Linda Stirling | June 2,'45 | 56m | June 16,'45 | 2498 | 2467 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | Jan. 26,'46 | .... | ..... | .... | 1431 | .... |
| •Scared Stiff | Para. | 4423 | Jack Haley-Ann Savage | June 22,'45 | 65m | Apr. 7,'45 | 2393 | 2354 | .... |
| •Scarlet Clue, The | Mono. | .... | Sidney Toler-Benson Fong | May 5,'45 | 65m | Apr. 28,'45 | 2425 | 2354 | .... |
| Scarlet Street | Univ. | 514 | Edw. G. Robinson-Joan Bennett | Dec. 28,'45 | .... | ..... | .... | 2662 | .... |
| Scotland Yard Investigator | Rep. | 501 | Sir Aubrey Smith-Erich von Stroheim | Sept. 30,'45 | .... | ..... | .... | 2467 | .... |
| Secret Mission (British) | English | .... | Hugh Williams-Carla Lehmann | Not Set | 75m | Sept. 26,'42 | 2082 | .... | .... |
| •See My Lawyer | Univ. | 9016 | Olsen and Johnson-Grace McDonald | May 25,'45 | 67m | Feb. 10,'45 | 2309 | 1899 | .... |
| Senorita from the West | Univ. | 506 | Allan Jones-Bonita Granville | Oct. 12,'45 | .... | ..... | .... | 2418 | .... |
| Sensation Hunters (formerly Party Girl) | Mono. | .... | Doris Merrick-Eddie Quillan | Nov. 13,'45 | .... | ..... | .... | 2418 | .... |
| Shadow of a Woman | WB | .... | Andrea King-Helmut-Dantine | Feb. 9,'46 | .... | ..... | .... | 2543 | .... |
| Shadow of Terror (formerly Checkmate) | PRC | .... | Dick Fraser-Cy Kendall | Nov. 5,'45 | .... | ..... | .... | 2467 | .... |
| •Shadows of Death | PRC | .... | Buster Crabbe-Al. St. John | Apr. 19,'45 | 61m | Jan. 20,'45 | 2278 | 2230 | .... |
| Shady Lady | Univ. | 501 | Charles Coburn-Ginny Simms | Sept. 7,'45 | 93m | Sept. 15,'45 | 2646 | 2543 | .... |
| •Shanghai Cobra, The | Mono. | .... | Sidney Toler-Joan Barclay | Sept. 1,'45 | 64m | Aug. 18,'45 | 2598 | .... | .... |
| •She Wouldn't Say Yes | Col. | .... | Rosalind Russell-Lee Bowman | Nov.,45 | .... | ..... | .... | 2628 | .... |
| •Silver Fleet, The | PRC | .... | Ralph Richardson | July 1,'45 | 81m | Mar. 20,'43 | 2401 | .... | .... |
| Sing Your Way Home | RKO | .... | Jack Haley-Anne Jeffreys | Not Set | .... | ..... | .... | 2354 | .... |
| Smoky (color) | 20th-Fox | .... | Fred MacMurray-Anne Baxter | Not Set | .... | ..... | .... | 2628 | .... |
| Snafu | Col. | .... | Nanette Parks-Robt. Benchley | Nov. 22,'45 | .... | ..... | .... | 2655 | .... |
| •Son of Lassie (color) | MGM | 526 | Peter Lawford-Donald Crisp | June,'45 | 100m | Apr. 21,'45 | 2413 | 2093 | 2616 |
| •Song of Bernadette, The | 20th-Fox | 520 | Jennifer Jones-Charles Bickford | Apr.,'45 | 156m | Dec. 25,'43 | 1685 | 1416 | 1995 |
| Song of Mexico | Rep. | .... | Adele Mara-Edgar Barrier | Not Set | .... | ..... | .... | 2628 | .... |
| Song of Old Wyoming (color) (formerly In Old Wyoming) | PRC | .... | Eddie Dean-Jennifer Holt | Nov. 12,'45 | 65m | Aug. 18,'45 | 2639 | 2454 | .... |
| •Song of the Prairie | Col. | .... | Ken Curtis-Jeff Donnell | Sept. 27,'45 | .... | ..... | .... | 2628 | .... |
| •Song of the Sarong | Univ. | 9040 | Nancy Kelly-William Gargan | Apr. 20,'45 | 65m | Apr. 14,'45 | 2402 | 2278 | .... |
| Southerner, The | UA | .... | Zachary Scott-Betty Field | Aug. 10,'45 | 91m | May 5,'45 | 2433 | 2216 | 2663 |
| •South of Rio Grande | Mono. | .... | Duncan Renaldo-Armida | Nov. 6,'45 | .... | ..... | .... | 2598 | .... |
| Spanish Main, The (color) | RKO | 610 | Paul Henreid-Maureen O'Hara | Block 2 | .... | ..... | .... | 2259 | .... |
| Spellbound (formerly House of Dr. Edwardes) | UA | .... | Ingrid Bergman-Gregory Peck | Sept. 28,'45 | .... | ..... | .... | 2093 | .... |
| Spider, The | 20th-Fox | .... | Richard Conte-Faye Marlowe | Dec.,'45 | 61m | ..... | .... | 2499 | .... |
| •Sporting Chance, A | Rep. | 420 | Jane Randolph-John O'Malley | June 4,'45 | 59m | ..... | .... | 2403 | .... |
| •Springtime in Texas | Mono. | .... | Jimmy Wakely-Lee White-Dennis Moore | June 2,'45 | 55m | May 19,'45 | 2453 | 2418 | .... |
| •Springtime in the Rockies (R.) | Rep. | 5302 | Gene Autry | June 10,'45 | 60m | Nov. 27,'37 | .... | .... | .... |
| •Stagecoach Outlaws | PRC | .... | Buster Crabbe-Al St. John | Aug. 17,'45 | 59m | July 14,'45 | 2542 | .... | .... |
| State Fair (color) | 20th-Fox | 607 | Dana Andrews-Jeanne Crain-Dick Haymes | Oct.,'45 | 100m | Aug. 25,'45 | 2638 | 2434 | 2663 |
| •Steppin' in Society | Rep. | .... | Edward Everett Horton-Gladys George | July 29,'45 | 72m | June 9,'45 | 2487 | 2278 | .... |
| Stork Club, The (Block 2) | Para. | 11050 | Betty Hutton-Barry Fitzgerald | Dec. 28,'45 | .... | ..... | .... | 2555 | .... |
| Story of G.I. Joe | UA | .... | Burgess Meredith-Robert Mitchum | July 13,'45 | 108m | June 23,'45 | 2509 | 2250 | 2663 |
| •Strange Affair of Uncle Harry (formerly Uncle Harry) | Univ. | .... | Geo. Sanders-Ella Raines | Aug. 17,'45 | 80m | Aug. 18,'45 | 2598 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Strange Confession | Univ. | 505 | Lon Chaney-Brenda Joyce | Oct. 5,'45 | .... | ..... | .... | 2454 | .... |
| Strange Mr. Gregory | Mono. | .... | Edmund Lowe-Jean Rogers | Oct. 20,'45 | .... | ..... | .... | 2598 | .... |
| •Stranger from Santa Fe | Mono. | .... | Johnny Mack Brown | Oct. 29,'45 | 56m | Apr. 21,'45 | 2414 | .... | .... |
| Strangler of the Swamp | PRC | .... | Rosemary La Planche-Robt. Barrett | Jan. 1,'46 | .... | ..... | .... | .... | .... |
| •Sudan (color) | Univ. | 9006 | Maria Montez-Jon Hall | Mar. 2,'45 | 76m | Mar. 10,'45 | 2349 | 2203 | 2616 |
| Sunbonnet Sue (formerly Belle of the Bowery) | Mono. | .... | Gale Storm-Phil Regan | Oct. 6,'45 | 89m | Sept. 29,'45 | 2661 | 2454 | .... |
| Sunset in El Dorado | Rep. | .... | Roy Rogers-Dale Evans | Not Set | .... | ..... | .... | 2555 | .... |
| Suspense | Mono. | .... | Warren William-Lee White | Dec. 10,'45 | .... | ..... | .... | 2598 | .... |
| •Swingin' on a Rainbow | Rep. | 426 | Brad Taylor-Jane Frazee | Sept. 1,'45 | 72m | Sept. 1,'45 | 2625 | 2403 | .... |
| •Swing Out, Sister | Univ. | 9033 | Rod Cameron-Arthur Treacher | May 18,'45 | 60m | May 5,'45 | 2434 | 2259 | .... |
| Swing Parade | Mono. | .... | Gale Storm-Phil Regan | Not Set | .... | ..... | .... | 2628 | .... |
| •TARZAN and the Amazons | RKO | 518 | Johnny Weissmuller-J. Sheffield-B. Joyce | Block 4 | 76m | Mar. 24,'45 | 2374 | 2250 | 2523 |
| Tarzan and the Leopard Woman | RKO | .... | Johnny Weismuller-J. Sheffield-B. Joyce | Not Set | .... | ..... | .... | 2655 | .... |
| •Tell It to a Star | Rep. | 425 | Robert Livingston-Ruth Terry | Aug. 16,'45 | 67m | Aug. 18,'45 | 2597 | 2403 | .... |
| •Ten Cents a Dance | Col. | 6029 | Jane Frazee-Jimmy Lloyd | June 7,'45 | 60m | June 16,'45 | 2498 | 2366 | .... |
| That Night With You (formerly Once Upon a Dream) | Univ. | .... | Franchot Tone-Susanna Foster | Sept. 23,'45 | 84m | Sept. 29,'45 | 2662 | 2434 | .... |
| •That's the Spirit | Univ. | 9014 | Jack Oakie-Peggy Ryan | June 1,'45 | 91m | May 26,'45 | 2466 | 2310 | .... |
| They Met in the Dark (British) | English | .... | James Mason-Joyce Howard | Not Set | 80m | Sept. 4,'43 | 1522 | .... | .... |
| They Were Expendable | MGM | .... | Robert Montgomery-John Wayne | Not Set | .... | ..... | .... | 2384 | .... |
| They Were Sisters (British) | Gains.-GFD | .... | James Mason-Phyllis Calvert | Not Set | 115m | May 12,'45 | 2445 | .... | .... |
| •This Gun For Hire (Reissue) | Para. | 4434 | Alan Ladd-Veronica Lake | Aug. 26,'45 | 81m | Mar. 21,'42 | 2486 | .... | .... |
| This Love of Ours | Univ. | 510 | Merle Oberon-Claude Rains | Nov. 23,'43 | .... | ..... | .... | 2662 | .... |
| This Happy Breed (Brit.) | UA | .... | Robert Newton-Celia Johnson | Not Set | 115m | May 27,'44 | 1909 | .... | .... |
| •Those Endearing Young Charms | RKO | 520 | Robert Young-Laraine Day | Block 4 | 81m | Apr. 21,'45 | 2413 | 2310 | 2663 |
| •Thousand and One Nights, A (col.) | Col. | .... | Cornel Wilde-Evelyn Keyes | July 26,'45 | 95m | June 16,'45 | 2499 | 2242 | 2663 |
| •Three in the Saddle | PRC | .... | Tex Ritter-Dave O'Brien | July 26,'45 | 61m | June 23,'45 | 2511 | 2434 | .... |
| Three Strangers | WB | .... | Geraldine Fitzgerald-Sydney Greenstreet | Not Set | .... | ..... | .... | 2366 | .... |
| •Three's a Crowd | Rep. | 416 | Gertrude Michael-Charles Gordon | May 23,'45 | 58m | June 16,'45 | 2498 | 2353 | .... |
| •Thrill of a Romance (color) | MGM | 528 | Esther Williams-Van Johnson | July,'45 | 105m | May 26,'45 | 2465 | 2203 | 2663 |
| •Thunderhead (color) | 20th-Fox | 518 | Roddy McDowall-Preston Foster | Mar.,'45 | 78m | Feb. 3,'45 | 2297 | 2092 | 2523 |
| Thunder Rock (British) | English | .... | Barbara Mullen-Michael Redgrave | Not Set | 90m | Sept. 16,'44 | 2101 | .... | .... |
| Tiger Woman, The | Rep. | .... | Adele Mara-Kane Richmond | Sept. 20,'45 | .... | ..... | .... | 2467 | .... |
| Time, the Place, the Girl, The | WB | .... | Dennis Morgan-Jack Carson | Dec. 29,'45 | .... | ..... | .... | 2555 | .... |
| Tomorrow Is Forever | RKO | .... | Claudette Colbert-Orson Welles | Not Set | .... | ..... | .... | 2555 | .... |
| Too Young to Know | WB | .... | Joan Leslie-Robert Hutton | Not Set | .... | ..... | .... | 2384 | .... |
| •Trail of Kit Carson | Rep. | 466 | Allan Lane-Helen Talbot | July 11,'45 | 55m | Aug. 4,'45 | 2577 | 2543 | .... |
| •Trouble Chasers (formerly Here Comes Trouble) | Mono. | .... | Maxie Rosenbloom-Billy Gilbert | June 2,'45 | 63m | ..... | .... | 2418 | .... |
| True Glory, The | OWI-WAC-Col. | .... | Documentary | Oct. 4,'45 | 84m | Sept. 15,'45 | 2646 | .... | 2663 |
| •Twice Blessed | MGM | 529 | Lee & Lynn Wilde-James Craig | July,'45 | 77m | June 2,'45 | 2477 | 2354 | 2663 |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| •Two O'Clock Courage | RKO | 521 | Tom Conway-Ann Rutherford | Block 5 | 66m | Apr. 7,'45 | 2393 | 2259 | .... |
| 2,000 Women (British) | UA | .... | Phyllis Calvert-Flora Robson | Not Set | 97m | Sept. 9,'44 | 2626 | .... | .... |
| Two Years Before the Mast | Para. | .... | Alan Ladd-Brian Donlevy | Not Set | .... | ..... | .... | 1923 | .... |
| •UNSEEN, The | Para. | 4417 | Joel McCrea-Gail Russell | Block 4 | 81m | Feb. 24,'45 | 2329 | 2093 | 2455 |
| •Ural Front, The (Russian) | Artkino | .... | War feature | June 6,'45 | 84m | June 23,'45 | 2511 | .... | .... |
| •Utah | Rep. | 441 | Roy Rogers-Dale Evans | Mar. 21,'45 | 78m | Mar. 17,'45 | 2361 | 2259 | 2455 |
| •VALLEY of Decision, The | MGM | 527 | Greer Garson-Gregory Peck | June,'45 | 120m | Apr. 14,'45 | 2401 | 2230 | 2663 |
| •Vampire's Ghostt, The | Rep. | 434 | John Abbott-Peggy Stewart | May 21,'45 | 59m | Apr. 21,'45 | 2414 | 2278 | .... |
| Virginian, The (color) | Para. | .... | Joel McCrea-Brian Donlevy | Not Set | .... | ..... | .... | 2242 | .... |
| Voice of the Whistler | Col. | .... | Richard Dix-Lynn Merrick | Oct. 30,'45 | .... | ..... | .... | 2655 | .... |
| WAGON Wheels Westward | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| Walk in the Sun, A | 20th-Fox | .... | Dana Andrews-Huntz Hall | Jan.,'45 | .... | ..... | .... | 2242 | .... |
| Waltz Time (British) | Brit. Nat'l-Anglo | .... | Carol Raye-Peter Graves | Not Set | .... | July 28,'45 | 2566 | .... | .... |
| Wanderer of the Wasteland | RKO | 608 | James Warren-Audrey Long | Not Set | 67m | Sept. 29,'45 | 2662 | .... | .... |
| •Way Ahead, The (British) | 20th-Fox | 606 | David Niven-Stanley Holloway | Aug.,'45 | 106m | June 17,'44 | 2626 | .... | 2523 |
| Way to the Stars, The (Brit.) | Two Cities-UA | .... | Michael Redgrave-John Mills | Not Set | 109m | June 30,'45 | 2521 | .... | .... |
| Weekend at the Waldorf Spcl. | MGM | 605 | Ginger Rogers-Lana Turner-Walter Pidgeon | Oct.,'45 | 130m | July 28,'45 | 2627 | 2242 | .... |
| •West of the Pecos | RKO | 524 | Bob Mitchum-Barbara Hale | Block 5 | 66m | June 9,'45 | 2487 | 2366 | .... |
| •Where Do We Go From Here? (color) | 20th-Fox | 526 | Fred MacMurray-Joan Leslie | June,'45 | 77m | May 26,'45 | 2465 | 2131 | 2616 |
| White Pongo (formerly Congo Pongo) | PRC | .... | Richard Fraser-Lionel Royce | Not Set | 73m | July 14,'45 | 2541 | 2418 | .... |
| Why Girls Leave Home | PRC | .... | Pamela Blake-Sheldon Leonard | Not Set | 69m | June 16,'45 | 2498 | 2366 | .... |
| •Wildfire (Color) | Screen Guild | .... | Bob Steele-Sterling Holloway | July 18,'45 | 60m | June 30,'45 | 2522 | 2250 | .... |
| Wilson (color) | 20th-Fox | 602 | Alexander Knox-Charles Coburn | Aug.,'45 | 154m | Aug. 5,'44 | 2094 | 1676 | 2342 |
| •Within These Walls | 20th-Fox | 528 | Thomas Mitchell-Mary Anderson | July,'45 | 71m | June 9,'45 | 2486 | 2467 | .... |
| •Without Love | MGM | 522 | Katharine Hepburn-Spencer Tracy | May,'45 | 111m | Mar. 24,'45 | 2373 | 2242 | 2616 |
| •Woman in Green, The | Univ. | 9025A | Basil Rathbone-Nigel Bruce | July 27,'45 | 68m | June 23,'45 | 2510 | 2403 | .... |
| Woman in Red | Col. | .... | Nina Foch-Geo. Macready | Oct. 25,'45 | .... | ..... | .... | 2655 | .... |
| Woman in the Window, The | RKO | 582 | Edward G. Robinson-Joan Bennett | Special | 99m | Oct. 14,'44 | 2137 | 1923 | 2342 |
| Woman Who Came Back, The | Rep. | .... | Nancy Kelly-John Loder | Not Set | .... | ..... | .... | 2555 | .... |
| Wonder Man (color) | RKO | 651 | Danny Kaye-Virginia Mayo | Special | 98m | Apr. 28,'45 | 2425 | 2093 | 2663 |
| YANK in London, A (formerly I Live in Grosvenor Square) | .... | .... | Anna Neagle, Dean Jagger | ..... | 114m | June 23,'45 | 2510 | .... | .... |
| Yolanda and the Thief (color) | MGM | .... | Fred Astaire-Lucille Bremer | Not Set | .... | ..... | .... | 2354 | .... |
| •You Came Along | Para. | 4428 | Robert Cummings-Lizabeth Scott | Sept. 14,'45 | 103m | July 7,'45 | 2533 | 2354 | .... |
| •You Can't Do Without Love (Br.) | Col. | .... | Vera Lynn-Donald Stewart | July 26,'45 | .... | ..... | .... | 2418 | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Not Set | .... | ..... | .... | 2454 | .... |
| ZIEGFELD Follies (color) | MGM | .... | MGM Contract Stars | Not Set | 110m | Aug. 25,'45 | 2638 | 1913 | 2663 |
| •Zombies on Broadway | RKO | 516 | Bela Lugosi-Wally Brown-Alan Carney | Block 4 | 68m | Apr. 21,'45 | 2414 | 2259 | .... |
| •Zoya (Russian) | Artkino | .... | War feature | Apr. 14,'45 | 85m | Apr. 21,'45 | 2415 | .... | .... |

***Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2647.***

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**DEUCE SPRIGGINS & His Ba**
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Produced by COLBERT CLARK

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# MOTION PICTURE HERALD

*REVIEWS*

*(In Product Digest)*

Kitty

The Spanish Main

Strange Confession

Adventures of Rusty

Sunset in El Dorado

*(In News Section)*

Stork Club

Hold That Blonde

**JOHNSTON, IN WASHINGTON, TALKS ABOUT INDUSTRY UNITY, CENTRAL INSTITUTE AND FILM IMPROVEMENT**

**STAGE SET AND ACTORS READY FOR U.S. VS MAJORS, EQUITY No. 87,273**

**THEATRES NEED MORE ENTERTAINMENT IN LESS RUNNING TIME, EXHIBITORS SAY**

**VICTORY BOND DRIVE LEADERS ON TOUR TO ORGANIZE EXHIBITOR COMMITTEES**

*VOL. 161, NO. 1; OCTOBER 6, 1945*

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.* *All contents copyright 1945 by Quigley Publishing Company.*



Ginger Rogers

Walter Pidgeon

with
XAVIER CUGAT and his ORCHESTRA

EDWARD ARNOLD • PHYLLIS THAXTER
KEENAN WYNN • ROBERT BENCHLEY
LEON AMES • LINA ROMAY • SAMUEL S. HINDS

A ROBERT Z. LEONARD Production

Screen Play by Sam and Bella Spewack • Adaptation by Guy Bolton
Suggested by a Play by Vicki Baum • An M-G-M Picture

Directed by
ROBERT Z. LEONARD

Produced by
ARTHUR HORNBLOW, Jr.

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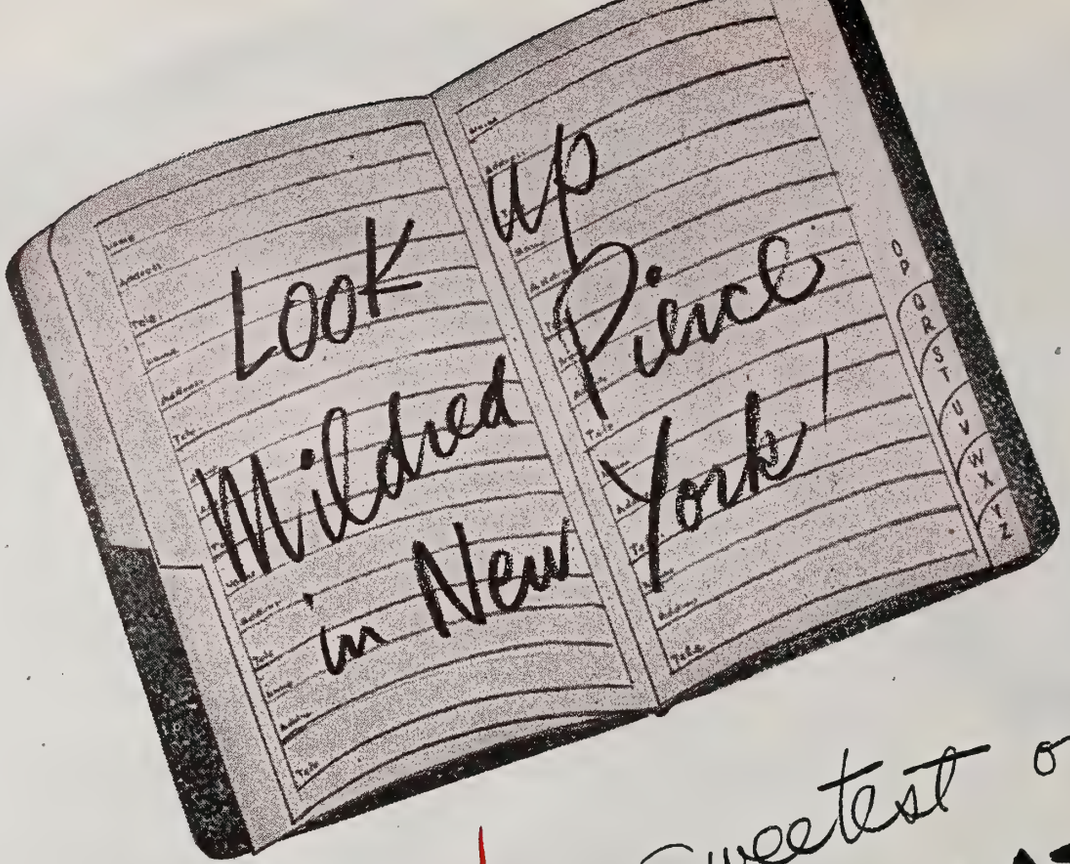
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Van Johnson

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AND TRIMMING 'XMAS

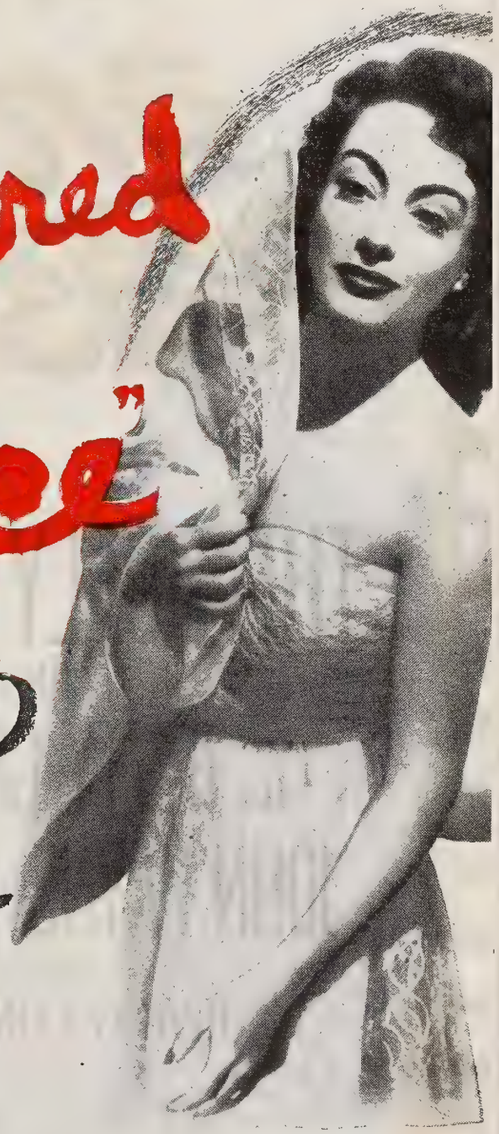
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*We Can't Quit Now! Let's Finish the Job!*

*Victory Loan . . . Oct. 29-Dec. 8*

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# CONNECTICUT' WITH

# "Mildred Pierce"



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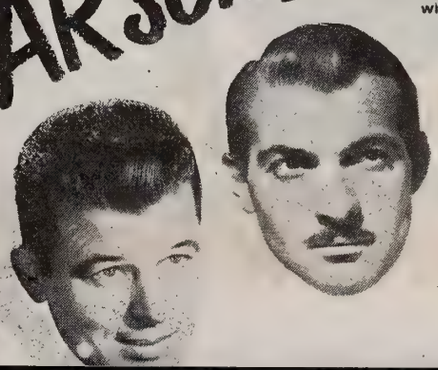
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and **JOHN PAYNE · JUNE HAVER**

DIRECTED BY

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PRODUCED BY

GEORGE JESSEL

ORIGINAL SCREEN PLAY BY JOHN LARKIN AND MARIAN SPITZER

Watch the figures—World Premiere Engagement **NOW!** Chicago Theatre, Chicago—from 20th Century

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* — *TERRY RAMSAYE, Editor*

Vol. 161, No. 1 — October 6, 1945

## THE TRIAL

NEXT Monday morning at 10 o'clock at the Federal Courthouse in New York's Foley Square the motion picture industry meets the ordeal of test before the law—this after tedious and sometimes embittered years of controversy between buyer and seller, and years of negotiations, compromises and latterly operation under the pressures of the Department of Justice and a consent decree.

This is the most important legal adventure in the industrial history of the motion picture.

The end of indecision and the fencing was at the weekend greeted with a certain degree of relief, if not satisfaction. The state of suspense and condition of confusions of the last decade now end with a clearing of the arena for positive action.

***"Everybody will be better off, after all these years of charges, and counter charges, when the issues are aired in open court," says Mr. Austin Keough, thereby voicing a general but not generally expressed opinion.***

The case at bar, officially the United States vs. Paramount Pictures Corporation, et al., is of wider import than the face of the action. It pertains, in its anti-trust charges, also to the whole statue of big American industry before the law of the land, and some unwritten tenets of political forces of the era.

The laws concerned are not to be considered to mean what they did when they were written, but rather to mean what is read into and from them today.

There have been inevitably many and important changes across the years and through the period in which the motion picture has been evolving in spectacularly rapid fashion through the last fifty years.

It is clear enough that the greatest single issue immediately at hand is the question of the divorcement of theatre ownership and operation from producer-distributor organizations. There is obviously the precise point at which there could be no meeting of the minds or compromise between the aggressive Department of Justice and the corporations concerned. This seems superficially simple, but in the involved consequences that whole structure is deeply involved, with ramifications that reach into every operation from studio to theatre screen.

***Long ago it became known that the exponents of the new order in the land had determined to seek to set a pattern in dealing with this conspicuous industry. The day of trial is here.***

■ ■ ■

## "THE HEAT" CONTINUED

UNDER the heading of "The Heat Is On" it was observed on this page last week that an attack upon the American motion picture by Mr. Dudley Carew of *The London Times*, written for *The New York Times* Sunday magazine, was to be answered "in an early issue" by Mr. Bosley Crowther, cinema critic of and for *The New York Times*. Also it was observed that Mr. Crowther enjoyed a certain disympathy with the American audience.

This last Sunday Mr Crowther's answer came, including: "Let us first remind our British critic that he has discovered nothing new—insofar as he has spotted artificiality and bad taste. For years some American observers and certain segments of the American public, too, have squirmed with annoyance. . . . "

The answer seems to have been kind o' throwed in with the charges. Several of us sort of reckoned that would be it.

" . . . no alibi," says Mr. Crowther, "for the crude and acknowledged shortcomings of Hollywood-made war films. That the public paid to see them was certainly no moral excuse. . . . " There's that disympathy again. He just doesn't trust the Common Man.

But the *Times* observer has an alibi for that. He considers "that this country (and Hollywood) by and large did not undergo the catharsis afforded by the full impact of war". One supposed he means they were not scared enough. Some were, and never mind the catharsis. That's merely a word with a fancy Greek root and implies a hatful.

Also, parenthetically, if this country did not feel the full impact of war, it is assuredly beginning to feel the impact of the peace, including such ideological drives as those involved in some of the trans-Atlantic attentions to the cinema. Only part of the issues are decided by guns and bombs. A lot of the finer sword work is done with words in print, or even cinema on screen.

In course Mr. Crowther does cover his number on the job of answering Mr. Carew by suggesting that there have been "many recent and promising signs" in American audiences. This ties immediately by balance with Mr. Carew's admission that once British films were "properly accused of cheapness, feebleness". Mr. Carew considers that British pictures have now entered into a revolution of significance and competence.

On the face of the representations, *The London Times* thinks that Hollywood is "doped with artificiality", and *The New York Times*, per Mr. Crowther, speaks of the "naivete of our films".

Possibly both of them are naif.

* * * *

IF this order of over-the-seas discussion meant only some words on paper concerning the opinions of two writing persons, that would be that, but it tends to acquire the weight of the imposing papers concerned and to be merged into a body of broad opinion about the screen.

There is substantially no critical measure from such commentators of the part that the customer has had in the development of the motion picture.

No other product of the arts of expression, or other merchandise, is quite so closely and continuously attuned to the tastes, capacities and preferences of the great box office majority. Nothing can be done about that, or should be. A great and costly array of highly skilled persons are engaged in the demanding process of serving that majority and following, with amazing average success, its preferences as they evolve and become manifest from day to day. The vote begins to come in at the opening performance and, wherever it may be, both Hollywood and New York are on the wire checking the box office reaction hour by hour.

The makers and merchandisers of the movies are authorities on what the customers want, and aware that they will take nothing else. Otherwise there would be no motion picture industry of effulgent success.

"Artificiality" and some of that "naivete", too, are components of the art.

*—Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Lifting the Cloak

THE Office of Strategic Services will get plenty of screen space judging from current production plans. United States Pictures, Inc., formed by Joseph Bernhard and Milton Sperling, has announced that its first feature will be "Cloak and Dagger," the story of the Office of Strategic Services, written by Lieut. Colonel Corey Ford and Major Alastair MacBain. Almost simultaneously, Paramount announced that it had put into production a story to be called "O S S," which deals with the adventures of the men of that office. Major General William Donovan, head of the Office of Strategic Services "has given his blessing" to both productions, according to the announcements.

## The Young Idea

STEVENS POINT, Wis., children organized last week, against the high price of motion pictures. Sunday night, they picketed the city's two theatres, which charge 60 cents admission. They prevented patrons from entering until the police intervened. Their spokesmen say they will continue the protest. They will boycott the houses, and picket again. The youngsters are of grade and high school age.

## Expert to China

CAPTAIN Donald F. Gledhill, on leave from the Army Pictorial Service, has been named film adviser to the Military Pictorial Service of the Political Department of the National Military Council of the Republic of China. He expects to depart for Chungking, in company with T. Y. Lo, director of the Chinese military pictorial service, within a fortnight.

Captain Gledhill, who is on a leave of absence, for the duration, from his post as executive secretary of the Academy of Motion Picture Arts and Sciences, in Hollywood, passed through New York this week, en route to the Pacific coast.

It is probable that Captain Gledhill will return from this mission to the Orient in three months, to resume his Academy post.

## Reverse Dubbing

THOSE foreign pictures are going to invade this market. Arthur M. Loew, president of MGM International Films, announced Tuesday in New York that the company would distribute annually up to 20 foreign language films in the United States. It will dub them in English, and will give to each the same exploitation accorded American films.

Thus, for the first time, an American company of national magnitude is making available its facilities to foreign language producers; reversing the usual procedure of dubbing American films for export, it will, with superior facilities, dub imports for this country; asking for better treatment in foreign countries, it is fulfilling the long expressed desires of foreign producers for a market here.

"Providing the producers of other countries with a big outlet here should make our own market in those countries more stable," Mr. Loew said Tuesday; and he added that another purpose of the policy was "to make noteworthy non-Hollywood films available to a considerably larger public than that which attends 'art' theatres."

The first of MGM's imports under the new policy will be the Swiss production, "The Last Chance." It will be shown in New York in November. Also selected are three French films and two Mexican. The first are "Two Ropes," "Goupi with the Red Hands" and "Angels of Sin"; the second group comprises "Portrait of Maria" and "El Penon de las Animas."

## Theatres on the Air

THE Managers' Association, limited to theatre men in Reading, Pa., have organized a cooperative radio announcement program plan to combat the famine of advertising during the strike of newspaper printers which is tying up both daily papers in the city. The programs are aired several times during the day and evening and give the public news of the attractions and stars in the various theatres. The association plans a wider use of radio in the future as part of publicity campaigns since the success of the present program of advertising is evident. Plans will be developed as soon as the strike is settled and advertising budgets return to normal.

## Contented Customer

THE Egyptian government has refunded to MGM all duties paid for the entry into that country of "Madame Curie" because of the high educational quality of the production. This represents a precedent insofar as features are concerned in the Near East. There have been previous cases of refunds for shorts.

## Bon Voyage

FIVE improvised theatres with seven shows each day are furnishing entertainment for homeward-bound GI's on the two giant liners, *Queen Elizabeth* and *Queen Mary*. The films for these transports and all other troop carriers are supplied from the stock of 16mm gift films provided by the industry and distributed through the Army Overseas Motion Picture Service. On the two Queens, pictures are shown on both sides of the two promenade decks and in the swimming pool, which is covered over. The soldiers watch on both sides of the screens on the decks. Six new entertainment films and six shorts are put aboard the liners on each trip. Many are new films which have not been released as yet to the general public, in line with the policy used for overseas service screenings.

## Double Bill

LAURENCE OLIVIER has just opened at London's "Old Vic" in a new production of "Henry IV." This makes Mr. Olivier the only actor in the world appearing in two Shakespearean roles in the same city at the same time. In addition to "Henry IV," his motion picture production of "Henry V" is still running in London.

## Civic Appeal

NEWBOLD MORRIS, chairman of the board of directors of the City Center of Music and Drama and President of the New York City Council, in a radio broadcast this week wistfully referred to the possibility of obtaining financial support from motion picture interests for the purpose of producing plays at the civic playhouse.


MR. JOHNSTON, in Washington, sights a few targets for attention Page 14

SPARRING over, major companies step into Federal Court next Monday Page 19

PLANS are drawn for widespread building program when materials at hand Page 20

ERIC JOHNSTON elected president of Motion Picture Export Association Page 20

LEADERS stress urgency of final Victory War Loan campaign Page 21

CHICAGO first run picture undergoes change for first time in long period Page 22

GIVE us more entertainment in less footage, exhibitors urge producers Page 27

BRITISH industry opens fire on film critics as "spoiled darlings" Page 30

EQUIPMENT dealers meet for annual convention in Chicago Page 46

UNITED NEWSREEL to be dissolved, effective December 15 Page 43

SERVICE DEPARTMENTS

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Release Chart by Companies Page 2671

The Release Chart Page 2672

# ESTA SEMANA


**EL TRIBUNAL está montado en New York para ventilar el juicio antimonopolístico, pendiente durante los últimos siete años, emplazado por el gobierno Federal en contra de las grandes empresas distribuidoras; se desvanecen las esperanzas de un nuevo decreto de consentimiento.** Página 19

**ERIC JOHNSTON imparte a la prensa sus planes para establecer el cuartel general de la industria cinematográfica en Washington.** Página 14

**LOS CINES, según los exhibidores, requieren espectáculos con más diversión y en menos tiempo de programa.** Página 27

**LA INDUSTRIA BRITANICA abre fuego atacando a los críticos de cine, a quienes califica de "niños mimados".** Página 30

**LA CONSTRUCCION de cines, de acuerdo con los planes registrados, promete gran expansión en todo el país al disfumarse las restricciones que la encadenaban.** Página 20


## New Market

FORTY-FIVE American features with Japanese subtitles will be distributed in Japan by the Information Dissemination Section of General MacArthur's armies. The first nine chosen are "Once Upon a Time" (Columbia), "Madame Curie" (MGM), "Our Hearts Were Young and Gay" (Paramount), "In Old Oklahoma" (Republic), "All That Money Can Buy" (RKO Radio), "Remember the Day" (20th Century-Fox), "The Southerner" (United Artists) and "His Butler's Sister" (Universal). Charles Chaplin's "The Gold Rush," a silent film, will have a Japanese narration.

## News for G. I. Joe

AMERICAN newsreels being flown to Europe are playing the GI circuit under a stepped-up booking policy which assures a playoff no later than four weeks out of the New York laboratories.

Functioning with just 10 prints of the weekly two issues, the Motion Picture Branch has created a high-speed circuit which keeps every print in operation every day and covers 250 theatres ranging from Marseilles to Bremen.

Newsreels arrive at Orly Field near Paris just 48 hours after leaving the New York laboratories and then are rushed by plane, train and truck to the GI film exchanges. On the return trip from the airport, the first print is dropped off at the Marignon, Allied Troop Theatre showcase on the Avenue des Champs-Elysees. In this manner, leave troops in the French capitol were seeing the surrender ceremonies in Tokyo Bay and the devastation of Hiroshima and Nagasaki less than 10 days after the cameramen were shooting the scenes.

The speeded-up booking schedule was created at the request of GI's who wanted fresh news with their programs. It was set up by Technical Sergeant George Gaughan, former Paramount booking manager in Dallas, Tex., now serving as 35mm administrative sergeant of the Motion Picture Branch.

## Strike Threat

NEW YORK circuits, Broadway first run houses, and film company home offices are faced with the possibility of a projectionists' walkout. In a midnight meeting, which lasted until four in the morning Tuesday, members of Local 306, the city's projectionists' union, authorized "appropriate action for a strike" unless the theatres, circuits and companies signed new contracts by October 19.

Negotiations for such are understood stalled over the union's demand for a general 25 per cent wage increase. Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, of which the local is an affiliate, said Tuesday he would renew attempts to settle the dispute. He said he would arrange a meeting of both sides . . The Smith-Connally Act, prohibiting strikes without a vote and a time lapse, applies only to war industries, in Mr. Walsh's opinion; and he also intimated the IATSE would be obliged, under charter provisions, to permit the local to strike if negotiations prove unsuccessful.

Herman Gelber, local president, complained Tuesday that the companies had refused to meet with him for three weeks. The companies involved are the home offices, which employ projectionists there and in exchanges; the Loew, RKO, Randforce and Skouras circuits; and Broadway houses.

## Redeployment

HAL ROACH'S Culver City studios, now occupied by the Army, will be returned to the producer January 1. Mr. Roach, independent producer for United Artists, arrived in New York this week to discuss his future production plans. He will remain in New York for two weeks to test actors and search the story market for available screen material. Mr. Roach, as an Army lieutenant colonel, covered the D-Day invasion with the Photographic Division.

## Coverage

DESPITE the fact that all newsreel cameramen were barred from the Hirohito-MacArthur meeting Movietone News still managed to cover the historic visit of the Japanese Emperor. Using two widely-printed press stills and some ingenious photographic razzle-dazzle, the newsreel views the subjects at a distance and then dollies in for a closeup.

## Cowan Sells

LESTER COWAN announced Wednesday, through the United Artists publicity office in New York, that he had sold " a substantial interest" in "The Story of GI Joe" and "Tomorrow the World" to Domestic Industries, Inc., a Chicago investing company headed by Arthur W. Green. Mr. Green owns interests in several other independent productions as well as in theatres in the Chicago area. George Schaefer, chairman of the board of Lester Cowan Productions, Inc., was not available for comment Wednesday. Mr. Cowan, it was said, would continue in production, his next scheduled picture being "Free Press."

## Indictment

REPRESENTATIVES of the industry will be asked to offer their views on films and their relation to juvenile delinquency at a hearing to be held soon in Los Angeles. Lorne Middough, chairman of the California Legislative Committee on Crime Prevention and Correction, charged in Sacramento this week that many pictures are "just colleges on crime." The committee likewise indicted the radio for "overdramatization of crime" as an incentive to youthful delinquency. But the newspapers, said Mr. Middough, "do not offend as much as the movies and radio. They simply report the news."

## Threat

THE New York *Herald Tribune,* quoting London newspapers, last week reported that the Labor Cabinet was considering reducing dollar purchases in the United States to nothing but food, in effect practically wiping out all other trade.

"Tobacco, films, household goods, machinery and petrol are among the things which must be affected by the economy we shall have to practice," said one London newspaper. However, this type of reasoning was purely speculative, depending almost entirely on the outcome of the Keynes-Halifax financial talks in Washington.

## No Show

MICKEY'S Show Bar in Detroit is removing its Panorams because they proved so popular that the customers, absorbed in the pictures, forgot to drink. The bar employed an IATSE operator and projected at regular show times during the evening with a large screen. Programs of news, shorts and entertainment features were used, with no repetition during any evening. Films were run between the floor shows and the Panoram music of favorite dance bands was used for dancing.

However, it was soon discovered that the movies proved to be so interesting that the customers did not want to be disturbed during the show and did not even want members of their own party or neighbor to talk.


MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5, Sam Honigberg, representative; Hollywood Bureau, Postal Union Life Building, Hollywood, 28, William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W. 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Amsterdam Bureau, 25 Binnenhant, Amsterdam, Holland, Philip de Schaap, correspondent; Copenhagen Bureau, Bogehoj 25, Copenhagen, Denmark, Kris Winther, correspondent; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations.


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Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

# THIS WEEK the Camera reports:



Rent Newsphoto

FOR VALUABLE WARTIME SERVICE, Joseph Bernhard, center, president of the new United States Pictures Company, receives the Navy's Distinguished Civilian Service Award, at ceremonies in Washington last week. Artemus Gates, Navy Undersecretary, is at the left; Admiral Ben Moreell, right. Mr. Bernhard, during the war, organized a Navy conservation bureau. Warner Brothers, of which Mr. Bernhard was vice-president until his resignation September 25, will release the product of United States Pictures, it announced this week.



ARRIVAL IN GREAT BRITAIN. Phil Reisman, RKO vice-president in charge of foreign distribution, descends from the airliner at Croydon Airport, England, and is greeted by Robert Woolf, the company's managing director there. Mr. Reisman is on a tour of inspection and conference, in this postwar world.



COLONEL NATHAN LEVINSON, left, is marking his twentieth year with Warner Brothers. Colonel Levinson, director of the company's engineering department, is one of the men responsible for sound on the screen.




By the Herald

J. ARTHUR RANK'S "Blithe Spirit" reopened the famed Winter Garden, right, in New York, for pictures, on Tuesday evening. The house will be the British film tycoon's American showcase.



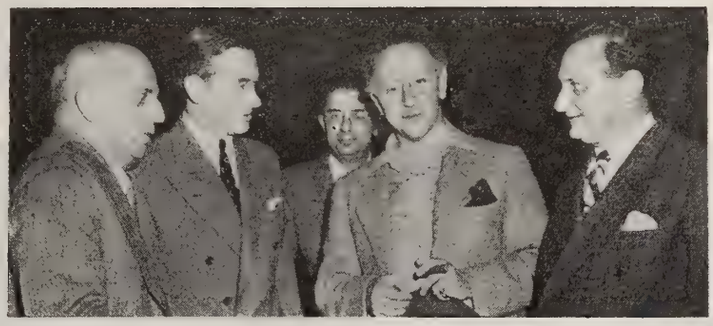
By the Herald

PRC PICTURES' "SALES CABINET", right, in a New York session, the occasion being the visitation east of the company's top management, represented by Kenneth Young, new president, and Reeves Espy, new vice-president in charge of production, both from California. At the right, in left to right order, Lloyd Lind, assistant general sales manager; Mr. Espy; Mr. Young; Harry Thomas, vice-president and sales manager, and Karl Herzog, treasurer. The company is embarked on new policies of production and exploitation, one of the facets of which is its new picture, "The Enchanted Forest".



EVERYBODY LOVES a fat man—but seldom is he kissed, particularly in a motion picture. Consider Andy Devine, 300-pound, frog-throated comedian, 20 years with Universal, and to be seen next in "Canyon Passage". Andy has yet to receive his first screen kiss. However, it seems to have been profitable for Andy to have loved and lost. We present Andy here, the product of Universal's studio artistry, winsome and coy.





ON THE SET of Republic's color feature, "Concerto": Herbert J. Yates, Sr., studio president; James J. Walker, former New York mayor, a visitor; Artur Rubinstein, the picture's featured pianist; Allen Wilson, vice-president, and, in rear, assistant Robert Newman.

"AND THEN THERE WERE NONE"—a dramatic moment, above, from Twentieth Century-Fox's puzzling and clever thriller, made from the successful stage play and the successful novel by veteran detective story writer Agatha Christie. In the scene above, facing Barry Fitzgerald, are Louis Heyward, Roland Young, Walter Huston and June Duprez. The picture is to be released in November.



LIEUTENANT Douglas F. George, USNR, has been loaned by the Navy to the Treasury, to assist the coming Victory Loan. He will handle publicity and promotion for the Treasury's films and special events program. Mr. George was a Twentieth Century-Fox exploitation man.



By the Herald

SALES MEETING, in New York. Eastern sales executives of United Artists met at the home office last week. Above, seated, Mort Magill, Philadelphia branch manager; Harry L. Gold, eastern sales manager, and Phil Dow, assistant. Standing, Edward Schnitzer, home office executive; Mark Silver, Washington branch manager; Sam Lefkowitz, district manager; Jack Ellis, New York branch manager; Matt Sullivan, Buffalo branch manager, and John Dervin, Boston branch manager.



U. S. Army Signal Corps

CONGRATULATIONS to Lt. Colonel Ira H. R. Genet, right, are extended by Brigadier General George Back, Chief Signal Officer, MTO, who presented Mr. Genet with the Bronze Star for photographing the German surrender at Caserta on April 29. Mr. Genet was with Warners' short subjects department, at the studio.



TIME MARCHES ON, in Great Britain. George Formby, the island's favorite comedian, is documented. Mr. Formby is seen above being filmed by a March of Time crew, on the set of his new comedy, "Remember the Unicorn". The MOT is doing a story on the British film industry. The scene above is at the Islington Studios.



MAJOR MIKE CULLEN, in Paris. The former Loew's western division manager has been a Special Services officer in charge of a circuit of theatres, and with headquarters in Paris. He has been overseas 32 months.

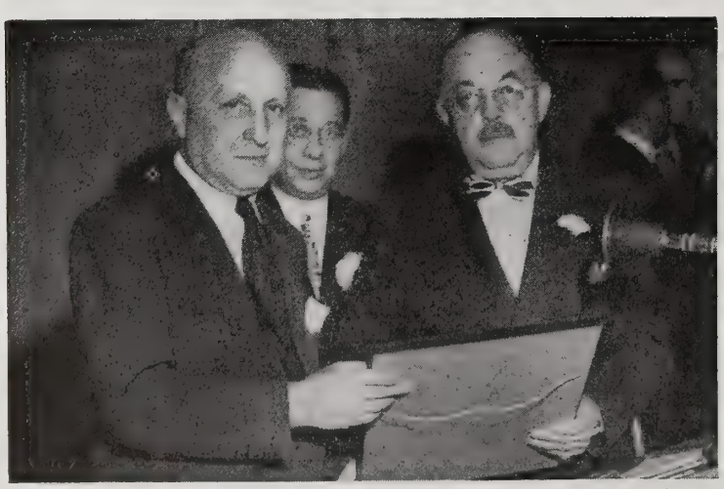


Acme Newsphoto

MANLEY CAMPBELL, former usher captain at the Loew's Columbia, Washington, receives a Gold Star citation, for aiding the Seventh War Loan, from Jack L. Foxe, manager. Mr. Campbell sold $36,500 worth.

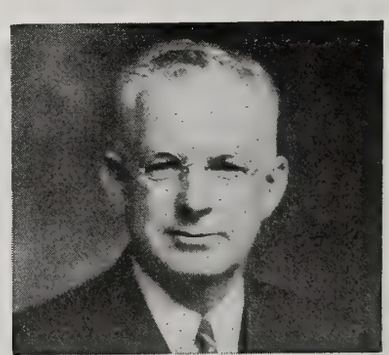


IN BERLIN, with the First Airborne Army, occupying for the United States, Lt. Colonel Barney Oldfield, onetime ***Motion Picture Herald*** correspondent, makes General of the Army Dwight D. Eisenhower a member of the Berlin Press Club, which Mr. Oldfield organized with the consent of his commander, Major General Floyd L. Parks, right.



Irving Kaufman

HONOR SCROLL, left, presented by the Cinema Lodge, B'nai B'rith, last Thursday evening, September 27, to Jack Cohn, vice-president of Columbia pictures. Mr. Cohn, right, receives the scroll from Barney Balaban, Paramount Pictures president. Jack Levin, Lodge vice-president, is in the center.



MERRITT A. KYSER has been elected president of the Motion Picture Theatre Owners of New York State. He succeeds the late A. Charles Hayman. Mr. Kyser is manager of the Aurora Theatre, East Aurora, N. Y., a musician of some achievement, and founder of the Buffalo Symphony. He plays the French horn.

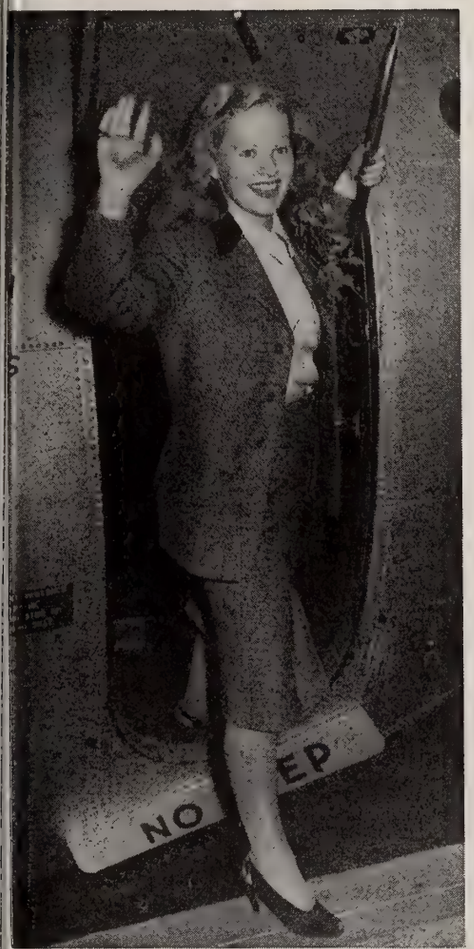


DAVE O'BRIEN, former western star, signs a long term contract to write, direct, and act in Pete Smith Specialties. He has frequently appeared in these.





PORTUGAL ADVANCES to claim attention as a producer. At the left and above are the beautiful studios and laboratories, in the modern manner, of Lisboa Filme, at Quinta dos Ulmeiros-Lumier, a suburb of Lisbon. The plant covers approximately 150,000 square feet. The company maintains its booking department in nearby Lisbon. The project is the best equipped on the Iberian Peninsula, Lisboa's spokesmen assert.



INTRODUCING, this time in behalf of Twentieth Century-Fox, another "new British star", this one is Miss Peggy Cummins, fresh off the transatlantic plane. Miss Cummins represents one of the postwar world promises being kept.



Jack Woods-Warner

HANDS across the border is the motif in this photograph of H. M. Warner, president of Warner Bros., second from left, and Dr. Francisco Castillo Najera, newly appointed Minister of Foreign Affairs of Mexico, second from right, who confer with Cary Grant and Ginny Simms on the Technicolor "friendship" short made recently at the studio to point up the amity of United States-Mexican relations.



ROBERT McGUIRE, who has been appointed auditor of exchanges for Warners. Mr. McGuire entered the industry in 1922 with First National Pictures.



IN NEW YORK, Phillip Terry, left, featured in "George White's Scandals", drops into the RKO home office for a chat with S. Barret McCormick, RKO Radio advertising publicity director.

# JOHNSTON, IN WASHINGTON, SIGHTS SOME NEW TARGETS

## *It's Now a Five-Point Plan of Immediate Objectives, Subject to Expansion*

by FRANCIS L. BURT
*in Washington*

Eric A. Johnston is going to be a very busy man as president of the Motion Picture Producers and Distributors of America. He made that clear Friday of last week, when he held a conference for Washington correspondents of the motion picture business press.

Some of the things he plans to do include:

**1. Exploration of the industry trade practice and labor relations problems through the medium of the Motion Picture Institute he referred to in his statement of acceptance September 19.**

**2. Eventual construction of a building in Washington to house the MPPDA and other industry associations and organizations that might become members of the Institute.**

**3. An ambitious research program designed to improve the quality and kind of film used by the industry, including development of an inexpensive and non-inflammable film.**

**4. A search for third-dimension projection, a study of the application of television and educational motion pictures.**

**5. A method of correcting the industry's difficulties abroad, including an expert group of foreign representatives.**

Mr. Johnston saw the small group of trade press correspondents in his Chamber of Commerce office on the fourth floor of 1615 Avenue H, Northwest, from the windows of which he can look across Lafayette Park to the White House.

Mr. Johnston greeted his visitors at the door of his office with a smile, a handshake and a few words for each. He helped pull chairs around his desk, and passed the cigarettes. For more than a half-hour he answered questions freely, handling an unlighted cigarette. "I don't smoke them, I just chew on them," he explained.

The new chief let it be known that, as in his own businesses, four of them on the West Coast engaged in manufacturing and distribution, he would judge his subordinates by their efficiency. None of the men in the Association has a contract, he said in that connection.

### *Salary Is $100,000 Annually; No Fixed Expense Account*

He volunteered the information that his salary, which may not begin until he ends his presidency of the Chamber next May, is $100,000 a year. He said he did not get any fixed allowance for expenses, that he will submit vouchers for whatever expense is necessary. It was revealed that at one time he had discussed a larger figure, and that once he had offered to do the job for nothing. His contract runs five years. He will not be a candidate for the Chamber office next year. Joyce O'Hara, Mr. Johnston's assistant, gets a salary of $40,000 a year from the MPPDA.

Mr. Johnston made it clear that he has not crystallized his ideas on many subjects.

"I think there are many problems in the industry and I feel very much that we have to solve those problems within the industry or they will be solved outside for us by Government," he declared. "Self-regulation of an industry is something new in American life. We have talked a lot about it but have done little, but industry is beginning to recognize it must do something for itself."

There will have to be a policy group of all segments of the industry, he continued. This will have to be completely voluntary, and will have to point out the advantages of attempting self-regulation and "be fair and honest about it."

"I hope that we can accomplish much, not only for the exhibitors but for the industry as a whole. If we achieve our objectives more than 50 per cent to begin with we will have made a success."

### *To Go to Hollywood for General Discussion*

Within the next two or three weeks, Mr. Johnston will go to Hollywood to discuss a full-time paid head for the Association of Motion Picture Producers, possible changes in the Production Code, and other matters.

"As a new man in the industry, I am proceeding slowly on the Code as I am on other industry problems," he said. "Thus far I have had some suggestions on the Code and I shall be glad to receive further suggestions from any responsible source. I shall consider all of them."

Joseph I. Breen, head of the Production Code Administration, Jack Bryson, of the Washington headquarters, and other officials of the Association will stay on, he said as he launched into an explanation of his program.

Washington was seen by Mr. Johnston as the logical eventual headquarters of the Association, into all branches of which he proposed to get new activity "in one way or another."

The national film building which he projects would contain a graphic display of the industry from its inception for the benefit of visitors; a motion picture library, a projection room and a small theatre, offices for the various segments of the industry—guilds and unions, producers, exhibitors "and everyone else," with facilities for holding meetings, and with a staff which would assist visiting industry people in obtaining hotel accommodations, meeting officials whom they wished to see, and in other ways.

The proposed institute would, in effect, be the operating branch of the association.

One of its most important functions would be research — research to develop an inexpensive non-inflammable film, improve the quality and kind of film, develop three-dimension projection, go into the field of television and—admittedly of major interest to Mr. Johnston—develop the use of motion pictures in education.

### *Will Have to Go Into "Great" Educational Film Field*

"The war has demonstrated that the film is probably the best means of teaching," he declared. "It is a great field we will have to go into."

Mr. Johnston saw the institute as a medium for the solving of trade practice problems, but he emphasized the association will take no part in the Government's Consent Decree suit.

"I will have absolutely and positively nothing to do in any way or form with the anti-trust suit," he said.

But he does plan to get into the Hollywood studio strike situation if it is still on after he has completed a study of it, and the institute will get into the whole labor situation with both feet, he made it clear.

"I feel a responsibility and will have to find out about it," he said, in discussing the strike. "It is terrifically complicated and there are lots of difficulties, but like any other labor dispute it is not insoluble."

Mr. Johnston admitted that he was planning to inject himself into the troubled waters of labor relations voluntarily.

"I got into it of my own free will and over the opposition of many of my members," he said with a smile, "but I feel so decisively that our entire post-war economy depends on sounder management-labor relationship that I am convinced the organization will have to have a labor relations bureau."

### *Will Devote Time to Policy; Others Will Do Work*

Mr. Johnston summed up his aims by explaining, "I plan to be an executive and have others do the work.

"I expect to devote my time to broad general policies of the industry in the foreign and domestic field."

Mr. Johnston said he planned to do something about the industry's difficulties abroad, and indicated that an expert group of foreign representatives of unspecified dimensions would be set up for that purpose. He saw the necessity for the industry taking an active part in solving these problems, rather than to depend solely on the State Department, but he will work in close contact with Secretary of State Byrnes, Under Secretary Will Clayton and Assistant Secretary William Benton, head of the division of cultural programs.

He had already talked with Mr. Benton in an effort to find out what he had in mind, he said, but found the assistant secretary had not yet formulated any policy or plans and probably would not do so until after consultation with the industry.

## JOHNSTON AIRS VIEWS ON LABOR SITUATION

**With one network program behind him since he started as president of the Motion Picture Producers and Distributors of America, Eric A. Johnston made another radio appearance Friday night on the "Meet the Press" program on the Mutual network. The previous week, Mr. Johnston had appeared over the American Broadcasting Company circuit from Washington. He urged American labor and management to examine their current position in reconversion plans to see if they could reach an amicable adjustment of their differences quickly. On the second appearance, Mr. Johnston, broadcasting from Washington, faced queries from Blair Moody of the Detroit *News*, Louis Stark of the Chicago *Daily News* and Harold Ward of the Associated Press. "Labor and Capital" was the title of the program.**

# Pictures with Universal Appeal

*Something seasonable from Universal to start the new season.*

While "UNCLE HARRY," (the old meanie) is making good every place and "LADY ON A TRAIN" is proving to be a real box office smash, and "SHADY LADY" is opening to top business in its first engagements, we enthusiastically announce a few of the new season's releases.

# titles entitled to your every consideration

SHADY LADY

MEN IN HER DIARY

RIVER GANG

THAT NIGHT WITH YOU

STRANGE CONFESSION

SENORITA FROM THE WEST

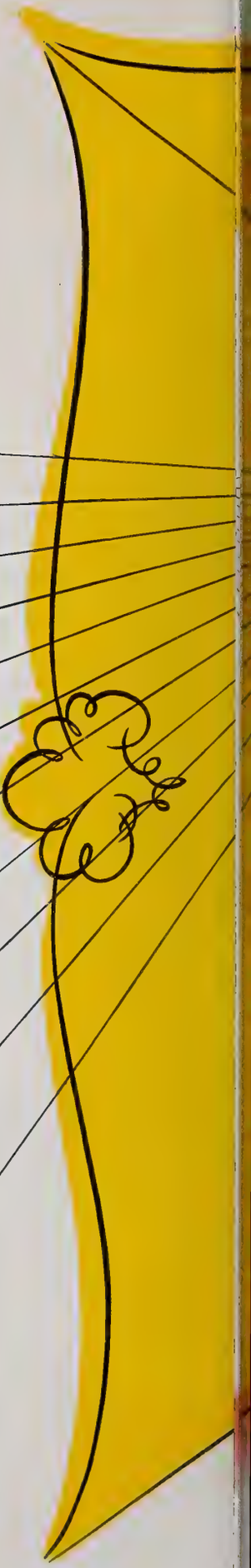
NIGHT IN PARADISE *in Technicolor*

PURSUIT TO ALGIERS

CRIMSON CANARY

THIS LOVE OF OURS

SCARLET STREET



# all UPS and no downs

UNIVERSAL is highly optimistic—so optimistic that we have increased our production budget approximately $10,000,000; and have included plans to enlarge the studio with new buildings, new stages, and most important of all, have mobilized some of the best producing, directing and writing talent in the industry to make pictures at Universal studio.

Every movie company has its ups and downs but we definitely believe that with the insurance Universal is taking on every picture, as far as production resources are concerned, our program for 1945-46 will be marked with all ups and no downs.

This advertisement does not go into detail about all the details you will be hearing about. This is just to let you know that we start the new season with much optimism.

We extend our greetings to our thousands of exhibitor-friends who have actually been a party to Universal's success story. Here's hoping we both continue to entertain the public, to grow and to prosper.

*This is what we mean by*

# UNIVERSAL APPEAL

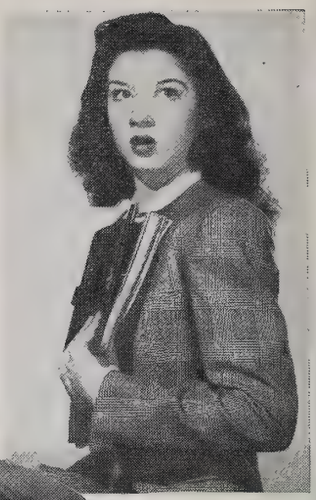
UNIVERSAL PICTURES



**GINNY SIMMS**
Thrilling in "Shady Lady."



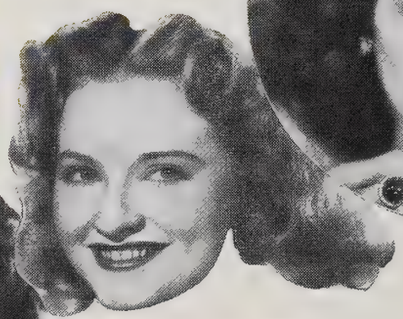
**MERLE OBERON**
Beautiful in "Night In Paradise" and "This Love of Ours."



**PEGGY RYAN**
She goes dra matic in "Me In Her Diary."



**JOAN BENNETT**
Stars in the psychological dram "Scarlet Street."



**SUSANNA FOSTER**
Sparkles in "That Night With You."

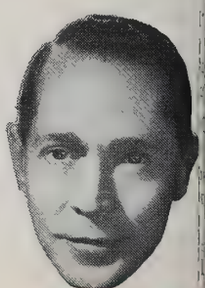


**LOUISE ALLBRITTON**
Lovely in "Men In Her Diary" and "That Night With You."

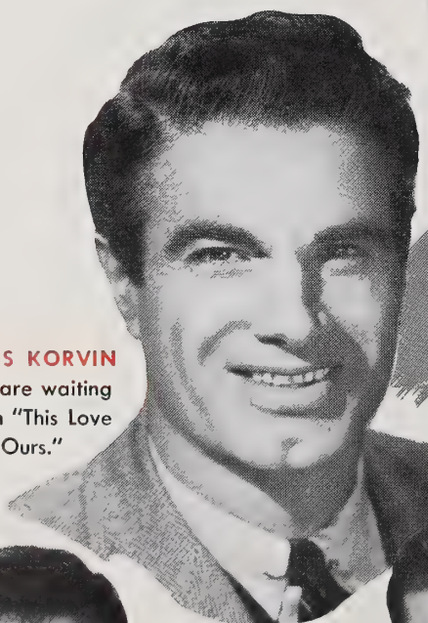
*Something for the Girls*



**JON HALL**
The man they talk about in "Men In Her Diary."



**FRANCHOT TONE**
Shares top honors in "That Night With You."



**CHARLES KORVIN**
The girls are waiting for him in "This Love of Ours."



**DAVID BRUCE**
Has a merry love affair in "That Night With You."



**EDWARD G. ROBINSON**
He'll be unforgettable in "Scarlet Street."



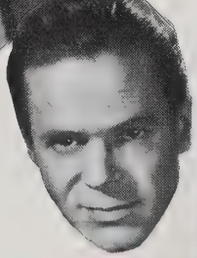
**ROBERT PAIGE**
At his romantic best in "Shady Lady."



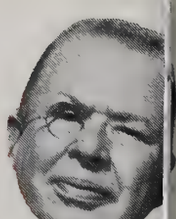
**BASIL RATHBONE and NIGEL BRUCE**
Sherlock Holmes and Dr. Watson in "Pursuit to Algiers."



**TURHAN BEY**
Handsome co-star of "Night In Paradise."



**DAN DURYEA**
Has a made-to-order role in "Scarlet Street."



**CHARLES COBURN**
Gives a "superform-ance" in "Shady Lady," says Winchell.

PRINTED IN U. S.

# SPARRING OVER, MAJORS STEP INTO FEDERAL RING MONDAY

## *Hope of New Decree Seen Fading; Trade Practice Pattern Faces Change*

Monday morning, October 8, the eight major motion picture distributors again face the U. S. District Court in New York's Foley Square on charges that they have violated the anti-trust laws. It will be a new beginning in an old case, the suit in equity 87-273, entitled "United States of America versus Paramount Pictures, Inc., et al, defendants," filed July 20, 1938, and started in court originally in June of 1940.

### *Berge Indicates Little Chance of New Decree*

The last hope of adjustment before trial apparently glimmered Monday when Wendell Berge, Assistant Attorney General in charge of the Anti-Trust Division of the Department of Justice, said in New York that there were no proposals under consideration by the Department for a new consent decree.

The companies are equally determined to fight the issue through. There will be no compromise or divorcement, they said Tuesday. Echoing Mr. Berge, and speaking for the companies, Austin Keough, vice-president and general counsel of Paramount, said:

**"Everybody will be better off when, after all these years of charges and counter-charges, the issues involved are aired in open court."**

Mr. Keough also predicted that many exhibitor complainants to the Justice Department would fail to repeat their charges in court. He denied that distributors had sought settlement or a decree, provisions of which would enforce theatre divorcement.

It was said by Mr. Berge that verbal discussions had been held recently between the Department and counsel for the defendants in Washington on the possibility of a new consent decree. He added, however, no formal moves were made toward devising a new document. The Department, he disclosed, rejected the proposals the distributor counsel wanted to discuss. At the meeting with Mr. Berge was Robert L. Wright, Special Assistant Attorney General in charge of the film division.

### *Presence of Myers Said to Have No Significance*

Present also from the Department was Ernest Meyers, special assistant in charge of the consent decree section. Trial attorneys who attended were Whitney N. Seymour, John W. Davis, Judge Joseph Proskauer, John G. Caskey, Fred Pride and J. J. Irvine. It was explained by Mr. Berge that the presence of Mr. Meyers held no special significance.

The distributors recently offered to expand the arbitration system, to provide for greater clearance and run, Mr. Keough said, and charged the Government was not interested.

Mr. Keough said the distributors would help efforts to make the trial speedy. However, he noted, they would not rely on documents alone for defense, in contrast to the Government's indicated intention to make its case *prima facie*.

The Decree's arbitration, block selling, and trade-showing provisions will be observed by the distributors during the trial because, in Mr. Keough's estimation, they are so obligated by the decree.

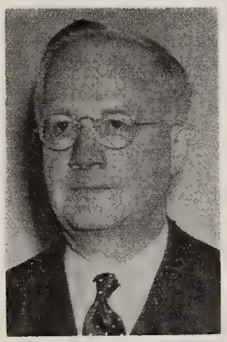
Mr. Keough repeated his denial that the distributors had sought a settlement which would mean theatre divorcement. If divorcement is the minimum the Justice Department will accept, the case will be fought to "the bitter end," he predicted.

The American Civil Liberties Union filed a motion asking leave to intervene as friend of the court. The organization sought to intervene on the ground that "the questions involved herein concern an extraordinary medium of theatrical art and communications in the form of motion pictures and hence are of paramount sociological importance and vitally affect the constitutional rights and interests of the general public in the attainment of maximum freedom and diversity of expression in films."

## *Key Figures in Trust Trial*



***JUDGE AUGUSTUS NOBLE HAND** is the U. S. Circuit Judge who heads the three-man statutory court set up to expedite the motion picture case. His educational pedigree turns up a long string of honors. Among them: A. B., magna cum laude, Harvard University, 1890; A. M., LL.B., cum laude, Harvard University, 1894. He took his honorary LL.D., Middlebury College, in 1918. He also was honored with degrees by Williams College, University of Pennsylvania and Yale University. A native of New York, he was born July 26, 1869, in Elizabethtown, N. Y. He began the practice of law in New York City in 1895, where he was a member of Curtis, Mallet-Provost & Colt, going later into the law firm of Hand, Bonney & Jones. He was Judge of the District Court of the Southern District of New York by appointment of President Wilson from 1914 to 1927. President Coolidge appointed him Circuit Court Judge.*



***JUDGE JOHN BRIGHT** is the third member of the three-judge expediting court in the motion picture case. Judge Bright, a past master and past district deputy Mason, has been Judge of the U. S. District Court for the Southern District of New York since 1941 He also is a New Yorker, born May 23, 1884, at Middletown, N. Y. He attended the Middletown High School and Ramsdell's Business School, obtaining his legal education in the office of Thomas Watts. He married Cornelia Denton, May 24, 1909. Admitted to the New York bar January 26, 1906, he became corporation counsel for the City of Middletown in 1910 and occupied that position until 1917. He was appointed a Federal Judge by President Roosevelt in 1941.*

[Hand and Bright photos by Acme]



***JUDGE HENRY WARREN GODDARD**, Judge of the U. S. District Court, has had jurisdiction of the case since its inception. It was filed in his Court for the Southern District of New York July 27, 1938, and went to trial originally in June, 1940. He has retained jurisdiction of the case in one form or another, signing the decree and keeping it under his supervision. A New Yorker, born in New York City in 1876, he was appointed to his present position by President Harding January 15, 1923. He is a National Guarder, a member of Squadron A in New York for 12 years, and was at O. T. C. at Camp Taylor, Louisville, Ky., during the first world conflict. He was discharged in 1918.*



***ROBERT L. WRIGHT**, Special assistant to the Attorney General in charge of the film division, Mr. Wright heads the prosecution counsel, a position he has tenanted in several suits of considerable importance to the industry. He was active with the New York Consent Decree case back in 1940 when he worked on committees that drafted the Consent Decree which ended the first trial after three days of hearings. He has piloted the Department of Justice litigation in the Crescent, Schine and Griffith cases. In Oklahoma City where he hoped this week to conclude the last-named trial to get into New York by Monday, Mr. Wright declared that he knew of no negotiations for a new consent decree.*



***BENJAMIN PEPPER** is chief of the coordinating committee of attorneys for the five theatre affiliated major distributors. Mr. Pepper's duties preceding the trial included consolidation of material gathered by the companies for their defense. One of the tasks was the conducting of a field study to determine distribution and exhibition practices in most of the exchange centers. Studying the material and preparing the defense with Mr. Pepper were John Caskey, of Dwight, Harris, Kogel & Caskey, for 20th Century-Fox; Howard Levinson, for Warner Bros.; Stanley Thompson, for Loew's, Inc.; Albert Bickford, of Simpson, Thacher & Bartlett, and Louis Phillips, for Paramount, and Grantville Whittlesey, of Donovan, Leisure, Newton & Lumbard, and William Zimmerman, for RKO Radio.*

# PLANS DRAWN FOR BUILDING PROGRAMS

## *Boom Will Follow Lifting of Restrictions October 15 as Material Is Available*

Almost simultaneously with the War Production Board's revocation of its Order L-41, machinery has been set in motion by the nation's theatre owners to step up present plans for the construction of new theatres. The lifting of Government restrictions on building becomes effective October 15.

Independent theatre building in the New York and New Jersey area is expected to reach extensive proportions with the availability of essential materials. Among the circuits which anticipate widespread expansion are Century, Interboro and Walter Read theatres. These three, alone, plan a total of 17 new theatres.

David Weinstock, president of Raybond Theatres, has announced that a new theatre will be erected in Jamaica, Long Island, with a seating capacity of 800.

### *Fox Midwest Plans Program*

In the midwestern sector, Fox Midwest, with headquarters in Kansas City, has announced a $2,500,000 construction and improvement program and it is understood that a considerable portion of the budget will be allotted to St. Louis territory houses. Another effect of the WPB announcement is Universal's disclosure that plans have been mapped for the construction of an exchange building on Michigan Boulevard in Chicago, with work to begin within the next two months.

A new 2,000-seat theatre will be part of a $300,000 amusement center to be built by Kimmor Amusement Company in Shaker Heights, a residential suburb of Cleveland. The Minnesota Amusement Company has already received WPB approval for the construction of new theatres in Mankato, Minn., and Minot, N. D.

A building boom running into millions of dollars will be launched in the south as soon as materials and labor can be obtained. Malco Theatres, Inc., has architects' plans ready and many sites already selected for a $1,500,000 program of expansion and new construction, it was announced recently by M. A. Lightman, president. Todd Ferguson, MGM sales official in Memphis, has returned from an extended tour of Arkansas and reports that signs announcing new theatres are evident in many towns. Many operators already have purchased property.

### *Plans Kentucky Houses*

Crescent Amusement Company, headed by Tony Sudekum, Nashville, has purchased sites and will soon build new theatres (750 to 1,000 seats) at Donelson and Goodelettsville, both within 15 miles of Nashville. Emmett R. Rogers, city manager for Eastern Theatres, Inc., Atlanta, has announced that the Rialto theatre in Chatanooga, Tenn., will be rebuilt on another site.

H. B. Meiselman, president of the Meiselman Motion Picture Corporation, Asheville, N. C., has announced that he will build a 1,450-seat theatre at a cost of $125,000 in that city.

The $50,000 Osage theatre was recently destroyed by fire and a new house will be built on the same site in Plaquemine, La., Lionel Delacroix, the owner, reports.

Reports from the northwest are especially vague but it is evident that theatres in that section are contemplating an intensive modernization program. This would include a number of new theatres in Portland, where a shift in the war-time population has not affected attendance. This is also the case elsewhere in the state.

In the east, preparations for new theatres are being speeded and actual construction awaits only the release of materials. Loew's, Inc., will build a 1,400-seat theatre in Norwich, Conn., while others have set plans for houses in Milford, Devon, East Norwalk and two in Stratford, Conn.

Eugene Minier, of Philadelphia, who operates theatres in Wyalusing and in Laceyville, Penn., announced that he had purchased a plot in Dushoreville for the construction of a new theatre. In addition to resuming wartime-suspended construction on a drive-in near Syracuse, N. Y., the Kallet Circuit has drawn plans for another drive-in outside of Utica, which Mike Kallet, owner, hopes to have in operation by next spring.

## C.C.N.Y. Expands Documentary Film Training Program

Two new motion picture courses, designed as basic training for those who use films for information, education or public relations purposes will be offered this semester at the City College of New York Institute of Film Techniques. The institute has been established in the Evening Session of City College to provide students, professionals and laymen with practical instruction in the production and distribution of documentary film.

The use of documentary film in training, educating, and persuading audiences will be the subject of one of the new courses, "The Film at Work." The second and related course, "The Information Screen," is a film show-window where the best of the recent documentaries will be shown in a series of 15 weekly screenings. The programs will draw from pictures made by producers of educational films, by foreign governments, by the Office of War Information and the Office of Inter-American Affairs.

Training in documentary film production will be continued at the Institute, with professionals teaching motion picture writing, photography, cutting and editing. The Institute has acquired four cutting rooms with moviola and complete cutting apparatus.

## Newsreel Shows Plans For Federal Highways

A newsreel showing the super-highways planned for tomorrow, based on Major General Phillip B. Fleming's article "40,000 Miles of Auto Heaven," has been released to Embassy and Telenews theatres throughout the country. In his commentary for the film, produced by Newsreel Distributors, Inc., General Fleming, who is administrator for the Federal Works Agency, says the Federal Government, in cooperation with the states, will embark upon a great highway building program as soon as Congress gives the word. The principal feature of the program, which will involve expenditure of a billion dollars each year for three years, is a vast 40,000-mile system of interstate highways.

## Dennison Gets Filmack Account

Filmack Trailer Company, Chicago, has appointed the Craig E. Dennison agency advertising representatives. The agency is preparing a series of new advertisements soon to appear in trade journals. *Inspiration*, Filmack's monthly publication, will continue to be produced by Filmack's own advertising and art departments.

## *Johnston Elected President of Film Export Group*

Ten days after he became president of the Motion Picture Producers and Distributors of America, Eric A. Johnston was elected unanimously to the presidency of the Motion Picture Export Association, Inc., at a meeting held Friday of last week in New York. Gradwell L. Sears, vice-president of United Artists, which company has withdrawn from the MPPDA, was elected a director.

Representating most of the American film exporters, the Export Association includes as members Columbia, Loew's, Paramount, RKO Radio, 20th Century-Fox, Universal, Warner Bros. and United Artists.

The first country to feel the effect of the new technique of handling foreign business for the American distributors is Holland. The companies are dealing in concert there, permitted by the Webb-Pomerene Act, because they are facing political and economic barriers they feel can be surmounted in no other way.

"The purpose of the Motion Picture Export Association," Mr. Johnston said, "is to promote the sale of motion pictures in foreign countries on a fair, competitive basis. This country has no trade barriers against films from other lands and we want no trade barriers established against us.

"The American film industry has no desire to use the motion picture for unworthy purposes. Other nations would resent it if we tried, just as we resent any attempt on their part to 'propagandize' us. The best propaganda is no propaganda.'

Mr. Johnston characterized the motion picture as "too potent an instrument for international understanding and friendship for its usefulness to be circumscribed." He added that "we hope to send abroad an increasing number of films which will be an honest portrayal of American life and which, at the same time, will provide wholesome entertainment. We will welcome similar films from abroad. A free exchange of motion pictures among the nations will help greatly in the development of a healthy, prosperous, peaceful world."

Those present included Joseph A. McConville and Jack Segal, Columbia; Murray Silverstone, 20th Century-Fox; Arthur M. Loew and M. A. Spring, Loew's, Inc.; George Weltner and Robert E. Schless, Paramount; N. Peter Rathvon and R. K. Hawkinson, RKO Radio; T. P. Mulrooney, United Artists; Joseph H. Seidelman and Alfred E. Daff, Universal; John J. Glynn and Sam Schneider, Warner Bros., and George Borthwick, Francis S. Harmon and Carl E. Milliken, MPPDA.

## English Language Pictures Preferred by Chileans

Chilean motion picture audiences prefer English language pictures to those with dubbed Spanish subtitles, according to an article in this week's *Foreign Commerce Weekly*. Quoting press dispatches, the weekly reported that "when two versions of a certain film were shown at the same time in different theatres in Valparaiso, the version in the English language with Spanish subtitles attracted an 80 per cent larger audience than the version dubbed in Spanish."

## USO Will Continue While Services Are Required

United Service Organizations will continue its many services as long as the armed services ask for entertainment and recreational facilities, Lindsley F. Kimball, president, said last week. Mr. Kimball said that the USO would carry on answering "very substantial and urgent requests." Approximately 3,750 persons are employed by USO.

## Krugman Sells Interests

J. Saul Krugman has sold his interest in the Film Classics and Screen Guild exchanges in Philadelphia to devote full time to his association with Edward Peskay.

# LEADERS STRESS URGENCY OF VICTORY WAR LOAN DRIVE

## *Special Events Scheduled to Blanket Nation, with "Victory Trains" Ready*

Marshalling its forces in unparalleled effort to make the final Victory War Bond drive the most successful, its leaders held numerous meetings throughout the country while many appointments were announced. S. H. Fabian is industry drive chairman.

Keynoting the urgency of the drive's success, Ted R. Gamble, National War Finance Director of the Treasury, said that the $11,000,000,000 Victory Loan was a vital installment in the price of peace and the rehabilitation of the nation's fighting men, as he announced a national program of events in support of the campaign, October 29 to December 8. Mr. Gamble warned that the Treasury faced a deficit in the first quarter of the next year.

### *Navy Day, October 27, to Inaugurate Program*

A great pageant of victory will reach across the nation beginning with Navy Day, October 27, and colorful observances of National Victory Loan Parade Day will commence October 29. Many of the war's secret weapons with their battle-seasoned crews, war heroes and Hollywood celebrities, will be seen in the country's salute and subscription for Victory. Tentative plans propose to route seven key "Victory Trains," bearing celebrities and equipment throughout the country.

Within the past few days seven more exhibitor leaders who accepted state chairmanships were announced, making a total of 69 in charge of state exhibitor activities. The newest acceptances are: J. Lawrence Schanberger of Keith's theatre, and Lauritz Harman of the Uptown theatre, both in Baltimore, Maryland chairmen.

Also Gilbert Nathanson of the Keith's theatre and William Elson of the Uptown theatre will be chairmen for Minnesota. J. C. Shanklin of Ronceverte, W. Va., and assistant to S. J. Hyman, president of the West Virginia Managers Association, will have charge of West Virginia. Fred Wehrenberg will head exhibitor activities in Missouri, and Harold J. Fitzgerald, president of Fox Wisconsin Theatres, will handle Wisconsin.

### *Rosenberg Named National Director of Publicity*

At headquarters in New York, the Victory Loan "cabinet" was completed last week with the appointment of Frank P. Rosenberg as national publicity director. Mr. Rosenberg, assistant director of publicity and exploitation for Columbia, has already taken up his duties at headquarters as associate of Oscar A. Doob, campaign director. He will have contact with the national field through state publicity directors.

At a meeting held last weekend at the New York Athletic Club, Public Information Committee representatives conferred with Charles E. (Chick) Lewis, national coordinator, and Jerry Zigmond of the Buchanan Agency and assistant to the national distributor chairman, Charles M. Reagan, and pledged wholehearted support of the 110 field representatives.

With the addition of these 110 men and the various state regional committees for exhibition and distribution, the campaign will have the greatest amount of manpower of any drive, all working for the same objective, "Let's Finish the Job." Meeting with Mr. Lewis and Mr. Zigmond, and working out plans for a comprehensive coverage of all industry events, were Glenn Allvine, William R. Ferguson, Sid Mesibov, S. Barret McCormick, William Bromberg and Harry McWilliams.

### *Additional Men Named To Direct Activities*

Monday, the appointment of Harry Keller of Universal as campaign co-ordinator was announced by Morris Kinzler, campaign director for the Greater New York area. Mr. Keller served in a similar capacity in the Seventh War Loan and has been loaned full time to the Greater New York Committee by Maurice Bergman, eastern publicity, exploitation and advertising director of Universal. Among other appointments was the naming of Sam Rauch, director of talent at the Roxy theatre, New York, as talent chairman for the New York area.

Irving Lesser, general chairman of the New York WAC, also announced this week the appointment of his executive committee, including Harry Brandt, Max Cohen, Mr. Doob, Wilbur England, S. H. Fabian, Malcolm Kingsberg, Harry Mandel, C. C. Moskowitz, Sam Rinzler, Fred Schwartz and William White. Gilbert Golden, Warner advertising manager and Otto Luther, artist for the same company, joined the trade paper advertising committee, of which Silas F. Seadler is chairman.

At the same time it was announced that Sam Forgoston of MGM's advertising department would be in charge of production of advertising plates, and Nathan Lax of United Artists will handle distribution of plates to various trade publications.

Irving Blumberg, of Warner's Philadelphia publicity staff, has begun a volunteer term to work with Mr. Doob at general headquarters.

The campaign book staff is headed by Ed Schreiber, vice-president of Richard Condon, Inc. Working with him on a campaign book for exhibitors are Henry Spiegel, Paul Walker, Harold Danziger and George Ettinger, all loaned by David Lipton, advertising director for Columbia. Janet Sawyer will handle fan magazine publicity. Helen Gwynn of Warners will be special planter for magazines and newspapers. Others on the staff are Ed Goth, George Frazer and William Ornstein.

Cooperation of all the newsreels has been assured by Walton C. Ament, editor of Pathe News and chairman of the newsreel committee for the drive. He met last week with various drive heads.

### *Skouras Liaison Between WAC and Studio Group*

In Los Angeles last weekend, Charles P. Skouras, president of National Theatres, consented to act as special liaison between the War Activities Committee and Louis B. Mayer's Hollywood Victory Loan Committee.

A quota of $500,000,000 in "E" Bonds was set for the 11 western states by Mr. Skouras, area chairman, at a strategy meeting Wednesday in Los Angeles.

Harry C. Arthur, head of the St. Louis Amusement Company, has been named regional chairman for the central area. He will supervise activities in Iowa, Nebraska, Kansas, Missouri, Oklahoma and Arkansas.

Continuing their tour of preliminary meetings with Treasury Department regional directors and representatives of WAC, Mr. Gamble and Ned Shugrue of the Treasury Department last week held meetings in Cleveland, Dallas and Miami. Tuesday in Milwaukee they attended a meeting with Harold J. Fitzgerald, head of the Fox Wisconsin Circuit, and Thursday were in Portland.

In Charleston, W. Va., Monday, plans for the drive were discussed at the 11th annual convention of the West Virginia Managers' Association. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, was one of the principal speakers and J. C. Shaklin was chairman.

### *State Publicity Chairmen Named in All Areas*

From coast-to-coast promotion men and women of the industry were volunteering as state publicity chairmen for the drive. By last Monday wires of acceptance were received by Oscar A. Doob, campaign director, from the following:

Alabama, William Wolfsson; Arizona, Arthur G. Pickett; Arkansas, Sam B. Kirby; California (southern), Seymour Peiser, Mort Goodman; California (northern), Fay Reeder; Colorado, Ted Halmi, Harold Rice; Connecticut, Lou Brown; Delaware, Edgar J. Doob; District of Columbia, Frank La Falce; Florida, J. L. Cartwright, Hal Kopplin; Georgia, Frank Henson; Idaho, Nevin McCord; Illinois, Bill Bishop, W. K. Hollander; Indiana, Boyd Sparrow, Ken Collins; Iowa, Russell Fraser; Kentucky, Lew Henser; Kansas, Senn Lawler, Woody Barrett; Louisiana, Maurice F. Barr; Maine, Harry Bartwick; Maryland, Louis E. Shecter;

Massachusetts, Harry Browning; Michigan, Alice N. Gorham; Minnesota, Charles Winchell; Mississippi, Burgess Waltmon; Missouri (eastern), M. L. Plessner; Missouri (western), M. D. Cohn; Montana, Jack Edwards; Nebraska, Ted Emerson; Nevada, Harry Hunsaker; New Hampshire, F. D. Scribner; New Jersey (northern), George Kelly; New Jersey (southern), Isador Perlin; New Mexico, George Tucker; New York (Metropolitan), Harry Mandel; New York (Albany area), Charles Smakwitz; New York (Buffalo area), Charles B. Taylor; North Carolina, Roy L. Smart; North Dakota, Ed Kraus; Ohio (Cleveland area), Ed Fisher, Charles Deardourff; Ohio (Cincinnati area), J. E. Watson;

Oklahoma, Robert Busch; Oregon, Jack Matlack; Pennsylvania (eastern), Michael Weiss, Everett Callow; Pennsylvania (western), James Totman; Rhode Island, Ed Reed, Jos. G. Samartano; South Carolina, Sam Suggs; South Dakota, Clifford Knoll, Norman Pyle; Tennessee (eastern), James Pepper; Tennessee (western), Cecil Vogel, Todd Ferguson; Texas, Ray Beall; Utah, Helen Garrity; Vermont, Edward J. Briteau; Virginia, Brock Whitlock; Washington, V. C. Gauntlett; West Virginia (partial), James M. Totman; Wisconsin, William V. Geehan; Wyoming, Homer Hisey.

## Warner Club Plans Meeting October 20 in Home Office

The annual meeting of the Warner Club, Inc., social and welfare organization for Warner Brothers employees, will be held October 20 at the home office. Delegates elected to attend the meeting include Philip Abrahams, J. H. Barry, Ted Bodwell, Rae Braman, Ralph Budd, Charles Davis, John Foy, Frank L. Gates, Ella Glennon, L. S. Griffin, Samuel R. Kahn, Frank Kiernan, Charles Kontulis, Walter R. Koppe, Louis Levine, Barry O'Connor, Elkan Reiner, Robert S. Salomons, William Schoenfelder, Elsie Torbach and Jack Ehrman. Martin F. Bennett is president.

## Hal Neides Quits Golden State Circuit Post

Hal D. Neides has resigned as San Francisco division manager of the Golden State Theatre Circut and San Francisco theatres to become western division manager of the Hollywood Advertising Company, which has opened new offices in San Francisco. He will be succeeded by Rex Stevenson, formerly head booker of the Golden State Theatre Circuit, recently released from service with the Navy.

# CHICAGO FIRST RUN PICTURE CHANGES

## *B. & K. Dominates Area, but Producers Looking to Other Houses for Outlet*

by SAM HONIGBERG
*in Chicago*

The first run picture in Chicago's Loop is undergoing a noticeable change for the first time in years. While the six first run houses operated by the Balaban & Katz Corporation still dominate the situation and play the majority of the good product from most of the major companies, competitive houses, due to a large degree to wartime business developments, have been receiving a more attentive ear from independent producers in search of better first run deals. In turn, those houses have changed policies to abide with the desires of those producers.

Long before rising wartime grosses reached their peak, distributors close to the Chicago first run theatre field foresaw a shortage of desirable outlets. Whereas in the pre-war days, a good first run house would consume 20 to 30 new pictures per year, stronger grosses resulting in extended engagements sliced that theatre's needs to some 15 films. The other films were forced to await their turn for a playing date or look for a new outlet.

### *Many Pictures Held*

It has been B. & K.'s policy to hold a picture as long as the box office returns continue to show profitable results. Increased business since Pearl Harbor, growing particularly prosperous in the downtown area as high-income war workers turned to first run houses for their entertainment, held a normal two-week picture from five to eight weeks. Backlogs of new product began to mount.

It remained for the other four Loop first run theatres, the RKO Palace and Grand, the Essaness Circuit's Woods and the independent Oriental, to help reduce the backlogs and, indirectly, remedy the tight major product situation for the consequent runs.

The Woods, after toying with Republic product and freak twin-bill attractions, found a winner in its tieup with Sam Goldwyn, and played the first two Danny Kaye pictures, "Up in Arms" and "Wonder Man," for a total of 34 weeks. Between Goldwyn pictures, the house serves as an outlet for most International Pictures, released through RKO, and other RKO pictures.

### *Chief Outlets for RKO*

The Palace and Grand, however, serve as the chief outlets for RKO product, as well as Universal. To influence independent producers, releasing through RKO, to use the Palace for some of their top films, the Palace recently changed from its fixed policy of holding a picture only two weeks, by extending runs to indefinite periods. Gary Cooper's "Along Came Jones" started the new policy and remained there six weeks.

United Artists, which usually released through B. & K., became impatient when playing dates of current U. A. pictures were continually set back, due to the lack of available theatres, and made a deal with the Oriental. The action was taken not only to speed up the flow of company product but also because of the pressure applied by U. A. producers seeking first run action in Chicago. Until the deal was made, the Oriental used to change weekly, with rare exceptions, playing class "B" features and stage shows.

While stage entertainment is being retained, the management has an opportunity to obtain a better selection, due to the fewer attractions it will need and the attractive long-run engagements it can offer. The new U. A. deal took effect with "The Story of G. I. Joe," which stayed for three weeks, followed October 11 by "Guest Wife." That date, incidentally, marked the theatre's switch to a Thursday opening, to give its publicity department a little more time for the attraction's first weekend buildup.

While relieved of the U. A. schedule, B. & K. houses still have more films on hand than they can play and keep up with national release dates. The theatres continue to concentrate on the better fare from Paramount, 20th Century-Fox, Warners, Columbia and Metro.

### *Seek "B" Product Outlets*

The situation is somewhat similar on the RKO front, having made commitments for RKO and Universal product. Today, both companies have a backlog of pictures awaiting an outlet.

At the same time, all majors are combing the first run field for "B" product outlets, now that the Oriental is no longer in the market for weekly changes. Metro and 20th Century-Fox, so far, have been most successful in getting playdates, although forced to bow to double bill dates. The RKO Grand has used up a few, and the B. & K. Garrick occasionally will sandwich in a twin bill for a week or two.

Hardest hit by this altered situation are the independent distributing companies, including Republic, Monogram and PRC; Columbia, which depended on the Oriental for many first run dates, and the reissue offices which occasionally succeeded in planting a revival in a Loop house. Their Chicago heads have attempted to develop a new first run house around the Loop, among the few second and consequent run theatres, but so far have not succeeded. The principal reason is that all of these houses are doing well with their present policies, and cannot see how business will increase by playing independent fare first run. Houses approached include the Jones, Linick and Schaefer-operated McVickers and LaSalle, James Jovan's Monroe and Eddie Trinz's Clark.

### *Rank's Plans Uncertain*

Whether or not J. Arthur Rank, the British leader, will enter the Chicago first run picture, remains to be seen. During his recent visit, he emphasized that he would be sending in some top pictures in the near future and desired suitable outlets. Under present conditions, the only way he can assure himself of a desirable house is to build or buy.

Construction plans are vague at this time. B. & K. has announced it will build a house at Lake and State Streets, in the vicinity of its Chicago and State Lake theatres. That project, however, will only replace the circuit's Apollo, which is scheduled to be removed from the scene when the Greyhound Lines, the landlords, take over that building for the construction of a bus terminal. The Woods may also be lost. The building is in the hands of the Franciscan Fathers, who wish to use it as a church.

# *India to Spend $1,600,000 for Mobile Shows*

The India Government intends to spend $1,600,000 on equipment to implement its program of putting into operation 1,000 mobile film units within the next five years for education and instruction of the masses of India, said P. N. Thapar, joint secretary of the Indian Department of Information and Broadcasting in charge of the film section, at a press luncheon Monday. These units will consist of 35mm equipment but, after due exploration of 16mm possibilities, Mr. Thapar said they may be replaced by the narrow-gauge units.

The first year's operation will employ about 225 mobile units, each of which will have a projector and a generator to supply current in order to give a one-and-a-half or two hour film show, he added. Documentaries dealing with agriculture, health and other subjects will be shown to the natives and will be supplemented by U. S., British and Russian shorts. The Indian government has nine production units in Bombay turning out 60 shorts a year, Mr. Thapar averred.

India, which produced about 225 features yearly prior to the war, is turning out about 160 films now because of a raw stock shortage. There are about 1,400 theatres which show native product exclusively, while some 230 houses exhibit English-language pictures, 80 per cent of which are American films, said Mr. Thapar.

In response to a question as to what the attitude of the Indian government would be on the program of some U. S. companies to enter India with 16mm entertainment films, Mr. Thapar said he would welcome such a development as it would furnish the government with additional outlets for its own shorts.

Mr. Thapar expects to leave for the West Coast in mid-October to determine what Hollywood short subjects he can purchase for his film program.

# *Los Angeles Tax Bill in Work*

Los Angeles City Councilmen, by an eight to six vote, have instructed the City Attorney to prepare an ordinance which would provide for a five per cent tax on theatre grosses. After the ordinance is prepared, it will be submitted to the Council and will require 10 votes for passage. Local theatre owners expressed the belief that the bill could not command such a majority.

Meade McClanahan, chairman of the Revenue and Taxation Committee, is the ordinance's most militant supporter and he has been offering the measure as a means of resolving the city's problem of paying the costs of sewage and garbage disposal. Mr. McClanahan's proposal does not contemplate submission of the ordinance to popular approval nor has it been modified by him to cope with changes occasioned by the end of the war and the migration of industrial workers eastward.

Several Los Angeles businessmen spoke against the proposed measure, branding it a "tax on the common man." The City Council rejected a one-cent-per-ticket tax proposal in 1943 and a two-cent proposal in 1944.

## Blumenstock Promotes Golden and Golob

Mort Blumenstock, director of advertising and publicity for Warner Bros., on his return to New York from the coast this week, announced the appointment of Gil Golden, eastern advertising manager, to the post of executive assistant. Larry Golob, formerly eastern publicity manager, becomes publicity director for the company in New York, corresponding to Alex Evelove, who last week was confirmed as studio publicity manager. In addition to his new duties, Mr. Golden will continue in charge of advertising for the company, the post he had held for the last four years.


7
SEVEN SHOOTIN' TOOTIN' WESTERNS
FROM UNIVERSAL DONE WITH PLENTY
OF THAT UNIVERSAL APPEAL...
$PEAKING THE
UNIVERSAL LANGUAGE

# Mounted with everything a good Western should have



GOOD CAST
GOOD STORIES
GOOD PRODUCTIONS

All in the Universal tradition of
Universally appealing westerns

UNIVERSAL PICTURES

PRINTED IN U. S. A.

# *Give Us More Entertainment in Less Running Time, Exhibitors Urge*

**Give us more entertainment in less running time, with titles that bear some resemblance to the pictures to which they are attached, say the exhibitors of the nation, commenting on varied matters relating to their operations, at the invitation of Motion Picture Herald. These showmen, most of them operating the smaller houses across the country, find cause for complaint in percentage selling procedure, contend that 16mm films must be watched as a potential menace, urge fewer war pictures as in the past, and suggest that more pictures, especially Westerns, be produced in color. They speak their minds, with candor and point, thus:**

Too many features are being made. Try to keep 100 minutes' length, which is long enough. "A Tree Grows in Brooklyn" would be better in 80 minutes.—*Jos. M. Shverka, Shillington Theatre, Shillington, Pa.*

More pictures like "Frankenstein," "Dracula," "The Uninvited," etc. Weird pictures aren't weird enough.—*Independent, Decatur, Ala.*

Not strict enough censorship. How do they get by? Too much stressing on maternity, too embarrassing for 'teenagers and children.—*Independent, Loveland, Ohio.*

Give us more entertainment and less running time. We need pictures such as "Flicka," "Lassie," "National Velvet," "National Barn Dance," Lum & Abner series, etc. That's entertainment and just what my crowd prefers.—*Independent, Waynesville, Ohio.*

**"A" features should *not be more* than 100 minutes in length and "B" features *not less* than 80 minutes. This would eliminate the double "B" feature evil and make the "A" features more interesting. A two-hour show is ideal for all classes of patrons. A few shorts brighten any program.**—*G. H. Edwards, Orwigsburg, Pa.*

Not enough reissues.—*Independent, Chicago, Ill.*

Top pictures should be held down in running time. Patrons get tired regardless of how entertaining a picture is.—*Independent, Ladysmith, Wis.*

¶ In my case, being in a town less than 1,000, each company should limit their percentages to two a year merely as a check to base the prices of their other pictures on. It is almost impossible to come out ahead on a 40 per cent or 50 per cent picture unless it is an exceptional picture and would draw a substantial number of extra customers.

As an example a 50 per cent picture doing $100 business would leave $50 for expenses. If we run the picture Sunday, Monday and Tuesday which is usually the three days we have to run our percentage pictures, our expenses after the 50 per cent has been paid run between $60 and $75, so where are we?—*H. B. L., Independent, Terry, Mont.*

**No war stories—No psychological dramas especially on returning vets. Make *good* animal pictures with *something besides the animal.* Make bigger and better Technicolor Westerns. Less fantasy—better stories—new backstage plot and new San Francisco plot. Add comedy to serious works and better stories for comedies.**—*Ruck Rauenhoist, Murray Theatre, Slayton, Minn.*

Small towns, under 1,000 population, should not have to buy pictures on percentage basis, and not be held back on playing time until key towns have played pictures. Excuse always is, "not available," because contracts read, "if and as available," leaving a loophole for larger neighbor towns to get the breaks first.

Checking and snooping, with no apparent reason than to get information, should be punishable by fine and imprisonment, not less than 100 years and $20,000 fine. (Needs Congressional action.)

Protection against 16mm. Jack Rabbit traveling outdoor shows. They come under traveling carnival shows, and some towns can assess licenses and fines. All companies limited to making only 36 pictures per year, and feature length held to 90 minutes.—*Independent, Ringling, Mont.*

¶ When it comes right down to stating facts, I feel that all exhibitors should give the producers a big pat on the back for having done and doing a pretty swell job of making the best entertainment in the world.

A few things would be desirable such as more Technicolor out-of-door features, more good comedy features, and limit the length of all features to 100 minutes. Last but not least, if the producers would sell 20 features or more at a time with a 20 per cent cancellation privilege, and of course a substitute arrangement for percentage pictures would always be most welcome.—*C. P. Knudsen, State Theatre, Hastings, Neb.*

Give us more good clean comedy.—*Independent, Morgantown, W. Va.*

The motion picture industry could be greatly improved by making more Technicolor features.—*Tivoli Theatre, Brooklyn, N. Y.*

Too many wrong names are given to good pictures. An example is "Patrick, the Great." It suggested an historical picture and was anything but.—*Grand Theatre, Leaksville, N. C.*

**What worries me most about this business is the ever-increasing 16mm. compe ition. Here in my town the local high school has had a new 16mm. projector (sound) for a year and a half and they have been putting on regular movies in the high school auditorium in direct competition with me.**

**And they are making more money on these old pictures than I do on the new. They pay no help as the students do the work, pay no licenses, pay no local taxes, have no depreciation and so that they are wild to play more and more pictures as their profit is so good, although they charge less than I do.**

**Now how is a theatre owner with thousands invested going to compete with these shooting gallery, 16mm. outfits? Please tell me.**—*Independent, Hamilton, Ill.*

Hollywood has lost its contact with the public's taste in its production of so called Class AA films.—*Independent, Brooklyn, N. Y.*

The distributors seem to want all the money that a little fellow takes in; I opened my theatre in February, 1942, and have not added a seat nor received any new customers, the same old customers that I have always had, yet I am paying exactly 100 per cent more for film from some of the so-called majors and the product is very much inferior to that I was getting in 1942. They leave us just enough to live on, nothing for a backlog, yet you see where some of them are paying $1.12 etc., on stock. How do they do it? Robbing the little fellow, that's it.—*J. N. Wells, Wells Theatre, Kingsland, Ga.*

Thanks for the invitation to get a load off my chest. After eight years in the business of working for exhibitors, I have reached one conclusion. The little people—operators, cashiers, ticket takers, etc., in the film business—are the most underpaid people in the United States. I am the manager of a theatre in a small town and I have never seen the time when my salary was enough to meet my living expenses. The same applies to many managers I know.

It's a helluva note that one part of the business is rolling in wealth while other members of the same business receive starvation wages. Give the little fellow a break. Raise the wage scale throughout the industry so that everybody can get a decent living.—*Independent, Angier, N. C.*

**The Motion Picture Industry has done a magnificent job throughout the war years. Selling Bonds, Red Cross drives, War Fund drives, Infantile Paralysis drives, etc., and with producers furnishing film free to our boys overseas, we have had 100 per cent cooperation. I think we are due for many years of prosperity.**—*O. T. McGinley, Ritz Theatre, McGregor, Texas.*

Features too long. Need more color features and shorts.—*Independent, San Francisco, Cal.*

When one-third of our pictures are 40 to 50 per cent, it's time to squawk for us small guys.—*Independent, Ridgeway, Iowa.*

I operate a sub-run theatre and I find that the major companies do not provide enough product to supply the patrons in this situation. Too many of the productions which are O.K. for first and second runs are either all milked out when they reach the subs, or else they are of the heavy drama or sophisticated type which does not appeal to the average factory worker or laboring families.

The smaller companies are producing too many features and not enough quality in them to merit much consideration.—*D. J. McKenzie, Star, Flint, Mich.*

¶ In the matter of setting prices for films, it is not right that salesmen and sales managers should require the small, independent one-theatre operator to pay a higher scale of the box office gross than is required of the group, independent or affiliated buyer. The buying of films in small blocks is not the best deal for independents. In spite of any claims to the contrary it is not possible for the small independent theatre owner to buy only what he needs in the way of films. Under the Consent Decree he is being made to buy what the distributor has to sell, which is all of it, no matter what the size of the block.—*Thomas di Lorenzo, New Paltz, N. Y.*

Technicolor adds to any picture—and if cartoons can be in color why not all pictures? Billy Rose's "Diamond Horseshoe" drew crowds (in Technicolor and a weak picture) "Honeymoon Ahead" wonderful singing by Allan Jones—poor attendance—I say, "technicolor does the trick."—*Nan Cook, Manager, Lyric Theatre, Douglas, Ariz.*

**Nothing wrong that I know of. To the contrary, the energetic desire to get ahead with the job in the best manner is to be highly commended and the few mistakes that occasionally occur are invaluable in gaining experience for the future.**—*Independent, New Orleans, La.*

More romantic comedies such as "Very Thought of You," "Desert Song." (More Dana Andrews) (More Dennis Morgans).—*Sylvia Hunley, Assistant Manager, Park Theatre, College Park, Ga.*

Why must all the film producers copy one another. One company makes a wonderful picture like "Gaslight," then all the rest try to cash in on what they think is a good thing and in a short time we have anywhere from three to eight pictures which have practically the same theme. Most of the producers lack originality, and there certainly is plenty of good picture material on hand.—*Independent, Cincinnati, Ohio.*


THANK GOD IT DIDN'T HAPPEN HERE!



# OLD GLORY'S STILL FLYING!

# SOMETHING TO CELEBRATE!

Get out the Bunting and
The Banners—
Organize the Parades and
The Cheers!
America is ready and willing
To finish the job in a
Blaze of glory!
It's your last Bond Drive—
Put your heart and soul into it
Then it's sure to be the BEST!

# THE VICTORY LOAN STARTS SOON!

**OCTOBER 29—DECEMBER 8**

*War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.*

# British Industry Opens Fire on Film Critics As "Spoiled Darlings"

by PETER BURNUP
*in London*

Spasmodic, nevertheless diverting, argle-bargle has been in being these many months over here concerning the functions and privileges of motion picture reviewers.

They're spoiled darlings, assert some sales executives. Special press viewings, occasions often of not unlavish entertainment unobtainable elsewhere, should be washed out. The little Olympians should be compelled to sit in at a film with the ordinary paying customers. So runs the conventional Wardour Street argument.

Mutterings came to a head—no unusual circumstance in this land—over the attitude of the British Broadcasting Company toward the taste of the multitude of its subscribers.

### *Radio Has Done Good Job, But Films Something Else*

Britain's radio monopolists, it is conceded, have done a magnificent job not only in catering for, but, stealthily, unobtrusively, improving, for example, the music taste of the million. But films and symphonic music, motion picture men maintain, are two separate departments. You don't want a superior sort of person telling the good folk of Manchester or Middlesbrough about the pictures they'll see next week; and not only telling them but cracking down frequently on the very films those same good folk will assuredly applaud.

In other words, so it is claimed, the B.B.C. should let its hair down when it brings itself to a discussion of the man-in-the-street's pictures; should hire for the purpose an authentic man-in-the-street.

There's a tinge of the ingenuous in that position, but it must be admitted that Wardour Street from time to time has had something to growl about in the B.B.C. critics' attitude towards its wares. Columbia's chiefs were righteously and justifiably angered at the rough treatment handed out on the radio to "Cover Girl." Maybe there's not much future in being a radio film-reviewer. "Cover Girl's" censorious critic soon afterwards vacated his microphone pulpit and handsome amends made to the film by recordings of its music being played at all sorts of time over the air.

### *Boiling Point Reached in Recent Air Incident*

Minor occasions for gall were noted subsequently, but boiling-point was recorded again when Mrs. E. Arnot Robertson, well known novelist and temporary incumbent of the B.B.C.'s stand, came across with a real harsh one. Appointed spot for the weekly radio film sermon is 12:50 P.M. on Sunday; the hour when all Britain stands by for the One O'Clock News as a preliminary to its Sabbath dinner. That's a high peak of the week's listening; all the more reason, declare Film Row authorities, why radio commentators should be that little bit more careful in their pronouncements.

On that bright Sabbath morn, Mrs. Robertson opened out immediately with "Look; I'll tell you quickly about the two pictures this week which are worth seeing, and then you can switch off until the one o'clock News. 'Thunderhead, Son of Flicka,' and the short documentary, "Penicillin.' *I was paid to sit through the rest of the week's films, but that's no reason why you should listen. . . .*"

### *Producers Declined, but Exhibitors Went Along*

Tempers ran very high then. The matter was brought up at the next meeting of the Kinematograph Renters' Society council to an obligato of warranted indignation; the sentiment even being expressed by some of the distributors present that the B.B.C., regarding motion pictures as its most dangerous potential rival in popular appeal, deliberately had engaged in a campaign of impugning and mud-throwing.

That particular allegation appealed to the outsider looking in as somewhat far-fetched, but the K.R.S. there and then decided to co-opt the other trade assocations to a debate of the matter. The producers, after due deliberation, intimated that they didn't want to play; regarding the B.B.C. lucubrations, seemingly, as things that don't matter. But exhibitors, alarmed at potential damage to their Monday evening box offices, decided to go into conclave with the K.R.S. and see what the B.B.C.'s governing body proposed doing about it.

It is all a bit late, however. Mrs. Arnot Robertson has moved over to the film critic's chair of The *Daily Mail;* her place on the air being taken by Mr. Ewart Hodgson who, in addition to contributing his motion picture views to a widely read Sunday newspaper, is —for the rest of his working week—an employee of a considerable motion picture circuit.

If by no other token save the last mentioned, it may be assumed that, for the time being at least, views of films on the air will bear a recognizable relation to box office reaction.

### *BBC Pays No Attention To Box Office Appeal*

That is the principal complaint hitherto of distributors. The B.B.C., universally recognized as the country's principal propaganda medium, has appeared to disdain, in its approach to motion picture, such matter-of-fact considerations as box office appeal. It has been too intent, so its critics declare, on conveying to its listeners what the "Very Superior Few" imagine in their wisdom should be purveyed to the proletariat.

The B.B.C. business—settled now, as it seems—has become tangled with the much more abstruse problem of "What to Do With Our Film Critics." For a long time, debate has ranged (commonly academic; on occasion, extremely aciduous) on this business of the function of criticism.

Echoes of argument, according to latest Transatlantic advices, have reached New York and points west.

The New York *Times,* for example, is quoted hereabouts as reporting, on the authority of a Hollywood correspondent, as follows:

"London representatives of the major American producing-distributing companies are considering the discontinuance of the customary private showing of pictures for the reviewers thereby compelling the writers to pay for admission to theatres. By having to view pictures in a place of entertainment they would become subject to court action for libel under British law."

### *Have Had Procedure Under Consideration*

The distinguished and widely-read-in-Britain *Times* for once has nodded. London representatives of American motion picture companies certainly have had under consideration an insistence that critics of the national press should view their pictures—if at all—at an ordinary public showing.

The *Times* is wrong in its reading of British law. Theatre critics, this side, are invariably bidden to the public showing of a play. If they are not so invited, nevertheless paying their money at the box office and persisting in writing adverse notices, they become liable to action in restraint of trade; not—be it noted—for libel. That is a very well established dictum of English law.

What most executives here demand is that motion pictures be established on a footing like that of a stage play. They have a variety of arguments in support of their demand, all of which boil down ultimately to the circumstance that part (and a major part normally) of a public performance is the contribution to the occasion made by the warmth, or, it may be, the derision of the audience.

Film critics here, it is widely said, are over-favored creatures fawned upon unduly, by hirelings like press agents. They condescend to their craft. They are apt in many cases—so Wardour Street has every reason to know to its cost, and says so openly—to write for the few; to make a crack when a crack is just that much unseemly. In short, in the film sales man's view, they write not for their readers but for their own negligible coterie.

All that, says Wardour Street, will be avoided if the critics are compelled to attend public showings.

### *Critics Claim They Have Encouraged Industry*

The Critics' Circle makes a variety of replies. Film reviewers, taking their jobs seriously, claim they're not mere assessors of box office value. They see themselves bearing torches of enlightenment; proclaiming that were it not for them and their like the industry would still be making the films that were made in 1910.

That's as it may be. This department ventures the view that the whole band of film reporters (which is what we are) would be all the better for an occasional, at least, salutary dose of audience reaction. It's claimed by some that time and circumstance won't permit of such an arrangement, to which Wardour Street makes no reply except to get along with its tentative plans for public showings for all.

Sir Alexander Korda essayed the experiment with his showing of "Perfect Strangers" at the Empire recently. Everything there appeared to work satisfactorily despite certain interludes.

There's the position as it stands. Welcomed or not by the critics, motion picture executives have currently under consideration a scheme whereby national press critics, except in unusual circumstances, shall be permitted to view pictures only with the paying customers.

## Simon Receives Medal

Lt. Seymour Simon, former special attorney in the motion pictures section of the anti-trust division of the Department of Justice in Washington, has been awarded the Legion of Merit medal for his services as staff secretary of service with Squadron Ten in the Pacific, his father was advised in Chicago last week.


Now playing to smash business
everywhere --- Over 21 and
A Thousand and One Nights
TOP
PICTURES
MONTH AFTER MONTH
FROM
LUMBIA PICTURES CORP

# Kiss and Tell

From the great Broadway stage hit!

A GEORGE ABBOTT PRODUCTION · Play and Screenplay by F. HUGH HERBERT

starring SHIRLEY TEMPLE as Corliss Archer

WITH Jerome COURTLAND · Walter ABEL · Robert BENCHLEY
Porter HALL · Tom TULLY

Produced by SOL. C. SIEGEL · Directed by RICHARD WALLACE





Rosalind Lee
RUSSELL BOWMAN



# She Wouldn't Say Yes

with
ADELE JERGENS · CHARLES WINNINGER
HARRY DAVENPORT · SARA HADEN
Screenplay by Virginia Van Upp, John Jacoby and Sarett Tobias

Produced by
VIRGINIA VAN UPP · Directed by ALEXANDER HALL



FRED MacMURRAY

# Pardon My Past

with
MARGUERITE CHAPMAN
AKIM TAMIROFF · WILLIAM DEMAREST · RITA JOHNSON
HARRY DAVENPORT · DOUGLASS DUMBRILLE

Original Story by Patterson McNutt and Harlan Ware
Screenplay by Earl Felton and Karl Kamb

Produced and Directed by
LESLIE FENTON

A MUTUAL Production

Rita HAYWORTH · Glenn FORD





# GILDA

with

GEORGE MACREADY · JOSEPH CALLEIA · STEVE GERAY

Produced by VIRGINIA VAN UPP

Directed by CHARLES VIDOR

# RENEGADES in TECHNICOLOR



with

EVELYN KEYES · WILLARD PARKER

LARRY PARKS · EDGAR BUCHANAN

Screenplay by Melvin Levy and Francis Edwards Faragoh



Produced by MICHEL KRAIKE

Directed by GEORGE SHERMAN





*The Nationwide Musical Hit!*

# TARS and SPARS



"Singing Star of Oklahoma!"

with

ALFRED DRAKE · JANET BLAIR · MARC PLATT

JEFF DONNELL · SYD CAESAR



Produced by MILTON BREN

Directed by ALFRED E. GREEN

in TECHNICOLOR

# The BANDIT of SHERWOOD FOREST

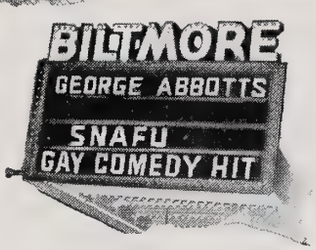




with ANITA LOUISE · JILL ESMOND · EDGAR BUCHANAN
and CORNEL WILDE

Screenplay by Wilfrid H. Pettitt and Melvin Levy
Directed by GEORGE SHERMAN and HENRY LEVIN
Produced by LEONARD S. PICKER and CLIFFORD SANFORTH

*The Broadway Stage Success!*




# SNAFU

A GEORGE ABBOTT PRODUCTION



with
ROBERT BENCHLEY · VERA VAGUE
CONRAD JANIS · NANETTE PARKS
JANIS WILSON · JIMMY LLOYD
ENID MARKEY

Stageplay and Screenplay by
LOUIS SOLOMON
and
HAROLD BUCHMAN
Produced and Directed by JACK MOSS



# PAT O'BRIEN

*Based on the Collier's Magazine Serial*




# Perilous Holiday

with EDGAR BUCHANAN
Produced by PHIL L. RYAN
Directed by EDWARD H. GRIFFITH

COLUMBIA PICTURES

PRINTED IN U.S.A.

# THE HOLLYWOOD SCENE

## COMPLETED

**MGM**
Adventure

**PRC**
Ring Doorbells

**REPUBLIC**
Days of Buffalo Bill
Valley of the Zombies

**RKO RADIO**
Tarzan and the Leopard Woman (Lesser)

**UNIVERSAL**
Murder Mansion

**WARNERS**
Never Say Goodbye
Man I Love
Confidential Agent

## STARTED

**COLUMBIA**
Heading West
Blondie's Lucky Day

**MGM**
Time for Two

**MONOGRAM**
Rollin' Along

**PRC**
Lightning Raiders

**REPUBLIC**
Cat-Man of Paris

**20TH CENTURY-FOX**
Shock

**UNIVERSAL**
Tangier

## SHOOTING

**COLUMBIA**
Secret Story
Gilda

**MGM**
No Leave, No Love
Holiday in Mexico
Green Years
The Yearling
Bad Bascomb
Two Sisters from Boston
Postman Always Rings Twice
Black Sheep (formerly "Boy's Ranch")

**MONOGRAM**
Charlie Chan in Mexico
Stepping Around

**PARAMOUNT**
Monsieur Beaucaire
Take This Woman
Blue Skies

**PRC**
Caravan Trails

**REPUBLIC**
Madonna's Secret
Murder in the Music Hall
Concerto

**RKO RADIO**
Badman's Territory
Bamboo Blonde
From This Day Forward
Some Must Watch
Kid from Brooklyn (Goldwyn)
Heartbeat (Hakim-Wood)

**20TH CENTURY-FOX**
Sentimental Journey
Behind Green Lights (formerly "Precinct 33")

**UNITED ARTISTS**
Sin of Harold Diddlebock (California)

**UNIVERSAL**
House of Dracula
Because of Him
Canyon Passage
Scarlet Street

**WARNERS**
The Verdict
Her Kind of Man
Night and Day

# Nine Pictures Completed; 44 Before the Cameras

*Hollywood Bureau*

Production activity maintained a more or less even keel last week as nine films were completed and eight went before the cameras, leaving a total of 44 films in shooting stages. This compares with a total of 46 features in work during the previous week.

Started at the MGM studio was "Time for Two," with John Hodiak, Lucille Ball, Lloyd Nolan and Lenore Ulric. Columbia commenced work on "Heading West" with Charles Starrett and Smiley Burnett. Also started at the same studio was "Blondie's Lucky Day," with Penny Singleton, Arthur Lake and Robert Stanton.

Twentieth Century-Fox's new venture is "Shock," with Lynn Bari, Vincent Price and Frank Latimore. Maria Montez is starred in the new Universal film, "Tangier." Also in the cast are Sabu, Preston Foster and Louise Allbritton. Republic trained cameras on "The Cat-Man of Paris," featuring Carl Esmond and Lenore Aubert.

"Rollin' Along," which was begun at the Monogram studios, stars Johnny Mack Brown and Raymond Hatton. The new undertaking at PRC is "Lightning Raiders," with Buster Crabbe and Al St. John.

### *Leads Assigned for Pine-Thomas Films*

Virginia Grey has been signed by the Paramount producing team of Pine and Thomas for one of the leads in "Swamp Fire," a drama of the Louisiana bayous, which has Johnny Weissmuller in the leading role and Buster Crabbe as the "heavy." . . . Jim Bannon is set for the lead in "The Head," Columbia's second in the "I Love a Mystery" series. "My Brother Jake" by Eustace Cockrell, has been purchased by the King Brothers for production early in 1946. Martha O'Driscoll will be seen in the lead opposite Lon Chaney in Universal's newest horror film, "House of Dracula." Twentieth Century-Fox have signed Randolph Scott and Joan Blondell for top roles in "Our Moment Is Swift," which Joseph Mankiewicz will direct and Andy Lawler will produce.

RKO has purchased the screen rights for "Build My Gallows High," a murder novel by Geoffrey Homes at a reported price of $25,000. Gloria De Haven will be featured in one of the sequences of the Jerome Kern film, "Till the Clouds Roll By," at MGM. The Preston Sturges-Harold Lloyd comedy, "The Sin of Harold Diddlebock," will have Rudy Vallee and Arlene Judge in principal parts.

Liberty Films, the Capra-Wyler-Briskin producing unit, has purchased the screen rights to "It Must Be Love," a comedy by Lou Breslow and Joseph Hoffman.

### *Paramount Plans Picture On Strategic Services*

Paramount has announced plans to produce a film about the Office of Strategic Services, under the title of "O. S. S."

Warners has loaned George Tobias to MGM for a featured comedy part in "Star from Heaven." On loan at Columbia from RKO is Audrey Long who will have one of the feminine leads opposite Pat O'Brien in "Perilous Holiday."

Fred Maguire, former cutter at Walt Disney studio, has joined the film editing staff at Monogram. . . . Republic has signed Alan Dwan to a producer-director-writer contract. . . . The Marx Brothers have borrowed Losi Collier from Universal for their new film, "A Night in Casablanca," which they are producing with David Loew.

Louise Randall Pierson has sold an original screen play, "The House," to Warner Brothers. Jerry Wald will direct. . . . MGM has signed Rouben Mamoulian to direct "Jumbo."

## Bebe Daniels and Ben Lyon Join Roach and 20th-Fox

Bebe Daniels and her husband, Ben Lyon, who have appeared together in many Hollywood and British pictures, have become associated with Hal Roach and 20th Century-Fox, respectively. Mr. Lyon has joined 20th-Fox as a talent executive and reportedly will go to London in November as a talent liaison between Europe and America. His wife will produce a series of "streamlined" comedies for Roach studios.

## Joins MGM Scenario Unit

Allen Marple, fiction editor of *Collier's Magazine*, has joined the MGM home office scenario department in an executive post. Prior to his association with *Collier's*, Mr. Marple held posts with Harper & Bros., and G. P. Putnam Sons, book publishers.

## Another Warner Check Goes To Hollywood Canteen Fund

Warner Brothers has contributed an additional $60,405 to the Hollywood Canteen fund, bringing the total contribution to $310,405, it was announced this week by Jack L. Warner, executive producer. The Canteen benefited earlier to the extent of $250,000 as a guarantee of its share in the proceeds of the picture, "Hollywood Canteen," released last January by Warners. The September check represents further proceeds from the picture. Warners' October check for the Canteen fund, which will be presented shortly, is expected to be for $80,000, making the studio contribution up to that time more than $390,000.

## Warners Complete 47 Shorts for New Season

Warner Brothers has completed 47 short subjects on its 1945-46 schedule, it was reported this week. The remainder, it is expected, will be finished by the first of the year, according to Gordon Hollingshead, head of the short subject production department. Finished pictures include eight two-reel Technicolor specials, six black-and-white Featurettes, eight Melody Master Bands, 13 Sport Parades, six Vitaphone Varieties and six Technicolor Adventure Specials. Approximately 86 shorts will be made this season.

## D. F. Greenhouse Weds

Dan F. Greenhouse and bride, the former Elise Farnsworth, have established residence at 455 South Elm Drive, Beverly Hills, Cal., following a honeymoon spent in travel. They were married September 16 at the Beverly Hills Hotel by Superior Court Judge Alfred Paonessa. Mr. Greenhouse has purchased stage and screen rights to a play which is to be produced on Broadway this winter.

## Scofield Leaves Lawrence

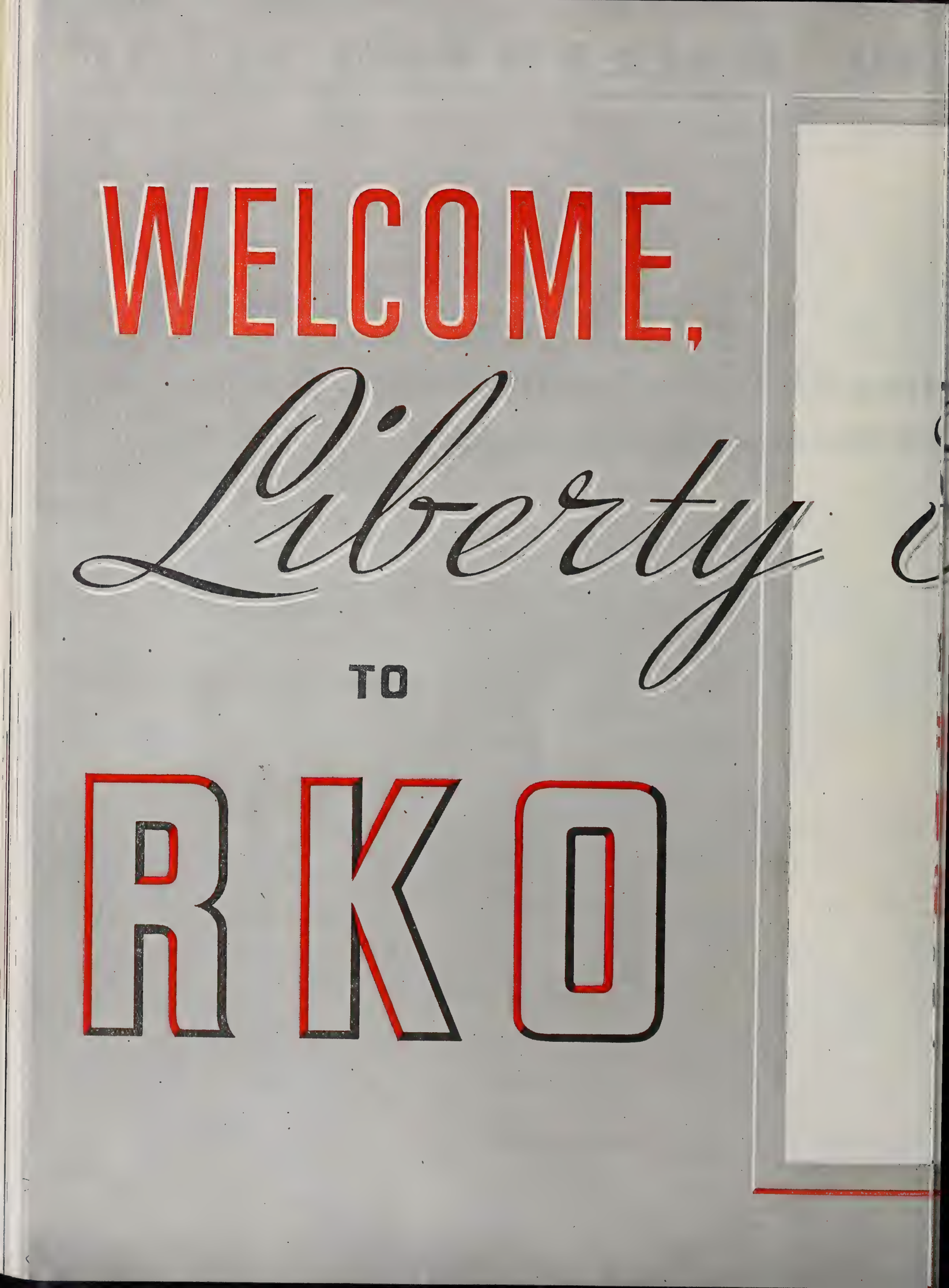
Edward Scofield, director of publicity and advertising for the Lawrence Organization, has resigned to reorganize his own public relations and advertising business, Ed Schofield and Associates, which he started more than two years ago on the coast. He will expand his forces in Hollywood and acquire additional office space there.

## Pergament to Produce

S-Sgt. Harvey Pergament, recently discharged from the Army, has formed Cavalcade Pictures in Hollywood, where he will enter production. He also will retain his New York company of the same name, continuing to represent foreign distributors, importing and exporting films as well as continuing domestic distribution.

## Jerry Brandt Forms Unit

Jerry Brandt, former RKO producer, has formed his own independent producing company, Jerry Brandt Productions, Inc., and is working on his first picture, "Magic in the Air." The picture will depict the history of radio.


WELCOME,
Liberty
TO
RKO

# Films, Inc.

RKO PROUDLY WELCOMES

**FRANK CAPRA**
**WILLIAM WYLER**
**SAMUEL J. BRISKIN**

**to begin early production of their important new program of nine top-budget pictures!**

YES, THIS IS AN RKO YEAR

# Score Attack on Mexican Picture Export Trade

by LUIS BECERRA CELIS
*in Mexico City*

Certain film labor leaders have been accused by the Confederation of Chambers of Commerce of threatening the ruin of their country's picture export business, which it calls "an important trade." The accusation was specifically directed against those leaders belonging to the Confederation of Mexican Workers, Mexico's strongest labor organization. This union embodies the National Cinematographic Industry Workers Union, instigator of the recent strike against the eight major American companies.

"When the fomentation of our exports is a matter of life or death, the leaders' personal interests threaten one of the most important items of that business," the Confederation said. "It is estimated that Mexico exports yearly some 60 pictures to the United States, each of which yields about $30,000, which affords Mexico a total of around $1,800,000. But this nice business is imperiled by the voraciousness of the film labor leaders whose inordinate demands are making it most difficult for our picture industry to survive. It seems that no matter how high the wages paid, they are never enough. Can we hope for better days?"

▽

Luis Cesar Amadori, Argentinian director, has been approved for work in Mexico by the directors' union and has been contracted by Filmex to direct three pictures at a salary of $12,000 each. He is start the first late this year. It will feature Luis Sandrani, popular Argentinian comedian, who is to be imported for the assignment.

Mr. Amadori is the second Argentinian director to be approved by the directors union. The first is Roberto Ratti, whose approval enraged the press, as the union had refused to approve Pierre Chanel, noted French director.

## Ritz Theatre Clearance Cut to Seven Days

J. Raymond Tiffany, arbitrator in the New York tribunal, has awarded the Ritz theatre, Lyndhurst, operated by Ritzland, Inc., a reduction in clearance from 14 days to seven after the Rivoli theatre, Rutherford, N. J., the American Arbitration Association reported in New York this week. The plaintiff filed demand for reduction in clearance against the five consenting companies.

The clearance complaint filed by James Jovan, operator of the Monroe theatre, Chicago, against the competitive McVickers theatre with the local arbitration office has been continued until October 16.

Arbitrator Wilbur Giffen has called for certain stipulations, and it was indicated that the case might be settled.

## Chevalier Is Cleared of Collaboration Charge

At the request of American authorities, Maurice Chevalier, stage and film actor, was officially cleared of suspicion of collaboration, it was announced from Paris last week. U. S. Army officials refused to permit American soldiers to act with M. Chevalier in a French film until the French Government had officially denied the charges against him.

## Roy Rogers Begins Rodeo Appearances in New York

Roy Rogers, Republic's King of the Cowboys, arrived in New York City this week for personal appearances at the World's Championship Rodeo at Madison Square Garden. The Rodeo began October 3 and continues through November 4. Home office officials arranged a press reception for Mr. Rogers last Tuesday, attended by trade paper, fan magazine and newspaper reporters.

## LATE REVIEWS

### Stork Club

***DeSylva-Paramount*—Cinderella Uptown**

B. G. DeSylva's first independently produced picture for Paramount displays its producer's showmanliness. It is to the roundedness of the whole rather than to the excellence of any individual part of it that the picture owes a unified effectiveness likely to carry it higher in the list of box office attractions than a superficial examination of its contents might suggest.

In Betty Hutton at her peak after "Incendiary Blonde," and Barry Fitzgerald securely ensconced on the pinnacle established by "Going My Way," producer DeSylva may be said to have placed in the exhibitors' hands all the ammunition they need to a get a maximum turnout for the opening of the picture. And as if in awareness of the audience's interests as well as the exhibitor's, he has given these two stars an even break in his picture, an arrangement which works out admirably for each of them and for both, and for the picture itself.

It's a sort of uptown Cinderella story producer DeSylva and John McGowan put together for the purpose of dramatizing the Stork Club. Departing from the Cinderella original in point of time and place, naturally, and also in the important detail that this Cinderella doesn't have to wake up and wait for Prince Charming to come around to tell her he loves her despite her lowly estate. This Prince Charming, a band leader played by Don DeFore in a stern, quiet way, resents her unexplained riches, having loved her when she didn't have them and it's that resentment which keeps the story intact while the humorous and melodic incidents of the film are being put by.

In essence the plot concerns an aged millionaire who anonymously bestows the privileges of wealth upon a Stork Club hat-check girl whose fiancé refuses to believe right of her until she proves herself several times, inclusive of getting him and his band a job at the Stork. Harold Wilson was associate producer and Hal Walker gave the production outstanding direction. Four new songs by four pairs of song writers, all top-notchers, are dealt with by Miss Hutton in characteristic fashion and there are also two renditions of "In the Shade of the Old Apple Tree."

*Previewed at the Paramount studio. Reviewer's Rating: Good*—WILLIAM R. WEAVER.

Release date, not set. Running time, 98 min. PCA No. 10845. General audience classification.

Judy Peabody ..... Betty Hutton
J. B. Bates ..... Barry Fitzgerald
Danny Wilton ..... Dan DeFore
Tom Curtis ..... Bob Benchley
Sherman Billingsley ..... Bill Goodwin

### Hold That Blonde

***Paramount*—Comedy of Complication**

Touched off by an unfamiliar device—a psychoanalyst's advice to a wealthy kleptomaniac who got that way because he lost his girl, this comedy combining the laugh-evoking talents of Eddie Bracken with the blonde personality of Veronica Lake, gets down in short course to fundamentals which haven't missed fire in years. To wit: the scantily attired individual clinging dizzily to the cornice of a metropolitan skyscraper (in this case two individuals, one of them a drunk), and the multiplicity of crooks in quest of fabulously precious jewels.

In common with others of its type, the comedy requires the presence of an audience not only numerous but ripe for laughter, but given these, it will pay off as well as the best of its predecessors.

The psychoanalyst's advice to the kleptomaniac, played by Bracken, is that he fasten his romantic interest upon a new girl now that the original object of his affections has married elsewhere. Miss Lake plays the girl his heart singles out, who happens to be engaged at the moment in helping some criminals prepare to steal a necklace. Incidents and complications intervenng between this point and the clinch range over a wide arc from slapstick to hide-and-seek, directed with skill by George Marshall. Paul Jones produced proficiently.

*Previewed at the studio. Reviewer's Rating: Average.*—W. R. W.

Release date, not set. Running time, 76 min. PCA No. 10776. General audience clasification.

Ogden Spencer Trulow III..... Eddie Bracken
Sally Martin ..... Veronica Lake
Inspector Callahan ..... Albert Dekker

# Independent Plan On Foreign Sales Cited by Nelson

Independent producers may attempt to solve their foreign distribution problems on an individual basis instead of by united action through the Society of Independent Motion Picture Producers, it was indicated this week by Donald M. Nelson, SIMPP president, in New York.

Before leaving for the west coast where he was the principal speaker October 2 at a dinner given by the Los Angeles Newspaper Publishers Association, Mr. Nelson stressed that the Motion Picture Export Company was more concerned with distribution than with the production and specific releasing problems of the independents. Yet, Mr. Nelson pointed out, the independents must side with the distribution companies in an effort to obtain foreign distribution in those countries where film monopolies have prevented normal distribution.

"Monopolies must be fought with monopolies," he said.

In those countries where a specified number of films may be imported, the independent producers will look after their own distribution problems, Mr. Nelson indicated.

# Todd to Produce For Universal

A long term contract has been signed by Michael Todd, Broadway producer, and Universal Pictures, by which Mr. Todd will produce films exclusively for that company. There will be no interruption to Mr. Todd's plans for the continuance of his Broadway production activities.

Mr. Todd's stage production schedule for this season includes "The Would-Be Gentleman," "Hamlet," Al Jolson's return to the stage in "Oh Susanna," "Eighty Days," a new type of entertainment, fusing the three-theatre media of music, drama and dance by Jerome Morross and John LaTouche, and a Bert Lahr musical now in preparation.

It is expected that some arrangements will be effected to facilitate the appearance of Universal talent for some of Mr. Todd's Broadway productions, and also some of the talent in the New York stage productions might find Universal film assignments.

## Pickman to Get 20th-Fox Foreign Assignment

Jerome Pickman, former assistant to Hal Horne, who was director of advertising and publicity for 20th Century-Fox, has joined 20th-Fox International Corporation, it was announced this week by Murray Silverstone, president. The appointment of Mr. Pickman is in line with the company's policy of giving new members of the organization the benefit of home office operation before assignment to a foreign post.

## "Dolly Sisters" Premiere Is Held in Chicago

The world premiere of Twentieth Century-Fox's Technicolor musical, "The Dolly Sisters," was to be held in Chicago Friday, October 5. The Balaban and Katz organization cooperated with 20th-Fox on the opening. George Jessel, producer of the picture, was to have attended with the stars, Betty Grable, June Haver and John Payne.

## Davis Company Expands

The D. T. Davis Company has established new and larger offices at Lexington, Ky., it was announced this week as the company celebrated its twenty-first anniversary. The company handles Audio-Visual instructional materials and non-theatrical motion pictures.

# *Ease Argentine Rule on Showing Of Local Films*

by NATALIO BRUSKI
*in Buenos Aires*

The Government decree which compels Argentine exhibitors to exhibit at each of their shows a newsreel of the Sucesos Argentinos or Noticiario Panamericano distributing companies has been modified so that the exhibitors can choose pictures from any company. Although the exhibitors are still required to show a domestic newsreel or documentary film with each program, exhibitors are allowed a choice, providing the pictures have been approved and authorized by the Department of Public Shows.

This step has been taken with the thought of establishing free competition between newsreel and documentary producers. In order to enforce the amended decree, a special department has been created in the Director General of Public Shows for the registration of all newsreels and documentaries. Commercial advertising of these pictures is not allowed.

Under the modifications, the government no longer controls admissions to such films, but it is left to the discretion of the exhibitors.

### *Tries Film Manufacture*

Due to its critical raw stock situation, Argentina has been experimenting with its manufacture for more than two years. Although at least one studio has had a number of its pictures printed on the domestic stock, the experiment has not been conspicuously successful.

In normal times, Argentina consumed about 12,000,000 feet of film a year. Since July, 1944, however, not one single foot of film has entered the country and the imports during the preceding years decreased considerably. In 1943 the imports decreased 40 per cent and in 1944 about 65 per cent. Needless to say, the Argentine producers have been working under difficult conditions, obtaining their raw stock principally from the black market and paying as much as 1,000 per cent over normal prices.

Delta, Argentina's first and only plant for the production of raw stock, began operation during the early months of 1943 and now produces only positives. They are of irregular thickness and the perforation is far from perfect. The nitro-cellulose used is supplied by the Argentine military munitions plant in Villa Maria. The total capital invested in the plant is reported at 700,000 Argentine pesos, about $147,000 at the current rate of exchange.

### *Results Less Than Expected*

The copies of the last seven films produced at the Lumition studios were made with "Delta" film. Other concerns also have used them, but the results obtained so far have not lived up to the announced expectations of the manufacturers.

Many people connected with the industry consider this manufacture of raw stock an emergency operation only, without any possibility that it will be long continued. It would take many years yet for the domestic product to equal the quality of the imported product and it could never, it is believed, compete with the price of the imported stock.

## Columbia Holds Final of Four Sales Meetings

Columbia Pictures held its fourth and final regional meeting this week at the Hotel Ambassador, Los Angeles, with 27 delegates, comprising home office executives and the division manager, branch managers and sales staff of the six exchanges represented, attending the three-day conference. Home office executives attending included Abe Montague, Rube Jackter, Louis Astor, George Josephs and H. C. Kaufman. The divisions represented were Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle.

# A NEW HOME FOR PATHE

Documentaries, specialized short subjects and commercial subjects will be produced by the Pathe interests, in a new studio in New York City, a conversion of an 11-story building which RKO Pathe News and Pathe Industries, Inc. have acquired. The building, to be a film laboratory as well as studio, is on 31,000 square feet of ground at Park Avenue and 106th Street. Its reported purchase price was $1,000,000; its conversion cost is still to be estimated. An architect's drawing appears at the right.

The announcement was made Tuesday in New York by Kenneth Young, chairman of the board of Pathe Industries, Inc., and Frederic Ullman, president of RKO Pathe News.

Among products of the latter company which would be made at the new studio are the "This Is America" series and the Sportscopes and Flicker Flashbacks.

Pathe Laboratories' New York plant, now at 625 Madison Avenue, will move into the building. The vacated space on Madison Avenue will become Pathe News offices.

Executive offices of Pathe Industries and RKO Pathe News will be maintained at the Madison Avenue address.

Pathe Industries, Inc. is general holding company for RKO Pathe News, Pathe Laboratories and also PRC Pictures, Inc., of which Mr. Young is president.




## Liberties Union Will Advise On German Film Release

The American Civil Liberties Union has appointed three representatives to advise the Alien Property Custodian on the disposition of German and Austrian films, it has been announced.

The Union's committee consists of Thurman Arnold, former judge of the U. S. Circuit Court in the District of Columbia; Dr. Alexander Meiklejohn, former president of Amherst College and of the Experimental College at the University of Wisconsin, and Charles A. Horsky, Washington attorney.

They will serve with three representatives appointed by Congresswoman Helen G. Douglas, who opposes the release of the films. Her representatives are Ulric Bell, chairman of Americans United; Louis Dolivet, editor of *Free World* magazine; and Robert K. Lamb, legislative representative of the United Steel Workers, CIO. The Alien Property Custodian requested the appointment of the committees after receiving protests from the opposing groups.

## Goldwyn's "Wonder Man" Sold to Independents

Samuel Goldwyn has sold "Wonder Man" away from the Fabian Circuit in Albany, N. Y., and the picture will open for two weeks at the Eagle theatre, a local independent house, October 17. This is said to be the first time that Mr. Goldwyn or any other leading producer has sold away from a circuit house in Albany for many years. Mr. Goldwyn also will sell to the Bijou, Troy and the Colony, all Schenectady independent houses. "Wonder Man" played almost two weeks at the Olympic in Utica, an independent house featuring first runs. The Schine Circuit also is playing the picture on its regular policy.

## Honor General Rose

Robert M. Weitman, Louis Nizer, Moss Hart, Ed Sullivan, Jan Peerce and Arthur Szyk were members of the General Rose Memorial Committee which held a luncheon-meeting at the Hotel Waldorf-Astoria, New York, last week in honor of the memory of Major General Maurice Rose, who was killed in action on the eve of victory in Europe.

# *August Tax Total Is $33,289,381*

*Washington Bureau*

The Internal Revenue Bureau reported Wednesday that admission tax collections in August, for the first time since December, 1943, dropped below the corresponding month of the preceding year.

The August collections (generally reflective of July business) totaled $33,289,381, approximately $43,000 under the July revenue of $33,332,579, and $879,000 under the $34,168,118 obtained in August, 1944, the bureau disclosed.

The decline from July does not appear to have been felt in any area outside of the Third New York District, where receipts dropped nearly $120,500, or close to three times the national reduction, it was shown by the special report for the Broadway sector.

New York collections dropped from $4,946,662 to $4,826,175, with the box office receipts taking all and more of the net loss in a drop from $4,236,833 to $4,068,071, while the revenue from tickets sold by brokers increased from $42,813 to $80,452 and receipts from admissions to roof gardens and cabarets rose from $667,016 to $677,652.

Total collections of admission taxes for the first eight months of the year stood at $237,069,485 against $179,009,169 for the corresponding period last year.

## Rhoden to Be Honored At Jubilee Banquet

A banquet honoring Elmer C. Rhoden, president of the Fox Midwest Amusements Corporation, will be held at the Hotel Muehlebach, Kansas City, October 24. The affair will be called the Silver Jubilee, since it commemorates Mr. Rhoden's 25 years in the industry in Kansas City. The committee for the event consists of Ben Shylen, chairman; Arthur H. Cole, George Baker, R. R. Biechele, M. D. Cohn, Lou Cox, Tom Edwards, Bernie Evans, H. J. Griffith, Harold Harris, Frank J. Hemsler, Barney Joffee, Finton H. Jones, Senn Lawler, Ralph C. LiBeau, Edward Mansfield, O. K. Mason, Clarence Shultz, Ward Scott, T. R. Thomson, W. E. Truog and Robert A. Withers.



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# LETTERS FROM READERS

## SAYS WAR FILMS HAVE MARKET, IF ENTERTAINING

To the Editor of the Herald:

I do not feel that too many war films should be made. However, I do feel that potential customers will be as interested in learning the true facts and phases of war as told in an interesting and entertaining motion picture as they are in learning the facts and phases told in any other subject, used as background material for motion pictures.

It has been expressed by people in and out of show business that customers do not want to see pictures dealing with war. However, upon the very heels of this remark and just after the cessation of hostilities with Japan, we booked and played "G. I. Joe." The picture has turned in one of our best grosses. So, how can we say people do not want war pictures, when they actually do, as experienced by the box office on "G. I. Joe." I am sure that most parents, sweethearts and wives will want to see and know as much about the war their men folks experienced as they do about the workings of a coal mine or some other subject.

### *Must Be Entertainment*

I'm sure that movies written around rader, the atomic bomb and planning from the nation's capital, pertaining to war itself, will be most fascinating and good for many ticket sales. Of course, these will have to be handled with pure entertainment treatment.

But, let's do not have too many war pictures. Let's have a few good ones.

I am aware of the fact that the public does not like to be educated in the theatre. Movies stressing rehabilitation and the problems and issues of the post-war world will have to be handled with "kid gloves." However, I believe producers can deal indirectly with post-war and rehabilitation problems by "slipping in" a message, designed to convey to our audiences the thoughts of our country's planners.

My vote for the best type of box office film for the post-war world goes to "action" films. I believe patrons are so keyed up now with the fact that the war is over—they are now in a psychological mood for action. These fast-tempo films will be in demand, because they will coincide with our patrons' enthusiasm in that they will want to forget war days. I am sure such films will be "sure fire" at the box office.

### *Foresees Strong Business*

All eyes are upon the Pacific Northwest. Therefore, I look for business in our territory to be good for many years. There is bound to be a readjustment slump for a few months, but I am sure that six months after the war will find business equal to what it was at the time of the war's end. Many defense workers have gone home, but I expect equally as many new people to move to the northwest. Servicemen from the east, who were stationed here on war duty, have expressed a desire to make this their future home.

General theatre admissions will be reduced accordingly when taxes are reduced; therefore, until living conditions and other commodities are lowered, I see no reason to lower theatre admissions. If our part of the country remains prosperous, we should maintain present admission prices.

We have no plans for building new theatres at this time.

*—HAZEL H. PARKER, J. J. Parker Theatres, Portland, Ore.*

## A WORKABLE PLAN TO HANDLE CHILDREN

To the Editor of the Herald:

For months I have been trying to devise a plan to curb the children's conduct in the theatre. After thinking of several plans, I have hit upon one that I think should work.

Children are always eager to work for something if they think they will be rewarded for it. When I was a child, my dad used to stage a contest between my brother and myself, consisting of—"To the one that does the most for your mother in doing chores around the house, I'll take fishing with me Friday." Of course, we always terminated the thing on an equal basis, and all three of us went fishing.

Now the idea for the theatre is to set the children on the honor system—to the ones that render the best conduct during the week will be given pins inscribed "Theatre Scouts of America."

The ushers in the theatre will be the judges.

Upon the bad conduct of a kid, after he receives his pin, he is brought to the office by the usher, and the manager gives him a very understanding patriotic talk, pointing out to him the good influence he will possess if he will turn to his fellow comrades and guide them.

Of course, if a kid becomes too severe in conduct, his pin will be taken away, and then he will work mighty hard to bring himself back to the standards of his comrades.

I offer this suggestion to the theatres of America and if any manager would care to, I certainly would appreciate a letter saying whether or not this idea is helpful.

*— JACK STILLE, Royal Theatre, Hogansville, Ga.*

# *'Blithe Spirit' Has Glittering Debut*

Glittering opening-night ceremonies marked the return of New York's famous old Winter Garden theatre to the ranks of Broadway film houses Wednesday evening when J. Arthur Rank's Technicolor version of Noel Coward's stage comedy, "Blithe Spirit," had its American premiere as a United Artists release. The house was recently leased by United Artists to serve as a showcase on Broadway for Mr. Rank, as well as its own product. It was reported that part of the leasing was financed by Mr. Rank.

Top hats, orchids, jewels and gold braid supplied the decorative motif for the opening night. The house first began the presentation of films in September, 1928, after the Shuberts had leased it for five years to a picture firm for the exhibition of the then new talking films. The first shown there was "The Singing Fool," starring Al Jolson, long a Winter Garden star. In 1932 the house reverted to its policy of stage presentations.

The return of the house to films also marks the return of Bernard Blumenthal to the house after an 11-year absence. Mr. Blumenthal, assistant manager of the house when films last were shown there, was appointed treasurer of the Winter Garden last week by Al Rosen, house manager.

Cast in the lead role of "Blithe Spirit" is Rex Harrison, and supporting him are Kay Hammond and Constance Cummings.

## Warner House in Philadelphia Goes to 20th Century-Fox

The Fox theatre, Philadelphia, one of eight midtown first run houses, reverted to its original owner, Twentieth Century-Fox, last week. It had been leased to Warners in 1936 when the Fox-Penna Corporation bought the property. Last week's action of reversion followed the denial of a petition by Warners and co-defendants for a rehearing in William Goldman's monopoly suit. Mr. Goldman has acquired the Karlton and Mid-City theatres within the last two years. Both houses previously were leased to Warners. It was assumed that a new lease would be drawn between Warners and Twentieth Century-Fox. The Fox theatre was built in 1923 by William Fox for $13,000,000.

The Shubert theatre, Philadelphia, leased to Warners several years ago, was put up at auction last week, with the six-story Shubert Building. They were to be sold at a trustee's sale, decreed by the Court of Common Pleas. During the Warner lease, the house was used for trade screenings.

Warner Brothers will drop two Philadelphia theatres, the Park and the Jefferson, when their present leases expire November 30. Houses are being relinquished due to inability to make satisfactory deals, it is said. The Jefferson is closed.

# *Paramount and 20th-Fox Using Radio Widely*

Paramount and Twentieth Century-Fox ar using radio exploitation extensively to promot current releases. Paramount has lined up a recor number of more than 40 coast-to-coast broadcast for "Duffy's Tavern," while 20th-Fox's "The Hous on 92nd Street" was the major subject on 12 net work shows before and after the world premier at the Roxy theatre, New York, last week.

Topping the Paramount radio plugs are thos of Ed Gardner, who plays Archie in the pictur and who is discussing the film on his "Duffy' Tavern" broadcasts of the new season. The film is also being exploited by guest appearances o many of the picture's stars.

Ann Thomas, who plays Miss Duffy, appeare on 13 broadcasts of the Bob Burns show and i every instance plugged "Duffy's Tavern." Addi tionally, Cass Daley mentions the picture on he "Fitch Bandwagon" program; the Royal Crow Cola spot announcements are advertising the pic ture on 264 stations, and Paramount's New Yor office has arranged for advertising on many othe radio shows originating in the east.

Starting the Friday before the opening of "Th House on 92nd Street," Bill Stern's program ove 69 NBC stations was the first of a score of nationa radio shows which were keyed to coincide with th Roxy opening.

The Richfield Oil program, "Report to the Na tion," the Rainbow House and the Westinghous programs all featured discussions or dramatiza tions of the film.

Radio commentators, including Robert St. John Mary Margaret McBride, Bessie Beatty, Margare Allen and Radie Harris, also gave the picture at tention.

Two programs moved the day before the open ing to Washington, D. C., so that their program could originate from that point. Those commen tators who toured the Federal Bureau of Investi gation discussed the tour and the FBI's part i the picture.

## Monogram Pictures Argentina To Be Headed by Rosmarin

Norton V. Ritchey, president of Monogram In ternational, has announced that a wholly owne subsidiary corporation is being organized unde the name of Monogram Pictures Argentina fo the purpose of distributing the company's produc in Argentina, Uruguay and Paraguay.

The company will operate through the offices o Films Mundiales Argentina. Charles Rosmarin former Columbia Pictures manager in Venezuela has been appointed manager of the company.

In another personnel change, Monogram Inter national named Victor Volmar, recently resigne from the Federal Communications Commission, a director of foreign publicity. While with the Com mission, Mr. Volmar handled foreign broadcas intelligence. Prior to the war he was manage of the Spanish Tourist Information Office in Nev York.

William E. Osborne, former manager of Mono gram's Memphis exchange, has been appointe sales representative and supervisor for the com pany's Far East division.

## Heppner Photo Cited

Kaskel "Red" Heppner, Metropolitan Phot Service, New York, photographer, was awarde third prize for his entry in the pictorial section o the Press Photographers' Association annual phot exhibit, which opened September 29 at the Museum of Science and Industry. The prize winning sho is a picture of Raymond Paige, orchestra leader in action, at a rehearsal.

## Joseph Goetz Out of Army

Lieutenant Colonel Joseph F. Goetz, who wa assistant division manager for RKO in Cincinnat before joining the Air Service Command, ha been relieved of active duty. Following a brie vacation, he will report to the RKO home office i New York.

# State Department May Name Film Attache in Europe

*Washington Bureau*

Motion picture problems are so monopolizing the time of embassy staffs in Europe that it may be necessary for the State Department to send over a motion picture attache to handle industry matters, it was learned this week.

In State Department circles, however, it was said such an appointment would be made only if strongly pressed by the industry, but with the known interest of Eric Johnston, president of the MPPDA, in foreign trade it is quite likely that such a request will be made in the near future.

Until the spread of Nazism interrupted normal procedures before the war, the department had had a motion picture expert in Europe, George Canty, now in charge of film matters in the telecommunications division, having served in that capacity for 10 years, based in Paris, with a roving commission as a trouble-shooter.

At the present time, motion picture situations are being handled by embassy staffs, but the pressure of their other economic and commercial work is so great as to make it difficult. This difficulty is expected to increase as order is restored in the various European countries whose governments now are more or less questionable, and it is believed that in six months it will be necessary to make some arrangement to lighten the load.

Since, normally, motion picture problems arise only occasionally it is not felt possible to have a motion picture expert in every embassy. It is believed that one man, attached to the embassy at Paris, could handle the work as problems arose and at the same time devote attention to what is seen as the major job of the next few years—that of breaking into the Central and Eastern European markets within the sphere of Russian influence.

# Plan Paris Office Of March of Time

Proceeding with plans to resume operations in France on the strength of promises by the French Government that American newsreels will be admitted December 15, Richard de Rochemont, producer of March of Time, has directed the establishment of necessary headquarters and production facilities in that country.

Gilbert Compte has left for Paris to seek a studio and other facilities for the production of the planned French version of March of Time. Distribution will be handled by 20th Century-Fox, which is now operating in France with dated pictures, under the direction of Benjamin Miggins.

Movietone and Paramount newsreels, which had functioned in France before the war, also are expected to reestablish French versions. The initial entry of News of the Day into France upon the lifting of the ban is still under consideration, said Michael D. Clofine, head of that newsreel. Newsreel operations depend upon the outcome of current negotiations between the French Government and the U. S. State Department on the question of admitting American features into the country.

## Releasing Films to German Theatres in U. S. Zone

A number of American films are being released to the 50 theatres operating in the U. S. zone of occupation in Germany, according to word reaching Government sources here from abroad. Supervision is under Brigadier General Robert R. McClure's Army Information Control Division. Morris Goldman, who will be the industry's Motion Picture Export Company representative in Germany, will serve as liaison between the industry and the Army.

## Rota System to Be Dropped By Newsreels in Europe

The newsreels' pooling arrangements whereby all five newsreels share material shot abroad by any of the five representatives will be discontinued in unoccupied parts of Continental Europe December 15. This is the date on which the French Government will permit American newsreels to operate in France on an equal basis with local companies. Too many problems, involving transportation and other facilities, prevent the complete elimination of the rota system, it is learned.

# Greater Union Net Profit for 1944 Is $436,650

Net profit of the four operating companies in Greater Union Theatres, Ltd., Australia, was £108,350 for 1944, it was announced last week by Norman B. Rydge, chairman of directors. At the current rate of exchange this would be approximately $436,650, representing a decrease in profits from the approximately $445,853 reported for 1943.

The belief that the peak of wartime business had been reached and passed was expressed by Mr. Rydge, who told the stockholders that "the trading of the operating companies since January 1, 1945, has been satisfactory. At the same time your directors note definite indications that the peak of record wartime business has been reached and feel that it must be anticipated that the trading results of the past four years may not be maintained."

Greater Union Theatres, which exhibits films in theatres which it either owns or leases, completely owns three subsidiary companies. These are: British Empire Films, Ltd., which handles importation of films from England and the United States; Cinesound Productions, Ltd., which produces the weekly newsreel, Cinesound Review, and makes copies of imports, and National Theatre Supply Company of Australasia, Ltd., which retails to Australian theatres picture machinery and merchandise.

Additionally, United Theatres owns the whole of the ordinary capital and a large portion of the preference capital of Union Theatres Investments, Ltd., which owns the State Shopping Block in Sydney and the State theatre and State Theatrette, Sydney, both of which are operated by the company.

## British Producers Name Gaitskell as Advisor

The British Film Producers Association has appointed Hugh Gaitskell, MP, as its vice-president and economic advisor, it was reported this week from the Herald's London bureau. He succeeds W. G. Hall, now a governmental minister.

It is the hope of the Association that Mr. Gaitskell eventually will represent the entire British industry in all Government and international economic discussions. The author of a large number of Labor Party pamphlets on economic problems, Mr. Gaitskell resigned as chief of the British Board of Trade's films division to run for Parliament on the Labor Party ticket.

Before he was elected, he said that whichever party came into power would want to ensure a flourishing industry.

## UA Eastern Branch Managers Meet

Branch managers from Boston, New Haven, New York, Washington, Philadelphia and Buffalo met at the United Artists home office last Friday in an eastern regional meeting and heard reports on the progress of the current Gradwell Sears drive from Harry L. Gold, eastern sales manager; Edward M. Schnitzer, home office executive and national drive captain, and Sam Lefkowitz, district manager. Branch managers present included John Dervin, Boston; Mark N. Silver, Washington; Mort Magill, Philadelphia; Jack Ellis, New York; Ray Wylie, New Haven, and Matt V. Sullivan, Buffalo.

# United Newsreel To Be Dissolved, Effective Dec. 15

The United Newsreel, formed during the war to serve this country by informing other countries, through the medium of the newsfilm, will be dissolved as of December 15, it was announced Tuesday, in New York, by Murray Silverstone, its head and president of 20th Century-Fox International Corporation.

The State Department's desire to continue using 16mm newsreels in overseas non-theatrical programs will be discussed by distributor representatives involved in the United Newsreel. A meeting of these representatives will be called shortly, Mr. Silverstone said Tuesday.

The United Newsreel, in its propaganda task, in which it combatted Axis informational films, was established in early 1942, and comprised a composite weekly newsreel in 16 languages. The corporation is on a non-profitable basis; all officers and directors contribute services; profits, if any, are given to the Government; distribution has been by 20th Century-Fox, Loew's, Inc., Paramount, RKO and Universal.

Lacy W. Kastner, then in charge of the overseas motion picture division of the Coordinator of Information and its successor, the OWI, represented that office in the formation of the project. He was assisted by Martin Quigley, Jr., and Harry W. Sturges. Its first editor was E. C. Buddy, who was later succeeded by Fred Abbott. Joseph Seidelman was first president.

When Robert Riskin was named director of OWI's overseas motion picture division in August, 1942, he assumed charge of the newsreel, remaining until early this summer when he was succeeded by Louis Lober.

Directors included Morton A. Spring, Mr. Silverstone, George Weltner, Phil Reisman, Mr. Seidelman, Walton Ament, Thomas Mead, Edmund Reek, Albert Richard and Michael Clofine. Officers were, in addition to Mr. Silverstone, Mr. Spring as vice-president; Cyril Landau, secretary; Eugene Walsh, treasurer.

In addition to its widely distributed newsreels, the United Newsreel prepared and distributed 30 special features for post-war distribution. Its newsreels were not only distributed in friendly, neutral and doubtful countries; German versions were dropped behind enemy lines. Altogether, United Newsreels reached an estimated 100,000,000 persons per week.

## Lober and Picker Leave Film Posts with OWI

Louis Lober and Arnold Picker left their posts with the Office of War Information October 1 to return to the industry. Mr. Lober, former head of the OWI overseas film bureau, has joined Loew's International as assistant regional director for Europe, North Africa and the Near East. Mr. Picker, former OWI film executive, has returned to Columbia's foreign department. John Lefebre, once with MGM in Germany and Central Europe, at the OWI, will handle industry films and documentaries. He recently returned to this country from abroad where he was chief of the film, theatre and music section for Germany in London.

## "Night of Stars" Registers Record Advance Sale

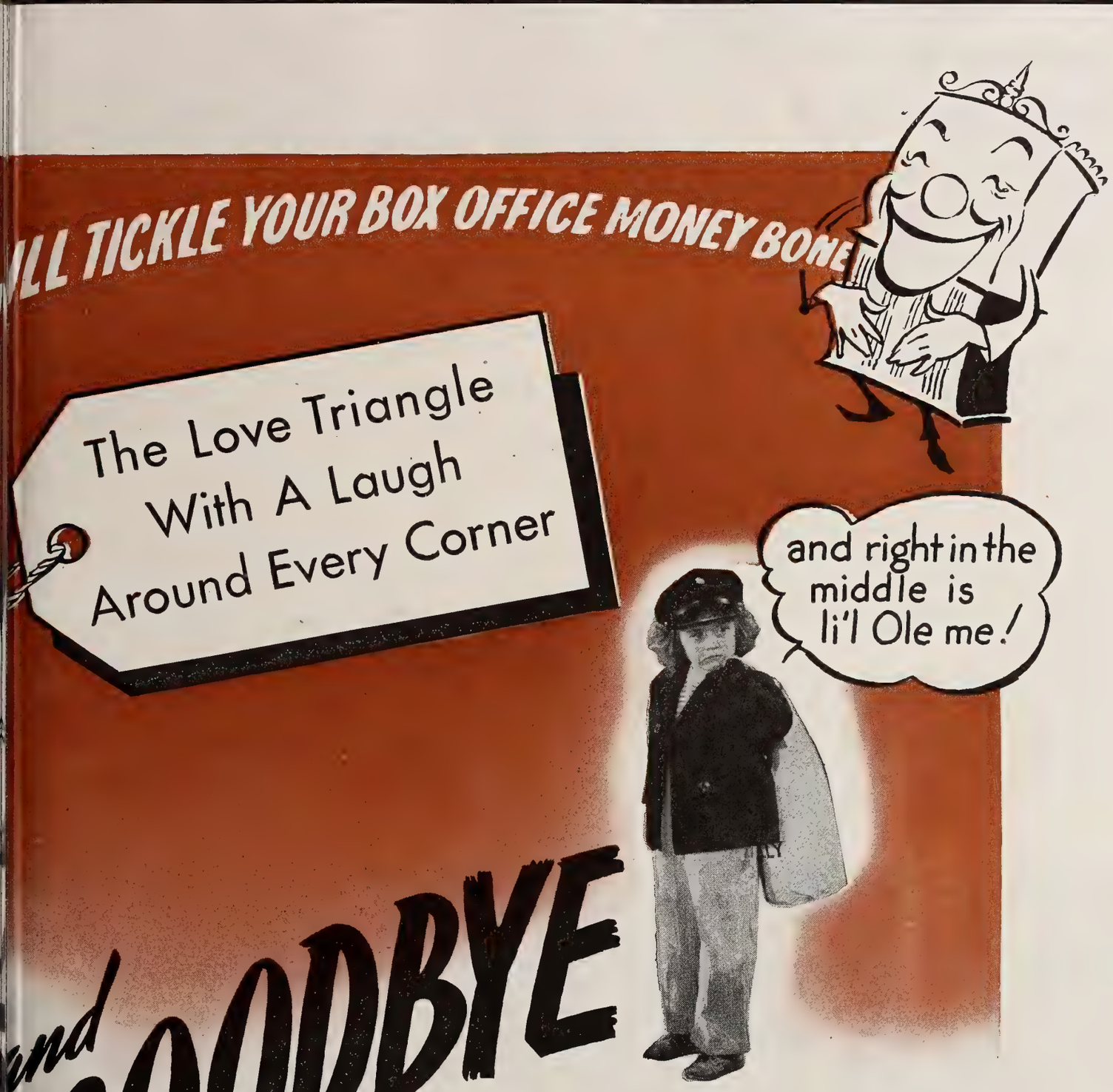
The "Night of Stars" to be presented at Madison Square Garden, New York, November 13, in behalf of the United Jewish Appeal of Greater New York, already had a record advance sale of $35,000, it was announced this week. Marvin M. Schenck, chairman of the producing committee and an MGM executive, has returned from a trip in which he arranged for entertainers to perform at the affair. Louis K. Sidney, Ed Sullivan and Robert M. Weitman are also on the producing committee. The chairman of this year's "Night of Stars" is Sylvan Gotshal, and honorary chairmen include Mayor Fiorello H. LaGuardia, Nathan Straus, Grover A. Whalen and Dr. Stephen S. Wise.




# LOVE, HONOR

STRICTLY A FAMILY AFFAIR!

What a family...! What an affair...!




*starring*

# VIRGINIA BRUCE · EDWARD ASHLEY

## *featuring* VICTOR McLAGLEN

**with NILS ASTHER · HELEN BRODERICK**

and VEDA ANN BORG · JACQUELINE MOORE · ROBERT GREIG

Directed by ARTHUR S. ROGELL

Screen Play by ARTHUR PHILLIPS, LEE LOEB and DICK IRVING HYLAND

Original Story by ART ARTHUR and ALBERT S. ROGELL

Associate Producer — HARRY GREY

*A Republic Picture*

# Equipment Men Open Three-Day Chicago Meeting

The annual convention of the Theatre Equipment Dealers Protective Association opened for a three-day session at the Edgewater Beach Hotel in Chicago Friday, with at least 175 dealers and manufacturers attending. The re-vitalized Theatre Equipment and Supply Manufacturers Association is also meeting in separate and joint sessions after a long period of inactivity.

Executives with leading manufacturers again were invited to participate in the "exchange of ideas" and "post-war plans" meeting scheduled for Sunday, during which dealers receive the latest available information on the present and future theatre equipment supply outlook. Scheduled to give their views were Oscar Neu of Neumade Products and E. Allan Williford of Ansco, key officers of Theatre Equipment and Supply Manufacturers Association; H. Bob Engle, sales manager of DeVry Corporation; Fred J. Wenzel, head of the Wenzel Projector Company; Walter E. Green, president, National-Simplex-Bludworth, Inc.; W. A. Gedris of the Ideal Seating Company and Fred Matthews of Motiograph.

The program opened Friday with individual morning and afternoon business sessions of Theatre Equipment Dealers and Theatre Equipment Manufacturers. A number of manufacturers exhibited their products in individual rooms. Saturday Mayor Edward Kelly of Chicago was scheduled to welcome the members at a joint meeting.

Among Chicago representatives at the convention were to be William C. and E. B. DeVry, H. Bob Engel, L. M. Anderson, William Aschman and C. Roloff of DeVry; Ed Wolk and Ira Kutok of the Edward H. Wolk Co.; Fred J. Wenzel and Charles Williams of the Wenzel Projector Company; Fred Matthews of Motiograph; B. B. Buchmann of the Kroehler Manufacturing Company; David Dewey, Robert Gardner, Edward Howe and Joseph Heller of Chicago Theatre Supply Co., and many others.

The program for the meeting follows:

### Friday, October 5

***10 a.m.—TEDPA business meeting (closed).***

***10 a.m.—TESMA business meeting (closed).***

***1 p.m.—Lunch for TEDPA and TESMA members.***

***Evening—Informal meetings among dealers and manufacturers.***

### Saturday, October 6

***10 a.m.—Open TEDPA-TESMA Joint Meeting, Ray G. Colvin, TEDPA secretary, presiding. Mayor Edward J. Kelly, address of welcome.***

***"Air Conditioning"—L. P. Hanson, chief engineer of marine division, U. S. Air Conditioning Company.***

***"Application of Black Light and Fluorescent Lighting"—C. R. Stover, district engineer, Midland Lamp Division, General Electric Co.***

***"A Glance at the Foreign Market"—Nathan D. Golden, motion picture officer, Department of Commerce.***

***"Carbon Facts"—D. S. Joy, National Carbon Co.***

***Open discussion.***

***5 p.m.—Cocktail Hour. National Carbon Company, host.***

***7 p.m.—Banquet—Main Ballroom. Guest speakers will be announced.***

### Sunday, October 7

***11 a.m.—Open discussion between TEDPA and TESMA members. Mr. Colvin will preside and will invite representatives of equipment and supply manufacturers to reveal their production plans.***

***Convention will adjourn in the early afternoon.***

## Jacocks Anti-Trust Case Is Settled Out of Court

An out-of-court settlement has been effected in the $150,000 anti-trust suit brought by Capans Amusement Company, of which Don Jacocks is president, against 11 distributors and seven other defendants as a result of his charges of inability to obtain first run product for his Strand theatre in Taunton, Mass. It is understood that the settlement provides for Mr. Jacocks to receive the first-run product he desires.

Named as defendants were: Paramount, Loew's, 20th Century-Fox, RKO Radio, Warners, Universal, United Artists, Columbia, Republic, Monogram, PRC, Paramount Theatres Service Corporation, New England Theatres, M. and P. Theatres, Barney Balaban, Leonard H. Goldenson, Martin J. Mullin and Samuel Pinanski.

# Western Electric Export Meets

A 12-day convention of Western Electric Export Corporation opened Monday at the Waldorf-Astoria Hotel, New York, with the display of new sound equipment and discussions among the 30 foreign managers of the company attending.

F. S. Gregg, vice-president and general manager of Export, addressed the session, pointing out that prospects were bright for modernization of motion picture theatres throughout the world with new equipment stemming from wartime research. The supply of material for manufacturing equipment was taken up at Thursday's session to which press representatives were invited. While restrictions on raw materials have been lifted, reports indicate that shortages still exist and consequently the demand continues to be greater than the supply.

American manufacturers of sound recording and reproducing equipment for motion picture theatres may be able to market approximately $2,750,000 of the latest designs in France, Belgium, Netherlands and Sweden in the next year, G. Nordqvist, manager of the Swedish Western Electric Co., Stockholm, and Fred H. Hotchkiss, regional manager, said.

Mr. Nordqvist pointed out that as a result of the Paris agreement of 1930, U. S. companies were barred from selling such equipment in Europe. He said that the Aga-Baltic Company of Sweden controlled 55 per cent of the Swedish business, while 30 per cent was in the hands of Siemens, and the other 15 per cent went to companies like the Phillips Lamps Works of the Netherlands.

## Managers Granted Demands In Labor Board Decision

The Regional War Labor Board, in New York, in a decision announced last week involving the contract dispute between the RKO Service Corporation and the Motion Picture Operating Managers and Assistant Managers Guild, has made the following awards to the managers and assistant managers employed in the company's 41 metropolitan theatres. A 48-hour week with time-and-a-half after 48 hours; a general weekly increase of $7.63 and new wage scales of $40 to $75 per week for assistant managers, and $85 to $140 per week for house managers are provided. The Regional War Labor Board, which denied the company's request for an oral hearing and rejected the contention that the board had no jurisdiction in the case, also provided for seniority in layoffs and promotions.

## Stock Production Down In Second Quarter

Second quarter production of photographic film of all types totaled 148,692,000 square feet, a slight decline from the record output of 156.587,000 square feet in the first quarter, the War Production Board reported last weekend. Shipment totaled 148,1230,000 square feet, of which 90.485,000 was classified as commercial and 57,638,000 was military or export. First quarter shipments were 154,867,000 square feet, of which 90.377,000 was commercial, and 64,490,000 was military.

# K-B Amusement Names Warners In Trust Action

K-B Amusement Company, a partnership of H S. Kogod and Max Burka, this week filed sui Federal District Court, Washington, D. C., aga Warner Bros. Pictures, Inc., and their affili companies, and Kass Realty Company, charg the defendants with violation of the Federal a trust laws. K-B operates four theatres in the I trict of Columbia—the Apex, Atlas, Senator Princess, plus two currently being erected.

One of these now in the process of construc is the McArthur, and K-B alleges that Wa Brothers is preventing the erection of this thea It is charged that, through agreements with major distributing companies, the Warner Cir has monopolized early neighborhood run exh tion in the District of Columbia and restrained trade of independent exhibitors. The Warner cuit has 21 theatres in the District of Colum including two first run downtown houses.

The complaint charges that in 1944, Wa Brothers entered into a conspiracy with Kass R ty Company and Garfield I. Kass, designed keep independent theatre operators from constr ing or acquiring any additional theatres in district. Pursuant to this conspiracy, says plaintiff, Garfield I. Kass announced its inten of constructing 10 or 15 new theatres in the trict. B-K Amusement Company charges practically every available site where a new ne borhood house might be constructed was empted.

No action was taken by the defendants to b any of the theatres except where an indepen theatre operator was ready to construct near of the sites, it is alleged.

## St. Louis Theatres Offer New Operator Contract

St. Louis theatres have tendered to Loca IATSE, a new contract covering the points cided by the War Labor Board, it has been nounced by Louis Ansell, of Ansell Broth chairman of the Exhibitors Committee. The tract would extend to June 1, 1947.

Elmer Moran, business agent for the union, that the union would submit a counter prop within a short time. Unsettled in the negotiat thus far are the questions of retroactive pa January 15, 1944, and retroactive vacations. undetermined is the question of when the reduc of one stagehand at each of the five first run ho shall be made.

The Powhatan theatre, neighborhood house erated by the St. Louis Amusement Comp which was picketed last week by the union a a part-time stagehand was locked out, rema closed. Unless an attempt is made to reope without the stagehand, no further action is exp ed to be taken, Mr. Moran said.

## Actors Seek Increases From Independents

The Screen Actors Guild, which recently cluded negotiations with the major studios wage scale increases, will open similar neg tions with the Independent Motion Picture ducers' Association and with the Society of dependent Motion Picture Producers. The G said that the majors would distribute $250,00 retroactive pay as a result of agreements reac

## Kinsky Joins Candy Firm

The appointment of Joseph Kinsky as ger manager of company operations of the Sani Automatic Candy Corporation, has been annou by Charles L. O'Reilly, president, and Benja Sherman, treasurer. Mr. Kinsky's association the industry includes a tenure with A. H. Bl president of Tri-State Theatres Corporation, recently with Paramount in the New York o He was national coordinator for the Fifth Seventh War Loan drives.

# READY MILLIONS HAVE HEARD THE TALK ABOUT IT!

## N. Y. SUNDAY MIRROR says:

"If it were within our domain to make the Oscar awards we would give one to Paramount in recognition of its courage in filming 'The Lost Weekend.' It will undoubtedly be one of the year's most provocative releases. Don't miss it! The character created for Ray Milland is, without reservations, we think, the best enacted performance of the year."

—Frank Quinn *in Sept. 9th Sunday Mirror Magazine*

Paramount

*PREDICTS THAT THE MOST TALKED-ABOUT PICTURE SINCE "GOING MY WAY" WILL BE*

# The Lost Weekend



Starring

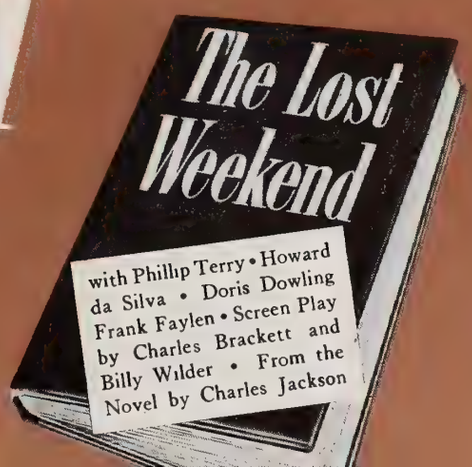
RAY MILLAND

JANE WYMAN

Produced by CHARLES BRACKETT

Directed by BILLY WILDER

Get set for VICTORY LOAN . . . Oct. 29—Dec. 8



# Hollywood Strike Again to NLRB On Legal Point

The Hollywood set decorators' strike was again before the National Labor Relations Board last Friday when arguments were presented on the legality of the discharge of striking decorators by the studios last April.

The hearing was called by the board after it had let it be known that it had reached a decision as to the legality of votes cast in the election held some weeks ago.

Reportedly, the board had decided that the legal votes were those of the members of Painters Local 1421 and the invalid votes those of members of the International Alliance of Theatrical Stage Employees, which would result in the Painters union being made the bargaining agent with which the studios would have to deal.

Following the suggestion made by William Green, president of the American Federation of Labor, that committees from the striking unions confer with an IATSE committee, Ray Gelston, international representative of Local 1421, the local's president, business representative and two other members, were appointed this week by the Hollywood Strike Strategy Committee to meet with an IATSE committee.

### *Board in 80-Minute Huddle*

Some unusual features marked last Friday's NLRB hearing, the first an 80-minute huddle of board members and all the producer and union representatives present, while five members of the California Congressional delegation investigating the strike cooled their heels with a half-dozen reporters in an empty hearing room.

Finally the delegation walked in on the conference and the board shortly afterwards came downstairs to the hearing room and went through the motions of hearing arguments.

Then the argument developed that the point now at issue in the strike was whether the studios engaged in an unfair labor practice in discharging the striking set decorators, as charged in a brief filed by Local 1421.

Homer Mitchell, counsel for the producers, contended that the strike was illegal in that it had been called in the middle of hearings on the representation issue. He argued that if the issue of unfair labor practices was to be considered, it would have to be handled in a separate proceeding.

### *Claim Strike Proper Action*

Michael Luddy, counsel for the IATSE, which would benefit from a board ruling upholding the producers' contentions, argued along the same lines, with A. J. Isserman, counsel for Local 1421, fighting for board support of his contention that the strike was a proper action and the striking workers were entitled to vote.

The validity of votes cast in the election will hinge on the board's decision as to the validity of the discharges. If the companies are held to have legally discharged the strikers, their votes will not be valid; if it holds that the discharges were an unfair labor practice, the IATSE votes will be invalidated.

Meanwhile, it was understood that the IATSE is working on establishing its five-man committee for the settlement discussions. It was not indicated this week, however, when the IATSE committee and the Local 1421 committee would meet.

## Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were "Senorita from the West," "South of the Rio Grande," "The True Glory." In Class A-II, unobjectionable for adults, were "Come Out Fighting," "Crime Doctor's Warning" and "Kiss and Tell." "The Dolly Sisters" was placed in Class B, objectionable in part, because it "reflects the acceptability of divorce," and displays "suggestive costumes."

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 28, No. 9**—Atomic bomb hit on Nagasaki. . . . Emperor Hirohito looks at bombed Tokyo. . . . Surrender at Singapore. . . . S. S. Europa. . . . Hero of Wake Island. . . . Halsey rides a white horse in Tokyo. . . . Roller skating stars. . . . Nylons for sale.

**MOVIETONE NEWS—Vol. 28, No. 10**—The shrinking Jap empire. . . . U. S. and British jet planes. . . . Press photographers exhibit. . . . Fashions from coal. . . . Lew Lehr's Newsette. . . . Football.

**NEWS OF THE DAY—Vol. 17, No. 207**—Nagasaki bomb. . . . Hirohito looks at Tokyo. . . . Halsey rides a horse. . . . G. I.'s blood saves Tojo. . . . Singapore under British. . . . Heroes come home. . . . New York's elevator strike. . . . War secret revealed.

**NEWS OF THE DAY—Vol. 17, No. 208**—News from Asia. . . . Korea freed. . . . Dose of own medicine for Japs. . . . Argentine demonstration. . . . Spruille Braden. . . . Photographers exhibit. . . . Nation's grid thrillers. . . . Post-war aviation.

**PARAMOUNT NEWS—No. 10**—Elevator strike. . . . Birthday for Bill of Rights. . . . Nylons. . . . Home after Bataan. . . . Colonel Devereux. . . . Hirohito visits MacArthur. . . . Halsey's last ride. . . . Tojo bungles suicide. . . . Nagasaki bomb.

**PARAMOUNT NEWS—No. 11**—Navy Fireball. . . . RAF Vampire. . . . Hong Kong payoff. . . . Korea cheers Yanks. . . . Honors for lensmen. . . . Argentine report. . . . Football.

**RKO PATHE NEWS—Vol. 17, No. 12**—Nagasaki bombing. . . . Tojo's suicide attempt. . . . Surrender at Nanking and Singapore. . . . War heroes. . . . Europa brings G. I.'s home.

**RKO PATHE NEWS—Vol. 17, No. 13**—ATC opens global service. . . . Korea. . . . Hong Kong. . . . Argentinos demonstrate. . . . Jet planes. . . . Football.

**UNIVERSAL NEWS—Vol. 17, No. 437**—Defeated Japan. . . . Japs surrender Singapore. . . . Devereux comes home. . . . Europa arrives. . . . The Stratocruiser. . . . Tojo's suicide try. . . . Halsey's white horse. . . . Attack sleds.

**UNIVERSAL NEWS—Vol. 17, No. 438**—Freedom returns to Asia. . . . Sailors become farmers. . . . Prize press pictures. . . . Aviation in the news. . . . Football.

# Jones Resigns Republic Post

Charles Reed Jones, director of advertising for Republic Pictures Corporation for the past eight years, resigned this week. At the same time, it was announced by Lyle Engel of Song Lyrics, Inc., that Mr. Jones would join that organization November 5 as editorial director of "Song Hits," "Latest Song Hits" and "Movie Songs."

Mr. Jones has been associated with the motion picture industry since 1919 and is the author of several novels, screenplays, short stories and a volume on motion pictures, "Breaking Into the Movies." He also edited several motion picture fan magazines.

As director of advertising and publicity for Republic, Mr. Jones instituted the company's national advertising and launched a promotional campaign built around Roy Rogers. He plans a brief vacation before taking up his duties with Song Lyrics, Inc., where he will direct the editorial policies of the company's post-war expansion plans.

## "Spanish Main" Openings Arranged by RKO

RKO has set the first of a series of area premieres on "The Spanish Main," starring Paul Henried and Maureen O'Hara, to break in conjunction with the Columbus Day holiday. S. Barret McCormick and Terry Turner have completed a nationwide campaign to launch the picture with October key situations arranged in Boston, Cedar Rapids, Chicago, Cincinnati, Cleveland, Columbus, Davenport, Dayton, Denver, Des Moines, Dubuque, Kansas City, Los Angeles, Marshalltown, New Orleans, Omaha, Providence, San Francisco.

## "Outlaws of the Rockies" Columbia

"Outlaws of the Rockies," a Columbia Western, starring Charles Starrett, was incorrectly labeled a Monogram picture in the review which appeared on page 2662 of the Product Digest, and likewise in the Release Chart.

# Expect No Griffith Action Decision Until February

Although the Griffith anti-trust hearings w completed Tuesday in Oklahoma City, Judge gar S. Vaught will not give his decision in case until February at the earliest.

At the close of last week's hearings, Ju Vaught gave the Government until December submit the requested findings of fact and conc ions of law and then granted the defense until F ruary 1 to file similar papers.

Last Friday's session confounded the prosecut when L. C. Griffith, president of Griffith Amu ment Company, denied having written two lett which bore his signature. Robert L. Wright, c Government counsel, said that he was "du founded" by Mr. Griffith's denial. Henry Griff chief Griffith counsel, offered to submit the let to the Federal Bureau of Investigation, but Wright declined this offer. The letters were dressed to Charles Mahone, an independent o ator at Hobart, Okla., in 1929, and purporte answered letters which Mr. Mahone had wri Mr. Griffith protesting the circuit's plans to b a house in competition to his.

Mr. Wright left Oklahoma City Friday Washington after the defense closed its case.

Commenting upon his study of the testim Judge Vaught said he thought two propositi were involved in the case: "First there is the pr osition whether these defendants have entered i conspiracy and second whether, even though conspiracy exists, they constitute a monopoly restraint of trade as specified by the act. We confronted with two characters of testimony, p tive testimony of witnesses as to whether a c spiracy was in existence and secondly whether contracts themselves indicate that a conspiracy monopoly is inferred. Then, too, we must c sider whether or not a circuit's buying power wi in itself constitutes a monopoly."

# Majors File Suit On Percentage

Eight major companies filed suit September in Providence, R. I., against Albert Gould, I Gould and the Castle Amusement Corporati operating the Castle theatre in Providence, cha ing fraud and falsification of percentage reports

The companies include RKO Radio, Loew Paramount, Warner Brothers, Universal, Twe tieth Century-Fox, Columbia and United Artis Each charges the defendants with conspiring defraud by allegedly furnishing false box off reports of gross receipts to obtain reductions rental terms on pictures already shown and low rental terms for flat and percentage pictures to shown in the future. The companies further cla that the defendants "induced checkers sent by t plaintiff to join with them in the falsification" percentage reports.

The companies have asked the court to restra the defendants from disposing of or altering a theatre records pending an audit and accounti and to order the defendants to permit an examin tion of the books.

## Twentieth-Fox Announces Two For Release in November

"The Dolly Sisters" and "Colonel Effingha Raid" will be released by Twentieth Century-F during November, it was announced this week William J. Kupper, general sales manager.

"The Dolly Sisters" is a Technicolor musi starring Betty Grable, John Payne and June Hav It was directed by Irving Cummings and produc by George Jessel.

"Colonel Effingham's Raid," a comedy dra based on the novel by Barry Fleming, was p duced by Lamar Trotti and directed by Irvi Pichel. The cast is headed by Charles Coburn


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# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**COUNTER-ATTACK:** Paul Muni, Marguerite Chapman —The first night we sold out. The second night died. I can't figure it out. Nevertheless, it is a fine picture, but it didn't stand up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

**FIGHTING GUARDSMAN, THE:** Willard Parker, Anita Louise—Not bad. We played it single bill and got by with it on account of some good short subjects. Played Monday, Tuesday, Wednesday, September 10, 11, 12.—M. Bailey, Strand Theatre, Dryden, Ontario, Canada.

**FIGHTING GUARDSMAN, THE:** Willard Parker, Anita Louise—Just a waste of film. Substitute another picture. Played Tuesday, Wednesday, Sept. 18, 19.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

**ROCKIN' IN THE ROCKIES:** Mary Beth Hughes, Jay Kirby—This is the kind of picture our patrons like, lots of laughs, some action and good entertainment. The Three Stooges and Hoosier Hotshots are very good; could use a lot more of these kind. Played Sunday, Monday, Sept. 23, 24.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

## Metro-Goldwyn-Mayer

**BLONDE FEVER:** Philip Dorn, Mary Astor—Just a small picture which could be used on a double bill. Not good enough for a single bill. Played Thursday, Friday, Saturday, September 6, 7, 8.—M. Bailey, Strand Theatre, Dryden, Ontario, Canada.

**MAYTIME:** Jeannette MacDonald, Nelson Eddy—Played this is a reissue. Part of the print badly scratched. This is a lovely production and well worth playing a second time. Struck bad weather with this, but many favorable comments. Delightful singing, grand sets, and good music. Rounded up a fine evening's entertainment. Nothing more can be said as the two stars are both leaders in their class. Played Tuesday, Sept. 18.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

**NATIONAL VELVET:** Mickey Rooney, Jackie Jenkins—Here is a real picture. Played a little late here, but they were waiting for it and had a good turnout. All were pleased. I only wish there were more as good. Played Sunday, Monday, Tuesday, Sept. 9, 10, 11.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

**NOTHING BUT TROUBLE:** Laurel and Hardy—Played this on a single bill. This is my first from these artists. My patrons seemed to get a kick out of them but is just a program picture. Played Monday, Aug. 27.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

**THIN MAN GOES HOME, THE:** William Powell, Myrna Loy—These stars are still a drawing card and everyone was well pleased. Played Friday, Saturday, Sunday, Sept. 7, 8. 9.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

**THREE MEN IN WHITE:** Lionel Barrymore, Van Johnson—Played this one very late but it is one of the Dr. Gillespie series and those releases are very popular here. It has a good cast and the acting by Barrymore is very good. It makes excellent entertainment. Played Monday, Sept. 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

**VALLEY OF DECISION, THE:** Greer Garson, Gregory Peck—Two of the best stars today in a standout picture. It did well here. Played Sunday, Monday, Tuesday, Aug. 26, 27, 28.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

**WITHOUT LOVE:** Spencer Tracy, Katharine Hepburn —A poor title for a small town, but Tracy brought out a fair attendance. Hepburn no draw here. Played Tuesday, Wednesday, Thursday, September 2, 3, 4.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

**WITHOUT LOVE:** Spencer Tracy, Katharine Hepburn —Business off on this one, which was not surprising. Tracy is no longer the stellar box office attraction that he was. Miss Hepburn was never any attraction so far as our situation is concerned. Some laughs in the picture, but not very plentiful. Played Sunday, Monday, Sept. 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal.

## Monogram

**SPRINGTIME N TEXAS:** Jimmy Wakely, Lee White, Dennis Moore—This newcomer, Jimmy Wakely, is all right. He is a standout singer in Autry style. I think you will like him. Played Wednesday, Thursday, Aug. 29, 30.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

## Paramount

**AFFAIRS OF SUSAN, THE:** Joan Fontaine, George Brent—A delightfully charming Joan Fontaine made this very believable and enjoyable for a very large turnout. A good audience picture. Played Sunday, Monday, Aug. 26, 27.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**MURDER, HE SAYS:** Fred MacMurray, Marjorie Main —Our is not the ideal town for a picture of this type. We did fair business on it. Personally, I don't think this is Fred MacMurray's role; maybe Eddie Bracken would have done better in it. However, we did hear some laughter during the picture, so it couldn't be all bad. Played Wednesday, Sept. 5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**OUT OF THIS WORLD:** Eddie Bracken, Veronica Lake —A dandy audience picture which a big holiday crowd liked very much. We didn't hear anyone say anything bad about the picture. The picture opens with a bang and closes the same way. Never a dull moment in it. Played Sunday, Monday, Sept. 2, 3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**PRACTICALLY YOURS:** Claudette Colbert, Fred MacMurray—Not so good for a small town. Played Saturday, Sunday, Sept. 22, 23.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

**SALTY O'ROURKE:** Alan Ladd, Gail Russell—A very fine picture that should take anywhere. It was well received. We didn't sell out, but I wouldn't hold this against the picture as our town is affected by the Ford strike.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

**TILL WE MEET AGAIN:** Ray Milland, Barbara Britton—An excellent evening's entertainment from Paramount. It is an underground story that I can fully recommend. If you have not played it already, play it. There is good acting and a good cast. Played Saturday, Sept. 15.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

## RKO Radio

**BELLE OF THE YUKON:** Randolph Scott, Gypsy Rose Lee—Business was considerably off on this feature. The Technicolor was the most outstanding part of the picture. Neither the story nor the cast was anything to rave about. Played Sunday, Monday, Sept. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**CHINA SKY:** Randolph Scott, Ruth Warrick—We didn't find anything distinguished about this picture and didn5t find anything distinguished about this picture and I wouldn't rave over her connection with it. Business was all right, but we believe most were disappointed with the feature. Played Wednesday, Aug. 29.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**IT'S A PLEASURE:** Sonja Henie, Michael O'Shea—This, in my opinion, is the best picture in which Miss Henie has appeared. It has beautiful color. Play it as soon as you can. Played Sunday, Monday, Tuesday, Sept. 16, 17, 18.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

**MY PAL WOLF:** Sharyn Moffett, Grey Shadow—This is an exceptionally good dog story, and should please in any type theatre. Most of the reports read that picture did very well. However, it was just average business with us. Played Thursday, Friday, Sept. 9, 10.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**NEVADA:** Bob Mitchum, Anne Jeffreys—We double billed this and did fair week end business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

**TARZAN AND THE AMAZONS:** Johnny Weissmuller, Brenda Joyce—This is old-fashioned hokum from start to finish but they all came out for it and business was O.K. Doubled with "Earl Carroll Vanities" and pleased. Played Friday, Saturday, Sept. 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**WOMAN IN THE WINDOW, THE:** Edward G. Robinson, Joan Bennett—This picture is as good a murder story as we have had in a long time. And it was well produced. If your trade likes this type of picture, get it quick. Played Friday, Saturday, Sept. 14, 15.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

## Republic

**BELLS OF ROSARITA:** Roy Rogers, Gabby Hayes—Played on a double bill. Not much, but Rogers is always good and every one pleased. Played Wednesday, Thursday, Friday, Saturday, Sept. 12, 13, 14, 15.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

**EARL CARROLL VANITIES:** Dennis O'Keefe, Constance Moore—A very pleasing musical from Republic. It is in the better class of entertainment produced by that company. I had a lot of pleasant comments on the same. The box office receipts were disappointing because of the poor class of advertising that I was able to get from the exchange. However, I would recommend this as good entertainment. Played Saturday, Sept. 8.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

**EARL CARROLL VANITIES:** Dennis O'Keefe, Constance Moore—Not good—not bad; musical numbers a little dull; however, we played this with "Tarzan and the Amazons" and we did a hefty business and sent most of them away happy. Played Friday, Saturday, Sept. 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**HITCHHIKE TO HAPPINESS:** Al Pearce, Dale Evans —Good program picture that we doubled with a Western for satisfactory weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

**LAKE PLACID SERENADE:** Vera Hruba Ralston, Eugene Pallette—Coupled with a reissue, "Torrid Zone," we did average Friday and Saturday business and pleased all who came with this show. It is well produced and credit to the studio. Played Friday, Saturday, Aug. 31, Sept. 1.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**SING, NEIGHBOR, SING:** Brad Taylor, Ruth Terry—Good small town picture. Music right in the groove. Many said it was a real good little picture.—M. Bailey, Strand Theatre, Dryden, Ontario, Canada.

**UTAH:** Roy Rogers, Dale Evans—Much has been said about the popularity of this star. His biggest supporters are the Sons of the Pioneers. The country people who are the best supporters in the rural areas get a big kick out of their music and Rogers' singing. "Utah" is an exceptionally good class of entertainment for a small town exhibitor. It has plenty of action, good looking girls and the outdoor scenery is excellent. I can recommend this for a good evening's entertainment for the home folks. Played Thursday, Aug. 30.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

## Twentieth Century-Fox

**BULLFIGHTERS, THE:** Laurel and Hardy—We used this one to help "China Sky" and it did a noteworthy job. It's full of good laughter from start to finish and some of the scenes are positively a riot. Played Wednesday, Aug. 29.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**HANGOVER SQUARE:** Laird Cregar, Linda Darnell —Failed to make film rental first night. Did not grow enough second night to pay for the lights. We intend to pay for and shelve any future similar pictures. Played Wednesday, Thursday, Sept. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal.

**NOB HILL:** George Raft, Joan Bennett—Fine production, good songs and dances, but business only fair. George Raft was never better and Peggy Ann Garner certainly is an Irish lass if there ever was one. Played Sunday, Monday, Sept. 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

## Universal

**BIG BONANZA, THE:** Richard Arlen, Robert Livingston—Very good Western, but I guess the title fooled our patrons, as there was not much business, and Westerns usually do O.K. with us. Played Wednesday, Sept. 19.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

(*Continued on following page*)

(Continued from opposite page)

**NAUGHTY NINETIES, THE:** Abbott and Costello—ent over big here; no one kicked about seeing these ys do their old tricks again. They came in great num-rs to enjoy it. Favorable weather helped. Played iday, Saturday, Aug. 24, 25.—Thomas di Lorenzo, New ltz Theatre, New Paltz, N. Y.

**RECKLESS AGE, THE:** Gloria Jean, Henry Stephen-n—This type of feature on a double bill does better for proportionately, than the "A" features from this com-ny. Played Friday, Saturday, Sept. 14, 15.—A. C. Ed-rds, Winema Theatre, Scotia, Cal.

**SWING OUT, SISTER:** Rod Cameron, Frances Rae-rn—Used on a double bill with "Reckless Age" to good kend business. Played Friday, Saturday, Sept. 14, 15. A. C. Edwards, Winema Theatre, Scotia, Cal.

## nited Artists

**SUMMER STORM:** George Sanders, Linda Darnell—e were disappointed with this picture. Had no com-nts from patrons and a poor attendance. Played Fri-y, Saturday, Aug. 31, Sept. 1.—M. W. Hughes, Colonial eatre, Astoria, Ill. Small town patronage.

## hort Features

### olumbia

**COMMUNITY SINGS:** Too bad they don't insert songs at are familiar so the audience can sing.—Ben Brinck, est Point Theatre, West Point, Iowa.

## letro-Goldwyn-Mayer

**FALL GUY:** Two-Reel Specials—A feature picture in o reels. Bank murder—wrong fellow convicted and sen-nced to hang. The dicks get the culprit just in time. eased them all.—Thomas di Lorenzo, New Paltz Thea-, New Paltz, N. Y.

**MACKINAC ISLAND:** Fitzpatrick Traveltalks—A very teresting and entertaining Technicolor reel. Can recom-end this one.—A. L. Dove, Bengough Theatre, Ben-ugh, Sask., Can.

**THE BODYGUARD:** Technicolor Cartoons—A very nny cartoon. In fact, it is one of the best we have ever ayed.—Abe H. Kaufman, Fountain Theatre, Terre Haute, d.

**WHY DADDY:** Miniatures—Very poor short subject.—L. Dove, Bengough Theatre, Bengough, Sask., Can.

### aramount

**BIRTHDAY PARTY:** Little Lulu—Very entertaining echnicolor cartoon. Ideal for children.—Thomas di Lor-zo, New Paltz Theatre, New Paltz, N. Y.

**SHOWBOAT SERENADE:** Musical Parade—A two-el film in Technicolor that is very good. It should be hit in any theatre.—Abe H. Kaufman, Fountain Theatre, erre Haute, Ind.

**TOPS IN THE BIG TOP:** Popeye the Sailor—Popeye uts his head in the lion's mouth and Olive Oyl screams. ast fair.—Thomas di Lorenzo, New Paltz Theatre, New altz, N. Y.

**WHEN G.I. JOHNNY COMES HOME:** Noveltoon—he animation during the bouncing ball song sequence is e most fascinating thing in the reel. Pleased them ere.—Thomas di Lorenzo, New Paltz Theatre, New altz, N. Y.

**YOU HIT THE SPOT:** Musical Parade—Very good. aramount's shorts are generally very good.—Harland ankin, Plaza Theatre, Tilbury, Ont., Can.

## wentieth Century-Fox

**CANYONS OF THE SUN:** Magic Carpet—Lowell homas narrates. It is a fine tour of the western part the good old U.S.A. They all liked it here.—Thomas Lorenzo, New Paltz Theatre, New Paltz, N. Y.

## Warner-Vitaphone

**ARE ANIMALS ACTORS:** Featurettes—A two-reel imal picture that was a wow.—Thomas di Lorenzo, New altz Theatre, New Paltz, N. Y.

**DRAFTEE DAFFY:** Merrie Melodies Cartoons—One of e best cartoons Warners have made.—Abe H. Kaufman, ountain Theatre, Terre Haute, Ind.

**I WON'T PLAY:** Featurettes—I was disappointed in is one. There was too much dialogue. If there was ore music by the artist it would have made this a good el.—A. L. Dove, Bengough Theatre, Bengough, Sask., an.

**MEXICAN SEA SPORTS:** Sports Parade—Very good hort. It is educational.—Harland Rankin, Plaza Theatre, ilbury, Ont., Can.

**PLANTATION MELODIES:** Featurettes—One of the est musical reels I have played in my theatre for many day. People enjoyed these old melodies. Play this ie.—A. L. Dove, Bengough Theatre, Bengough, Sask., an.

# *Short Product in First Run Houses*

### *NEW YORK—Week of October 1*

***ASTOR: Dog Watch*** .....***RKO***
Feature: Wonder Man.....RKO

***CAPITOL: Swing Shift Cinderella*** .....***MGM***
***Guest Pests*** .....***MGM***
Feature: Her Highness and the Bellboy.....MGM

***CRITERION: Phoney Baloney*** .....***Columbia***
***Football Thrills of 1944*** .....***MGM***
Feature: Lady on a Train.....Universal

***HOLLYWOOD: Flivver Flying*** .....***Vitaphone***
Feature: Rhapsody in Blue.....Warner Bros.

***MUSIC HALL: Homicide on Ice*** .....***RKO***
Feature: Our Vines Have Tender Grapes.....MGM

***PARAMOUNT: Campus Mermaids*** ....***Paramount***
Feature: Duffy's Tavern .....Paramount

***RIALTO: Snubbed by a Snob*** .....***Paramount***
***Game Bag*** .....***Paramount***
Feature: Isle of the Dead.....RKO

***RIVOLI: Jasper and the Beanstalk*** ...***Paramount***
***From A to Zoo*** .....***Paramount***
Feature: Love Letters .....Paramount

***ROXY: Swooning the Swooners*** ...***20th Cent.-Fox***
***The Palestine Problem (March of Time)***
***20th Cent.-Fox***
Feature: The House on 92nd Street....20th Cent.-Fox

***STRAND: Learn and Live*** .....***Vitaphone***
***Fresh Airdale*** .....***Vitaphone***
***The 900*** .....***Vitaphone***
Feature: Mildred Pierce.....Warner Bros.

### *CHICAGO—Week of October 1*

***APOLLO: What Every Veteran Should Know*** ..***WAC***
***Donald Duck's Day*** .....***RKO***
Feature: A Thousand and One Nights.....Columbia

***ORIENTAL: Hare Conditioned*** .....***Vitaphone***
Feature: The Story of G.I. Joe.....United Artists

***ROOSEVELT: Daffydilly Daddy*** .....***Paramount***
Feature: Christmas in Connecticut.....Warner Bros.

***STATE LAKE: Mouse in Manhattan*** .....***MGM***
Feature: Love Affairs.....Paramount

***WOODS: Where the Pest Begins*** .....***Columbia***
Feature: Johnny Angel .....RKO

## Eastman V-Mail Stations Will Close October 31

V-Mail Service, an adaption of Eastman Kodak's Recordak System used for record-keeping, will be halted by October 31. Although letters written on V-Mail stationery will be sent by air after that date, Kodak's operation of microfilming stations in New York, Chicago, San Francisco and Honolulu will cease.

During the early days of the war, the company recruited 115 skilled technicians from among its employees for V-Mail service with the U. S. Army, and operated processing stations throughout the world.

Letters are photographed on a narrow ribbon of film, each letter reduced to about one-quarter of a square inch. The film, which weighs only one-eightieth as much as the original letters, is flown overseas. At the receiving end, one half letter-size enlargements are made from the film, folded, sealed in an envelope, and forwarded.

## Segal and Picker Elected by Columbia International

At last week's meeting of the board of directors of Columbia Pictures International Corporation, Jack Segal, assistant foreign manager, was elected vice-president and treasurer; Arnold Picker was elected vice-president, and Herman Golden, controller. Mr. Picker, with the Office of War Information for the past two years, has returned to Columbia International as special assistant to Joseph A. McConville.




# Canadian Gross Decline Foreseen In 1944 Report

by W. M. GLADISH
*in Toronto*

A note of warning that the wartime boom for theatres in Canada was starting to fade in 1944, although aggregate figures on grosses and attendance constituted an all-time high, was contained in the 12-month report of the Dominion Government, released September 25.

The official review on theatre operations opens with the following sentence: "Compared with the marked expansion which characterized motion picture theatre attendance and receipts from 1939 to 1943, results now available for 1944 show but slight change from those of the preceding year." Then, after announcing that the 1,298 theatres had 208,167,180 paid admissions compared with 204,677,550 in 1943 and that last year's receipts totaled $53,173,325 against $52,567,989 in the previous 12 months, exclusive of amusement taxes, the report refers for the first time in five years to certain regional declines.

In this connection, the report says: "Minor gains in receipts in 1944 compared with 1943 were reported by all provinces except New Brunswick, where box office returns declined by one per cent. The number of paid admissions increased only slightly in most provinces and declined one per cent in Nova Scotia, New Brunswick and British Columbia. . . . Results for the larger urban centers were not uniform. Box office receipts gained nine per cent in Montreal, six per cent in Toronto and one per cent in Regina, but declined two per cent in Halifax, seven per cent in Saint John, two per cent in Winnipeg and two per cent in Edmonton. Vancouver receipts remained on a par with 1943." These statements indicate that, although war production was at maximum, the peak of theatre attendance had been reached.

Ontario, the banner theatre province, with 409 houses, showed an increase of 1.8 per cent at $22,542,943 for 1944, but a breakdown of statistics reveals that four of the leading industrial cities, despite war production, had decreases. Hamilton was down 4.6 per cent at $1,614,388 for the total gross at 21 theatres. Windsor had a decline of 3.9 per cent for eight theatres and other reductions were 2.4 per cent at Kingston and 2.2 per cent at Brantford. Incidentally, the aggregate net gross for 112 theatres in Toronto was $7,806,179 for the largest city total in the country, with Montreal in second place at $7,356,989, and Vancouver third with $3,375,344 for its 42 theatres. Montreal has 70 theatres.

The statistical tables of other provinces show declines in local grosses, in addition to those cited as typical examples in the Government's introductory statement, at Moncton, N. B.; Sherbrooke, Que., and Victoria, B. C. The reduction at Sherbrooke was 9.6 per cent.

Government figures on theatre operations are accurate because box office reports are required in the collecting of the Federal 20 per cent amusement tax on daily grosses.

The Government report confirms the complaint of exhibitors that costs of operation have advanced in the face of frozen admission prices, the Federal authorities having pegged ticket scales back in 1940 for the alleged purpose of thwarting inflation. The 1944 summary brings out that the aggregate payroll of the 1,298 theatres totaled $9,380,731, compared with $8,882,425 in the previous annual period. In the bad year of 1933, salaries and wages totaled $4,433,500—just by way of extreme comparison.

Government figures also deal with Canadian film exchanges, showing the total receipts of 23 distributing companies at $16,958,474 for the 23 major and independent firms. This revenue compared with $15,551,277 in 1943—and only $6,797,600 in 1933. The combined payroll for the distributors last year totaled $1,844,197, against $1,684,261 in 1943. There were 910 employes in 88 film offices and branches during 1944. The 1,298 theatres provided employment for 10,115 people in exhibition.

# 77,389 Prints of 177 Subjects from OWI in 37 Months

*Washington Bureau*

A total of 77,387 prints of 177 subjects we released by the Office of War Information duri the 37 months of operation through 324 distributo and were shown to a total audience of 275,823,8 persons in 1,092,825 showings, a summary of OW operations in the film field discloses.

Completing his work as chief of the motion pi ture bureau of the domestic branch, Taylor Mi reported that showings of OWI pictures from Ju 1942, through August, 1945, aggregated 835,0 with an audience of 208,500,000.

Treasury war loan showings numbered 257,82 with an audience of 67,323,866, he said.

An indication of the increasing dependence plac upon films by the Treasury was given in the fi ures for the last three loan drives. In the fif war loan campaign, there were 29,297 showings an audience of 10,420,916, but in the sixth campai there were 86,913 showings to 23,500,000 perso and in the seventh drive the number of showin jumped to 141,615 and the audience to 33,402,950.

Certain facilities of the bureau, including perso nel, films and offices are being transferred temp rarily to the Treasury Department for use in t Victory Loan campaign. C. R. Reagan, associa chief of the bureau, who will be associated wi the Treasury through November 3 to assist Me riman Holtz, 16mm consultant, and David Stro associate consultant, in the drive.

## Convention Dates Changed

The dates for the 25th annual convention of t Allied Motion Picture Theatre Owners of We ern Pennsylvania has been changed to Decemt 10 and 11.




MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

## DDT is TNT

Maurice M. Rubens, division manager for the Great States circuit, Chicago, sounded a timely warning recently through a bulletin sent to managers of that circuit, instructing them to resist any temptation to use the commercial forms of DDT which are now on the market.

Mr. Rubens points out that indiscriminate or ill-advised use of the chemical may be harmful to people and animals. Where the insecticide can be of any advantage the circuit home office will make arrangements for the services of a licensed pest-control operator.

This precaution is an excellent one and should receive the consideration of all theatre managers and executives.

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## Pressbook Data

The Quigley Awards judges, going over the campaigns entered in the Third Quarter competition, expressed considerable astonishment and some disappointment because the campaigns indicated that the theatre men were prone to overlook promotions suggested in the press sheets.

Aside from newspaper advertisements, most of the campaigns submitted reflected original ideas rather than any comprehensive effort at carrying out suggestions in the press book manuals.

At least one of the judges was of the opinion that this indicated abandonment of the press books by showmen as a source of information in directing his campaign efforts.

The theatre showman has always exercised his right to improvise according to what is most likely to appeal to his particular audience. But it does seem that some possibilities are overlooked when wholesale condemnation of press book ideas is reflected by the theatre men as a group.

Through the years managers and publicity men have persisted in criticizing the press books. They object to and resent the similarity in pattern, duplication of ideas and the repetitious nature of press stories, exploitation devices and the like. Consequently, these manuals have suffered loss of prestige.

On the other hand, the average press book does contain one or more ideas which can be used economically, either directly or with some form of adaptation, in every theatre, regardless of its size, location or run.

A few months ago a district manager told us that he never asked his managers whether they had looked over press books on coming attractions, for fear of embarrassing the men.

Many of the exigencies of the war are now passed. There is more help available; business is beginning to slack off a bit, and, generally, the manager has more time to devote to those things which through necessity were neglected for awhile.

At the present time every theatre should be undergoing some form of internal reorganization. In this process it would be appropriate to allow more time in which to concentrate on publicizing his attractions.

The most likely place for him to start might be with the press books. By seeing that there is a copy of all the latest releases in the theatre file and beginning with one or two of the most simple devices, before too much time has elapsed the manager will undoubtedly find that he has readjusted himself with more emphasis on how to keep the customers conscious of the theatre.

To be sure, there is also the comforting thought that the boss man would appreciate a little more effort in this direction, particularly in view of the unsettled conditions of the moment.

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## The Personal Angle

LIEUTENANT HARRIS KRAMER of the U. S. Army wants us to arbitrate a discussion between him and a brother officer as to which theatre has the larger seating capacity: the Fox, St. Louis, or Loew's State in Columbus, O. Loew's has no State theatre in Columbus; he must mean the Ohio.

During our recent visit to Columbus we learned the Ohio seated 3,000. We believe it was on March 4, 1929, when we visited the Fox, St. Louis, the very day the theatre was opened to the public. We were told it seated 5,000.

△ △ △

S1/c George R. Peters, former manager of Loew's theatre in Richmond, drops us a note from Tokyo. Strangely, the biggest thrill he has had from the war was a visit he made to the MGM studios at Culver City a few months ago.

"Everyone went out of their way to be nice to us," he writes. "Nothing was too good for Uncle Sam's Navy. The gateman wouldn't have let us in if we had showed up in civvies.

"We are off to Tokyo now, cleaning up some of the mess, mines, etc. We enjoy our movies topside, now that the shooting is over. After I get back, from force of habit I will probably hang from the chandelier to properly enjoy a screening."

—CHESTER FRIEDMAN

# BOX-OFFICE STIMULANTS




Van Johnson received this giant postcard covered with greetings from hundreds of his Seattle fans. Device was executed by Fax Duncan at the Fifth Avenue, Seattle.







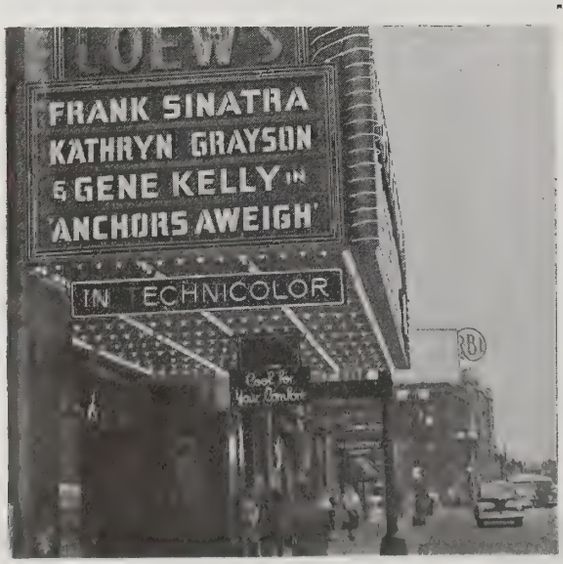
Bill Reisinger, manager of the State, Dayton, O., used usherettes dressed as farmerettes to ballyhoo "The Southerner". At right, Royal Crown Cola trucks carry banners announcing the date.




This eye-arresting setpiece, bearing stills of Paramount hits from 1912 to 1945, was displayed in the lobby of the Paramount theatre in Atlanta, Ga., by manager Sam George in conjunction with "Paramount Month".




R. L. Lippert of the Studio theatre, San Francisco, devised this interesting front for a special "Crazy Show" of old-time comedies. The distortion mirrors created much amusement.




Left, is a special "In Technicolor" sign which will be used with all color features shown at Loew's, Rochester, N. Y. Manager Lester Pollock created the sign of multi-colored neons.

A striking lobby display used to publicize the date of "Radio Stars on Parade" at the Gotham in New York City.



# McCOY, GEORGIA SHOWMAN, WINS 3rd QUARTER PLAQUE

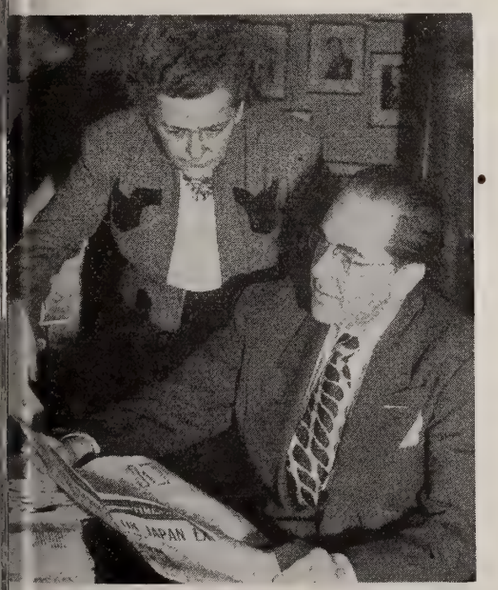
## *Augusta City Manager Cited for Promotional Efforts at Miller Theatre*

Making a brilliant showing against the country's leading experts in showmanship, C. E. McCoy, city manager for the Augusta Amusement theatres in Augusta, Ga., was awarded first place and the Silver Plaque in the Third Quarter Quigley Competitions for his work in exploitation at the Miller theatre.

**The following contestants for the Quigley Awards, listed alphabetically, were voted Scrolls of Honor by the Judges for the excellence of their promotions in the Third Quarter:**

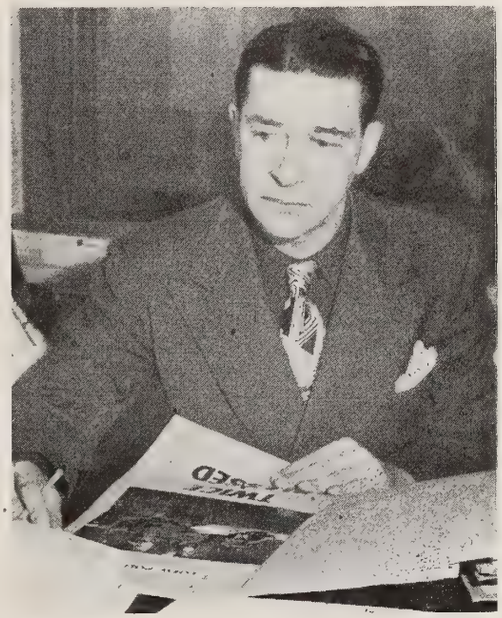
**Ige Brien, Enright, Pittsburgh, Pa.**
**Phil Katz, Kenyon, Pittsburgh, Pa.**
**Jack Matlack, Broadway, Portland, Ore.**
**Harry Murray, Odeon, Northway, Scarborough, Yorks, England.**
**Sol Sorkin, Keith's, Washington, D. C.**
**Michael Stranger, State, White Plains, N. Y.**
**Nate Wise, RKO, Cincinnati, Ohio.**

Campaigns submitted by Mr. McCoy and the seven runners-up become automatically eligible for consideration in the Quigley Grand Awards to be decided at the end of the year. Harry Murray, manager of the Odeon theatre, Scarborough, Yorkshire, England, became the first theatre man outside the United States to win a major award since the start of the war. Mr. Murray's campaigns impressed the judges because of the ability displayed despite war restrictions not yet eliminated.



*Gertrude Merriam, associate editor of the Round Table, supplies a bit of information concerning one of the Third Quarter contestants to Judge Arnold Stoltz, publicity director for PRC.*





By The Herald

*Two of the Judges are busy looking over the campaigns of showmen entered in the Third Quarter Quigley Showmanship Competitions. Left, David Lipton, director of advertising, publicity and exploitation for Columbia Pictures; right, Jack Goldstein, publicity director, Vanguard Films.*

## Third Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation. The list includes some past Awards winners and many newcomers to the competition.

ANTONIO C. BALDUCCI
Regent, Syracuse, N. Y.

CHARLES BIERBAUER
Rialto, Allentown, Pa.

SPENCER BREGOFF
Palace, Staten Island, N. Y.

WILLIAM BROWN
Poli-Bijou, New Haven, Conn.

W. J. BURKE
Broadway, Timmins, Ont., Canada

LOU COLANTUONO
Stanton, Philadelphia, Pa.

BOB COX
Kentucky, Lexington, Ky.

TOM DELBRIDGE
Loew's, Nashville, Tenn.

SID DICKLER
Belmar, Pittsburgh, Pa.

JIMMY ESHELMAN
Paramount, St. Paul, Minn.

SAM FITZSIMMONS
Medina, Medina, O.

HUGH FLANNERY
Orpheum, Madison, Wis.

ARNOLD GATES
Stillman, Cleveland, O.

ROSA HART
Paramount, Lake Charles, La.

JOHN HEFLINGER
Park, Pasadena, Calif.

SID HOLLAND
Palace, Akron, O.

A. J. KALBERER
Indiana, Washington, Ind.

MELVIN KATZ
Hippodrome, Pottstown, Pa.

E. J. KEARNEY
Eckel, Syracuse, N. Y.

GEORGE KEMP
Paramount, Stapleton, S. I., N. Y.

PAUL D. KLINGLER
Poli-Strand, Waterbury, Conn.

ED MAY
Rosetta, Miami, Fla.

CYRIL MEE
Opera House, Frederick, Md.

ROY MILLER
Lincoln, St. Catherines, Ont., Canada

H. S. MORTIN
Loew's, Syracuse, N. Y.

A. G. PAINTER
Carolina, High Point, N. C.

EDWIN PETTETT
Paris, Greenville, S. C.

BUCK REIGER
Parthenon, Hammond, Ind.

ED REISENBECK
RKO Keith's, Cincinnati, O.

H. W. REISINGER
Loew's, Dayton, O.

GEORGE RIESTER
Capitol, Shamokin, Pa.

CHUCK SHANNON
Columbia, Sharon, Pa.

CARL B. SHERRED
Embassy, Cumberland, Md.

BOYD SPARROW
Loew's, Indianapolis, Ind.

W. P. STONE
Sunset, Asheboro, N. C.

RALPH G. TIEDE
Community, Welland, Ont., Canada

DALE THORNHILL
Fox Atchison Theatres, Atchison, Kans.

TED WAGGONER
Wallace, Tahoka, Tex.

H. F. WILSON
Capitol, Chatham, Ont., Canada

CHARLES A. ZINN
State, Minneapolis, Minn.

# *Promotes Clocks And Contest for "The Clock" Date*

Among recent promotions conducted at the Kenyon theatre in Pittsburgh by manager Phil Katz was a highly successful campaign on "The Clock." A tie-in was arranged with the Sandusky Pharmacy, which offered four clocks as prizes in addition to passes to the Kenyon to those lucky ones guessing within five minutes at what hour a large clock, set up in their window, would stop. Another excellent break was a news story which appeared in the Pittsburgh *Sun-Telegraph* just before playdate to the effect that Robert Walker, star of the film, was reported missing. It was given front page publicity and Phil used it to good advantage on an "A" board out front with copy reading, "We guarantee that Robert Walker will be at the Kenyon," etc.

For his exploitation on "A Medal for Benny" and "Tarzan and the Amazons" Phil arranged a nice tiein with McCadden's Shoe Store for thousands of heralds, bookmarks and other throwaway material. These included a "Lucky" circular bearing a number with copy reading "Get a Courtesy Pass to the Kenyon if this Circular No. appears at MacCadden's."

The Kenyon was also chosen to help in the collection of Baby Food for local Russian War Relief for which manager Katz arranged a special morning "Kiddie Show" for which he charged admission of two cans of baby food. A speical trailer was run a week in advance, personal mentions were made from the theatre stage and large 40 by 60 boards in the lobby and out front helped tell the story. The youthful audience turned up with a good barrel of baby food and a great deal of good-will was created for the theatre.

## Shock and Shudder Angle Sells "Body Snatcher" in Lancaster

Herb Thacher, manager of the Hamilton in Lancaster, Pa., highlighted his campaign on "The Body Snatcher" with a very realistic lobby display consisting of a miniature stage, depicting a scene from the picture. It was a graveyard setting, 7 by 10 feet, depicting the star, Boris Karloff, carrying away the body of a girl, with copy reading: "See Karloff at work," etc.

Herb based his entire campaign on the "shock and shudder" angle of the film. A number of radio spot announcements were promoted prior to opening date and throughout the engagement. Newspaper ads were heavy with a specially drawn ad appearing the day before opening, headed by copy reading: "O. K., Lancaster . . . You said you could take it . . but can you?"

## Displays Help Sell "G.I. Joe" In Syracuse for Feldman

Excellent newspaper coverage was accorded Dick Feldman's engagement of "G. I. Joe" at the Keith theatre, Syracuse, the papers coming through with editorials, art and readers. Fifty window cards were displayed in the library and 11 branches, lending libraries, book stores and book departments of the local department stores that had the book for sale.

Another effective tieup was had with Kresge's who devoted a window and counter display to the picture with a tiein card reading "Hollywood stills given away free with every frame purchase." Dick supplied them with stills which also bore copy reading: "These stills are being given away in conjunction with the showing of," etc.

## Sidewalk Photographer Queries Teen-agers for "Over 21"

In a novel stunt, manager George Landers, E. M. Loew's, Hartford, Conn., put up the SRO sign for "Over 21" after he had arranged to have a *Hartford Times* photographer interview and photograph teen-agers who passed the theatre, and landed two full page double-columns in the theatre section at the weekend. The sidewalk photographer asked teen-agers to express their reactions to "the mythical age of 21" and a wide variety of answers were given.

In addition to the sidewalk-photographer stunt, manager Landers promoted a full front window at Woolworth's department store on the main stem to plug "Over 21".

# *The Selling Approach*
# ON NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of vi of the distributors' exploiteers about the selling points and special merit of these pictures.]*

**THE ENCHANTED FOREST (PRC Pictures, Inc.):** The press sheet and advertising heralds this picture "As Beautiful as a Disney Feature Come to Life". Filmed in "glorious color", this picture has the added advantage of being a fantasy of nature's birds and animals, with the additional feature of having real life characters.

Exploitation offers plenty of avenues of approach, most important of which is the fact that the picture has received the wholehearted endorsement of the General Federation of Women's Clubs. There is assurance that every assistance will be given by local committees if the manager will address a letter to Mrs. Arretus F. Burt, Chairman of the Motion Picture Committee, who will arrange for local groups to render exceptional cooperation.

The distributor has provided special stills for tieups with sports clothes, knit goods and department stores, libraries and book shops, pet shops, beauty and jewelry shops.

Woodland scenes would make beautiful backgrounds for unusual window displays. All types of promotions are feasible among children with contest such as "Smart Doings of My Pet", "How I Care for My Pet", etc. A good school contest could be worked, having the children compete in a "Birds and Beasts Acrostic Puzzle", with guest tickets awarded to those who submit the largest number of bird and animal names which begin with the letters spelling out the title of the picture.

The distributor has arranged to make available unusually attractive valances, burgees, special radio scripts, and all flat scene stills will be in full color gloss. Special upright black-and-white stills for newspaper reproduction will be available on special order from the distributor's home office advertising department in New York.

**KISS AND TELL (Columbia Pictures):** T story plot is an adaptation from the succe ful Broadway stage play, with a popular c headed by Shirley Temple. The showm should have no difficulty in publicizing t attraction.

The title lends itself to innumerable exploi tion gags and contests. Look through yo local 'phone directory and invite all pers named Kiss and Tell to attend the show your guests.

Find the most kissable lips in town via "lip print" contest. Post a large blank b letin board in the lobby, inviting girls to k the board and sign their names, or distribu special entry blanks for the "lip print" c testants. You might arrange for special priz of lipsticks and cosmetics for the winners.

A novel stage or radio impersonation c test might be used, with girls invited to gi their impression of Corliss Archer, heroi of the noted F. Hugh Herbert stories, basi their interpretations on the "Meet Corl Archer" national radio show or from t stage play, "Kiss and Tell".

A "Trouble-Making Gossip" contest, bas on how idle talk leads Corliss Archer into series of embarassing situations in the p ture, might be set up with the editor of yo local newspaper's Woman's Page. Gue tickets could be awarded to the best lett writers. You might interest the editor in series of articles, designed for teen-age titled "How To Keep That Teen-age Co plexion"— inspired by the picture.

Ask your newspaper editor to assign Inquiring Photographer to pose the questi "Who are more likely to 'Kiss and Tel Boys or girls?" Do not neglect the pos bilities of your tieups with department stor and fashion shops specializing in teen-a wearing apparel. This can be worked t newspaper co-ops and window displays.

## Frank Gives 'Meet Me in St. Loui Well-Rounded Campaign

"Meet Me in St. Louis" was ushered in the Fond du Lac theatre, Fond du Lac, Wi by Al Frank, manager, with a window in o of the leading music stores which also featur sheet music of the hit tunes from the pictu plus scene stills. Cards were placed in depo and bus stations with copy "If you must trav Meet Me in St. Louis," etc. Tent cards we distributed to restaurants, cashiers wore colo ful headpieces during the engagement with pi ture title, and for a street ballyhoo a girl walk down the main street wearing a raincoat on t back of which the title was printed.

Three days in advance of the opening, spec spot announcements were landed on Stati KFIZ four times daily with the Trolley Song the background. All Esther Smiths in the ci were invited to attend the picture as guests the management on the second night of the r and readers and art work were landed in t local papers.

# Model Plane Contest Aids Denver Campaign on "Captain Eddy"



*ot of the meet which was attended by over 3,000 Denver citizens as part of Bernie Hynes' mpaign on "Captain Eddie" at the Paramount, Rialto and Webber theatres.*

When "Captain Eddie" made its Denver -theatre premiere last week at the Paramount, Rialto and Webber, Fox Intermountain manager Bernie Hynes and Twentieth Century-Fox field representative Bob adley got excellent results by follow-rough on one of the carefully contrived ploitation angles contained in the press-ook.

Grabbing the suggestion of a model air-ane contest, the showmen tied in with the viation Council of the Denver Model Aviation Club to put it over in a big way. Theatre obby displays included miniature workshops wherein Denver youths designed their creations, working in shifts from 11:00 A. M. through to 10:00 P. M. This attracted constant crowds to the lobby of the theatres.

The *Denver Monitor* lent smash support with daily picture and story breaks and twice gave front-page position to the event. The Chamber of Commerce participated by running several stories, with motion picture and playdate credits, in its official house organ.

A "Captain Eddie" trophy was awarded the winner on the stage of the Paramount theatre on the opening night, with a full house and standees in attendance.

## arade of Kiddies Helps Brien ell "God Is My Co-Pilot"

Concentrating on his kiddie patronage, Lige ien for part of his campaign on "God Is My -Pilot" at the Enright theatre, Pittsburgh, aged a parade of 350 Ranger and Rangerettes, o marched to the theatre carrying 15 ban-rs selling the picture. They marched in an direct route which lasted 45 minutes.

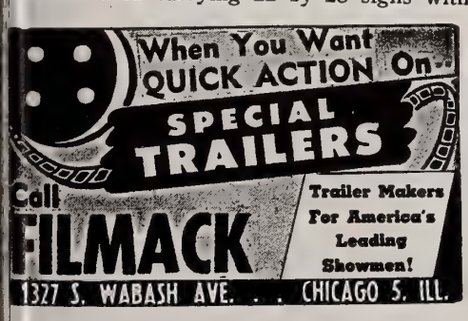
An old out-moded plane fuselage was planted the lobby five days ahead and over it was sign with tiein copy. Window displays were omoted and two girls walked through the wntown area carrying 22 by 28 signs with copy. Radio plugs were had direct from the theatre's broadcasts over WWSW and through the cooperation of the *Pittsburgh Press* publicity and scene mats were landed.

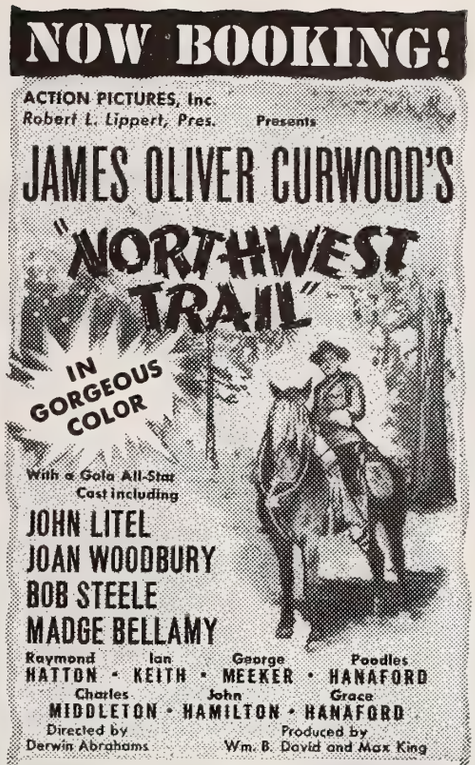
## Co-op Ads Boost Opening Date

For his gala re-opening of the New Lawler theatre in Greenfield, Mass., manager Roy Smith promoted a special section of co-op ads in the *Greenfield Recorder-Gazette*. These ads, sponsored by the various film companies and a number of local merchants, served not only to boost the theatre opening, but added impetus to Smith's campaign on his opening engagement of "Christmas in Connecticut" and "Beautiful Cheat."

## Jones Distributed Handbill

Recently when the operation of the New Ace theatre, Brandenburg, Ky., was taken over by E. L. Ornstein, a circular was distributed to patrons as they left the theatre. Copy read: "This handbill advertises absolutely nothing. We just wanted to say 'thanks an awful lot' for the way you have welcomed the new show to Brandenburg," etc. The circular was signed by Meredith G. Jones, manager.


*Can Be Booked Through The Following Exchanges:*

SCREEN GUILD OF THE S. E.
164 Walton Street, N.W. Atlanta, Georgia
21 So. Liberty St., New Orleans 13, La.

SCREEN GUILD OF THE N. E.
54-58 Piedmont St., Boston 16, Mass.

SCREEN GUILD OF TEXAS
308 South Harwood Street, Dallas, Texas

SCREEN GUILD OF MICHIGAN
2310 Cass Avenue, Detroit 1, Michigan

BELL PICTURES CORPORATION
New York State and Northern New Jersey

SCREEN GUILD OF PHILADELPHIA
1315 Vine Street, Philadelphia 7, Penna.

SCREEN GUILD OF W. PENNSYLVANIA
1709 Blvd. of the Allies, Pittsburgh 19, Pa.

SCREEN GUILD OF MISSOURI
3334 Olive Street, St. Louis 3, Missouri

SCREEN GUILD OF NO. CALIFORNIA
1069 Market Street Building (Office)
125 Hyde St. (Exchange), San Francisco, Cal.

SCREEN GUILD OF WASHINGTON, D. C.
1001 N. Jersey Ave., N.W., Wash'ton 1, D.C.

SCREEN GUILD OF ILLINOIS
1325 South Wabash Avenue, Chicago
Also serving Milwaukee and Indianapolis

SCREEN GUILD OF OKLAHOMA
702 W. Calif. Ave., Oklahoma City, Okla.

KING ENTERPRISES
Des Moines, Omaha, Kansas City

SCREEN GUILD (OF CANADA) LTD.
21 Dundas Sq., Toronto 2, Ont.

SCREEN GUILD OF NORTH CAROLINA
300 W. Third St., Charlotte 1, N. Carolina

FILM CLASSICS OF CLEVELAND
2108 Payne Ave., Cleveland

SCREEN GUILD OF MINNEAPOLIS
1109 Currie Ave., Minneapolis

FILM CLASSICS OF CINCINNATI
1635 Central Parkway, Cincinnati

Distributed by SCREEN GUILD PROD. INC

J. MARCAN NERCESIAN
258 E. 1st South St.
Salt Lake City, Utah

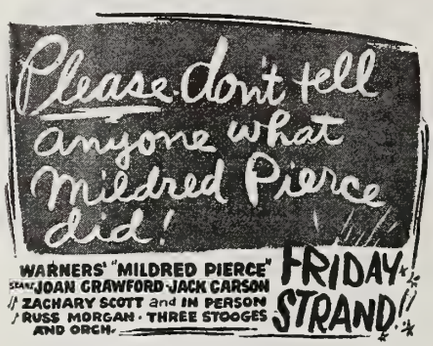





# Competent Advertising




J. J. Dempsey, advertising manager, Paramount, Lynn, Mass.




N. Y. Daily News

Irv Windish, advertising manager, Strand, N. Y.




N. Y. Daily Mirror

Al Rosen, manager, Winter Garden, N. Y.




N. Y. World Telegr.

Ben Serkowich, advertising director, Capitol, N. Y.




Cleveland Plain Dealer

Hank Harold, ad head, RKO Theatres, Cleveland.




Newark Ledger

Jay Wren, ad director, Paramount-Adams.




Atchison Daily Globe

Dale Thornhill, city manager, Fox Midwest Theatres, Atchison, Kansas.

# *Greet Servicemen At Screening In Boston*

All members of the armed forces who had seen 21 missions or more and who were currently stationed in Boston were invited as honor guests for a special screening of "Over 21" at Loew's State theatre, and this launched a campaign for the picture, which was given many original slants by George Kraska and Joe Di Pesa.

Among stunts used was that of a special radio contest over WCOP and WMEX with the inquiry, "What I Would Like to Be When I Am Over 21," directed at not alone a studio audience but a listening audience as well, the telephone directory was scanned for names, and various persons were called in various parts of Metropolitan Boston. Then each GI was asked the question and to the ones giving the best answers handsome prizes were given, while to each GI making a reply special guest tickets for his family or friends were presented.

Six of the largest department stores in the city were then persuaded to give window space and in each of these windows a debutante of the current year was selected to appear and answer the question over a loudspeaker arrangement which carried her voice to the many who paused outside in the street.

"Irene Dunne Cocktails" were introduced in the Terrace Room of the Hotel Statler and a cocktail party was given, termed the "Irene Dunne" hour, with Kraska, Di Pesa, Jack Mercer and Bernard Maxwell as hosts. City and state officials were invited to this, as well as the newspaper critics.

As a finale to the campaign a sort of "Vox Pop" was conducted by Di Pesa and Kraska in front of the State and Orpheum theatres, and persons passing into the theatres were interviewed on the "21" topic.

## "Rhapsody" Co-op Ads Aid Louisville Campaign

Large cooperative ads with local music and jewelry stores were part of the campaign on "Rhapsody in Blue" at the Mary Anderson theatre. One of these ads, by the Will Sales jewelry concern, was a sparkling affair featuring "Rhapsody" with diamond displays.

Shackleton's, a large music store, not only took cooperative newspaper space, but also supplied two 12 x 4¼ feet banner boards for the theatre lobby. A "juke box" playing Gershwin music continuously was another lobby feature. Window displays were set up in four department stores, half a dozen music shops, and several other establishments downtown.

## Outdoor Posting Heavy for "Rhapsody in Blue"

Four weeks in advance of the local opening of "Rhapsody in Blue," the Metropolitan theatre in Boston posted 400 one-sheets on the picture in subways, railway cars and other prominent spots around the city.

Music stores throughout the area also are putting on "Rhapsody" window displays in Columbia and Victor tieups on the film.

Knabe's famous $15,000 George Gershwin piano was sent to Boston from New York for exhibition in connection with the picture. Arthur Fiedler, conductor of the Boston Pops Orchestra, posed at the piano for publicity breaks.

## King Sells Revival Show

The combination revival of "It All Came True" and "Born for Trouble" got a lot of window display and other attention for Red King on the opening at the RKO Boston theater, Boston. Unusual combination of the four stars was one of the angles exploited. Painted sidewalk stencils leading to the theater were used for the engagement, and RKO distributed 20,000 photographs of Van Johnson with an imprint on the back tieing in the other three stars.

## Used Three-Color Newspaper Ad

A quarter-page newspaper ad in three colors —Christmasy red and green along with the black—was used by Carl Porter of Warner's Elsinore Theater, Salem, Oregon, for his opening day announcement of "Christmas in Connecticut," in the *Capitol Journal*. Since black-and-white exclusively is the regular policy for the local newspapers, this innovation on "Christmas" created unusual attention.

## Officials Attend Preview of "True Glory" in Albany

Joe Saperstein, manager of Fabian's Grand theatre, Albany, for "The True Glory," before play date, held a preview which was attended by over 400 persons including State and County officials, City officials and members of all civic and charitable organizations. Through the co-operation of the Second Service Command, Colonel Bullene led a parade through the congested downtown area composed of 60 Army war vehicles. Tanks, Tank Destroyers, giant Bulldozers, repair trucks and similar vehicles topped off by a military band, which led the parade. Through the cooperation of the Albany Community Chest, 10,000 post cards were printed and mailed gratis. One of the highlights of the campaign was a huge B-24 bomber flying at roof-top height, dropping 10,000 leaflets throughout the Albany area and the surrounding area.

# M-G-M TRADE SHOW OF "SHE WENT TO THE RACES"

| | | | |
|---|---|---|---|
| ALBANY | 20th-Fox Screen Room, 1052 Broadway | TUES. 10/16 | 8 P.M. |
| ATLANTA | 20th-Fox Screen Room, 197 Walton St., N. W. | TUES. 10/16 | 10:30 A.M. |
| BOSTON | M-G-M Screen Room, 46 Church Street | TUES. 10/16 | 10:30 A.M. & 2:15 P.M. |
| BUFFALO | 20th-Fox Screen Room, 290 Franklin Street | TUES. 10/16 | 2:30 P.M. |
| CHARLOTTE | 20th-Fox Screen Room, 308 South Church Street | TUES. 10/16 | 1:30 P.M. |
| CHICAGO | H. C. Igel's Screen Room, 1301 South Wabash Ave. | TUES. 10/16 | 1 P.M. |
| CINCINNATI | RKO Screen Room, 16 East Sixth Street | TUES. 10/16 | 8 P.M. |
| CLEVELAND | 20th-Fox Screen Room, 2219 Payne Avenue | TUES. 10/16 | 1 P.M. |
| DALLAS | 20th-Fox Screen Room, 1803 Wood Street | TUES. 10/16 | 2:30 P.M. |
| DENVER | Paramount Screen Room, 2100 Stout Street | TUES. 10/16 | 3 P.M. |
| DES MOINES | 20th-Fox Screen Room, 1300 High Street | TUES. 10/16 | 1 P.M. |
| DETROIT | Max Blumenthal's Sc. Rm., 2310 Cass Avenue | TUES. 10/16 | 1:30 P.M. |
| INDIANAPOLIS | 20th-Fox Screen Room, 326 North Illinois Street | TUES. 10/16 | 9 A.M. |
| KANSAS CITY | Vogue Theatre, 3444 Broadway | TUES. 10/16 | 1:30 P.M. |
| LOS ANGELES | Ambassador Theatre, Ambassador Hotel | TUES. 10/16 | 2 P.M. |
| MEMPHIS | 20th-Fox Screen Room, 151 Vance Avenue | TUES. 10/16 | 1 P.M. |
| MILWAUKEE | Warner Screen Room, 212 W. Wisconsin Ave. | TUES. 10/16 | 1:30 P.M. |
| MINNEAPOLIS | 20th-Fox Screen Room, 1015 Currie Avenue | TUES. 10/16 | 2 P.M. |
| NEW HAVEN | 20th-Fox Screen Room, 40 Whiting Street | TUES. 10/16 | 2:30 P.M. |
| NEW ORLEANS | 20th-Fox Screen Room, 200 South Liberty | TUES. 10/16 | 1:30 P.M. |
| NEW YORK / NEW JERSEY | M-G-M Screen Room, 630 Ninth Avenue | TUES. 10/16 | 10:30 A.M. & 2:30 P.M. |
| OKLA'MA CITY | 20th-Fox Screen Room, 10 North Lee Street | TUES. 10/16 | 1 P.M. |
| OMAHA | 20th-Fox Screen Room, 1502 Davenport | TUES. 10/16 | 1:30 P.M. |
| PHILADELPHIA | M-G-M Screen Room, 1233 Summer Street | TUES. 10/16 | 11 A.M. |
| PITTSBURGH | M-G-M Screen Room, 1623 Blvd. of Allies | TUES. 10/16 | 2 P.M. |
| PORTLAND | B. F. Shearer Screen Room, 1947 N.W. Kearney St. | TUES. 10/16 | 1 P.M. |
| ST. LOUIS | S'Renco Screen Room, 3143 Olive Street | TUES. 10/16 | 1 P.M. |
| SALT LAKE CITY | 20th-Fox Screen Room, 216 East First Street, So. | TUES. 10/16 | 1 P.M. |
| S. FRANCISCO | 20th-Fox Screen Room, 245 Hyde Street | TUES. 10/16 | 1:30 P.M. |
| SEATTLE | Jewel Box Preview Theatre, 2318 Second Avenue | TUES. 10/16 | 1 P.M. |
| WASHINGTON | 20th-Fox Screen Room, 932 New Jersey, N.W. | TUES. 10/16 | 1 P.M. |

"SHE WENT TO THE RACES" *with James Craig, Frances Gifford and Ava Gardner, Edmund Gwenn, Sig Ruman, Reginald Owen • Screen Play by Lawrence Hazard • Based Upon a Story by Alan Friedman and DeVallon Scott • Directed by Willis Goldbeck • Produced by Frederick Stephani*
*A Metro-Goldwyn-Mayer Picture*

# SHOWMEN PERSONALS

**In New Posts:** M. H. Chakeres, recently discharged from the Army, reassumes position of city manager for the five Chakeres-Warner theatres in Springfield, Ohio. Jack Johnson, former exploiteer, takes over the Iris, Texan, Palace and Ritz for Will Horwitz estate.

Eli Goldstein, Ohio, Pittsburgh, Ohio. Val Portwood, the Lory, Highland, Ill. Evelyn Spangler, Rialto, Bushnell, Ill. Harry Mintz, out of the Army, returns to Parthenon, Hammond, Ill. Albert Rabino, Allegheny theatre, Philadelphia.

Alfred Rich, recently discharged from the Army, the Dattola, New Kensington, Pittsburgh, Pa. H. H. Andrews, Royal, Joliet, Ill. Kay Burroughs, Crystal, Detroit. H. Cohn, Strand Telenews, Cincinnati. Harold Breault, Paola, Paola, Kansas.

Ben Cohen, former manager at the College, New Haven and for many years in the Loew's foreign service, has returned to New Haven and will take a position in the home office. Max Thomas, Griffith, Parsons, Ky.

**Happy Birthday:** Paul Binstock, H. S. McGinnis, C. Dale Pickell, W. Clyde Smith, Robert H. Guenther, Homer H. Kirk, Bob Stratton, Herbert A. Chenoweth, Charles L. Baker, Milton A. Zimmerman, Frank L. Whaler, Louis J. Hartmann, R. L. Nippert, Howard Pettengill.

Frank Templin, Edward D. McLaughlin, Ben Stern, Abe Weinstein, Paul A. Volkman, Lorenz Heller, Lew Waid, J. A. Sanders, Herman M. Hurwitz, Ronald E. Warren, Cecil S. Houch, Willard A. Hatch, Igo Kron, Charles G. Pickett, Thomas A. Mangan, John Kucz, Maym Gould, Otto Schmit.

William H. Koch, Thomas B. Estacio, William C. Daye, Howard Busey, Harry F. Wilson, Kermit High, C. H. O'Rae, R. C. Pence, Duke Prince, Alva Sitton, Don L. Knapp, Gus J. Catamas, Henry F. Meyer, Abe Dermer, Erwin Koenigsreiter, Kenneth Bartholomew, S/Sgt. George W. Goodrow.

Dorothy Brooke Kopper, Louis A. Klein, Frank Klow, Arnold Luison, Joe Moss.

## Mayor Proclaims "Captain Eddie" Day for Cox in Lexington

As part of his campaign on "Captain Eddie" at the Kentucky theatre, Lexington, Ky., Bob Cox used a three-day teaser slant featuring "The Man Who Made Headlines" angle. These ads were two columns by five inches. Radio was used a full week in advance consisting of 15-, 20- and 30-second spot announcements.

A full window display of the same life raft used in the picture was planted in the Firestone store and they also ran a Sunday ad. The opening day was proclaimed by the Mayor and Judge in charge of juvenile delinquency as Captain Eddie Day.

## General Romulo Honored at "Back to Bataan" Opening

As part of his exploitation on "Back to Bataan" at the Keith theatre, in Washington, S. L. Sorkin arranged a press party to honor General Romulo and the liberted heroes of Bataan. Invited guests were the dramatic critics, city editors, radio news, and military men.

The entire mezzanine for the evening of the premiere was turned over to Gen. Romulo, who invited distinguished personalities of the nation's capitol. The lobby was appropriately decorated and as the guests entered they were introduced over station WOL. Loud speakers broadcast the festivities to the crowds outside.

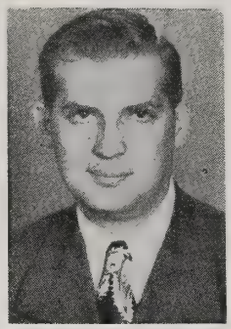
## Radio Quiz Program Aids Stranger for "Lassie"

A 15-minute quiz program over WFAS was the highlight of Mike Stranger's campaign on "Son of Lassie" at Loew's, White Plains, N. Y. Ten questions were posed for listeners who phoned in their answers while the program was still on the air. Winners' names and addresses were announced and tickets awarded.

Another highlight was the distribution of full-color portraits of "Lassie," the reverse side devoted to a plug for the forthcoming shows. A tieup with six Westchester County newspapers brought two to five columns of pictures ad story coverage.

## Latsis, Former Newspaperman, Now with Fox West Coast

Peter C. Latsis, manager of the Fox Re gina, of the Fox West Coast circuit, in Bev erly Hills, California, was formerly a newspa paper reporter o Hearst's *Chicago Her ald-American.*



A reporter for fiv years, he covered ger eral assignments whic included his obtaining job at Montgomer Ward's during th FDR-Avery dispute i order to gather firs hand information fo his readers.

Latsis was born i Chicago on March 1919, is married and the father of a daughte ten weeks old. He says he has been intereste in show business since his college days whe he helped direct school plays and handled th publicity on them. Peter entered theatre bus ness early this year, starting as assistant mar ager at the Fox Guild in Hollywood, followin his discharge from the Army.

## Radio Station and Store Tiein Net McCoy "Man-on-Street" Program

P. E. McCoy, city manager for the August Amusements Co., in Augusta, reports on nice promotion effected with Station WRDW and a local furniture store, called the "Man on-the-Street." This is a 15-minute program sponsored by the station and store five days week. The theatre gained entrance into th program via furnishing free tickets for th interviewer to give to interviewees. Usuall the first question asked is "Do you know the title of the picture playing today at th Miller theatre?"

The sponsor and radio station carry a 2 b 12-inch ad on the program each Sunday i the newspaper giving the theatre prominen play.


BOX OFFICE RECORDS FALL WITH

"The Fall of Berlin"

NEW YORK (Victoria)

CHICAGO (World)

DETROIT (NEW CINEMA)

NOW PLAYING
VICTORIA THEATRE
NEW YORK

*NOW BOOKING*
ARTKINO PICTURES
723 - 7th Ave., N. Y.
BRyant 9-7680




By The Herald

*Recent Round Table visitor, Cpl. Herman Addison, former manager of the Paramount, Glens Falls, N. Y., wearer of eight combat stars, the Purple Heart and the Croix de Guerre, who has been honorably discharged from Army.*

# PICTURE GROSSES

***A statistical compilation and comparison of Box-Office Performance in first-run theatres***

**Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.**

**Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1945.**

**SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.**

**INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.**

## STATE FAIR (20th-Fox)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $448,900 |
| Comparative Average Gross | 379,600 |
| Over-all Performance | 118.2% |

| | |
|---|---|
| BALTIMORE—New | 106.7% |
| CINCINNATI—RKO Albee | 165.6% |
| KANSAS CITY—Esquire | 87.3% |
| KANSAS CITY—Uptown | 161.1% |
| NEW YORK—Roxy, 1st week. (SA) Connee Boswell, Condon Brothers, others | 148.9% |
| NEW YORK—Roxy, 2nd week (SA) Connee Boswell, Condon Brothers, others | 115.0% |
| NEW YORK—Roxy, 3rd week | 100.4% |
| NEW YORK—Roxy, 4th week (SA) Connee Boswell, Condon Brothers, others | 107.3% |
| OMAHA—Paramount | 103.8% |
| OMAHA—Omaha, MO 1st week (DB) Ten Cents a Dance (Col.) | 87.5% |

## STORY OF G.I. JOE (UA)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $779,600 |
| Comparative Average Gross | 713,100 |
| Over-all Performance | 109.3% |

| | |
|---|---|
| BALTIMORE—Keith's, 1st week | 114.8% |
| BALTIMORE—Keith's, 2nd week | 94.6% |
| BOSTON—Metropolitan (DB) Tell It To a Star (Rep.) | 115.2% |
| BOSTON—Fenway, MO 1st week (DB) Tell It to a Star (Rep.) | 101.1% |
| BOSTON—Fenway, MO 2nd week (DB) Tell It to a Star (Rep.) | 69.8% |
| BOSTON—Paramount, MO 1st week (DB) Tell It to a Star (Rep.) | 81.6% |
| BOSTON—Paramount, MO 2nd week (DB) Tell It to a Star (Rep.) | 70.0% |
| BUFFALO—Lafayette, 1st week (DB) Leave It to Blondie (Col.) | 179.3% |
| BUFFALO—Lafayette, 2nd week (DB) Leave It to Blondie (Col.) | 106.8% |
| CHICAGO—Oriental (SA) Vaudeville | 134.8% |
| CINCINNATI—Capitol, 1st week | 185.6% |
| CINCINNATI—Capitol, 2nd week | 103.0% |
| CINCINNATI—RKO Lyric, MO 1st week | 144.2% |
| CLEVELAND—Loew's State | 131.8% |
| CLEVELAND—Loew's Stillman, MO 1st week | 110.0% |
| CLEVELAND—Ohio, MO 2nd week | 101.8% |
| DENVER—Denver (DB) Easy to Look At (Univ.) | 91.3% |
| DENVER—Esquire (DB) Easy to Look At (Univ.) | 61.5% |
| DENVER—Webber (DB) Easy to Look At (Univ.) | 60.0% |
| DENVER—Aladdin, MO 1st week (DB) Easy to Look At (Univ.) | 93.3% |
| DENVER—Rialto, MO 2nd week (DB) Easy to Look At (Univ.) | 122.9% |
| INDIANAPOLIS—Loew's, 1st week | 86.6% |
| INDIANAPOLIS—Loew's, 2nd week | 63.0% |
| KANSAS CITY—Midland (DB) Gentle Annie (MGM) | 89.0% |
| LOS ANGELES—Music Hall Beverly Hills, 1st week | 100.0% |
| LOS ANGELES—Music Hall Beverly Hills, 2nd week | 95.2% |
| LOS ANGELES—Music Hall Downtown, 1st week | 100.0% |
| LOS ANGELES—Music Hall Downtown, 2nd week | 96.7% |
| LOS ANGELES—Music Hall Hawaii, 1st week | 177.7% |
| LOS ANGELES—Music Hall Hawaii, 2nd week | 175.9% |
| LOS ANGELES—Music Hall Hollywood, 1st week | 100.0% |
| LOS ANGELES—Music Hall Hollywood, 2nd week | 100.0% |
| MILWAUKEE—Riverside, 1st week (SA) Vaudeville | 97.2% |
| MILWAUKEE—Riverside, 2nd week (SA) Vaudeville | 97.2% |
| MINNEAPOLIS—State, 1st week | 129.6% |
| MINNEAPOLIS—State, 2nd week | 64.8% |
| OMAHA—Orpheum (DB) The Beautiful Cheat (Univ.) | 72.2% |
| PHILADELPHIA—Fox, 1st week | 158.3% |
| PHILADELPHIA—Fox, 2nd week | 110.8% |
| PHILADELPHIA—Fox, 3rd week | 113.1% |
| PHILADELPHIA—Karlton, MO 1st week | 121.6% |
| PROVIDENCE—State (DB) Crime Doctor's Courage (MGM) | 118.7% |
| SAN FRANCISCO—United Artists, 1st week | 179.6% |
| SAN FRANCISCO—United Artists, 2nd week | 164.0% |
| SAN FRANCISCO—United Artists, 3rd week | 152.3% |
| SAN FRANCISCO—United Artists, 4th week | 148.4% |
| SAN FRANCISCO—United Artists, 5th week | 125.0% |
| SAN FRANCISCO—United Artists, 6th week | 117.1% |
| SAN FRANCISCO—United Artists, 7th week | 89.8% |
| TORONTO—Uptown | 97.8% |
| WASHINGTON—Earle (SA) Vaudeville | 132.4% |
| WASHINGTON—Metropolitan, MO 1st week | 129.4% |

## OUT OF THIS WORLD (Para.)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $866,600 |
| Comparative Average Gross | 829,800 |
| Over-all Performance | 104.4% |

| | |
|---|---|
| BALTIMORE—Keith's, 1st week | 101.3% |
| BALTIMORE—Keith's, 2nd week | 81.0% |
| BUFFALO—Great Lakes, 1st week (DB) Midnight Manhunt (Para.) | 117.3% |
| BUFFALO—Great Lakes, 2nd week (DB) Midnight Manhunt (Para.) | 86.0% |
| CHICAGO—Chicago (SA) Vaudeville | 123.2% |
| CINCINNATI—RKO Palace | 142.8% |
| CINCINNATI—RKO Shubert, MO 1st week | 153.1% |
| CINCINNATI—RKO Lyric, MO 2nd week | 96.1% |
| CLEVELAND—Loew's State | 92.6% |
| CLEVELAND—Loew's Stillman, MO 1st week | 120.0% |
| DENVER—Denham, 1st week | 108.1% |
| DENVER—Denham, 2nd week | 81.5% |
| INDIANAPOLIS—Indiana (DB) Midnight Manhunt (Para.) | 112.0% |
| INDIANAPOLIS—Lyric (DB) Midnight Manhunt (Para.) | 78.6% |
| KANSAS CITY—Newman, 1st week | 133.8% |
| KANSAS CITY—Newman, 2nd week | 105.6% |
| KANSAS CITY—Newman, 3rd week | 116.2% |
| LOS ANGELES—Paramount Hollywood, 1st week (DB) Steppin' in Society (Rep.) | 116.7% |
| LOS ANGELES—Paramount Hollywood, 2nd week (DB) Steppin' in Society (Rep.) | 78.4% |
| LOS ANGELES—Paramount Downtown, 1st week (DB) Steppin' in Society (Rep.) | 120.6% |
| LOS ANGELES—Paramount Downtown, 2nd week (DB) Steppin' in Society (Rep.) | 75.3% |
| MILWAUKEE—Wisconsin (DB) The Fighting Guardsman (Col.) | 110.3% |
| MILWAUKEE—Strand, MO 1st week (DB) Diilinger (Mono.) | 125.0% |
| MINNEAPOLIS—Radio City | 106.9% |
| MINNEAPOLIS—Century, MO 1st week | 90.1% |
| NEW YORK—Paramount, 1st week (SA) Allan Jones, Gil Lamb, others | 118.1% |
| NEW YORK—Paramount, 2nd week (SA) Allan Jones, Gil Lamb, others | 94.6% |
| NEW YORK—Paramount, 3rd week (SA) Allan Jones, Gil Lamb, others | 85.2% |
| NEW YORK—Paramount, 4th week (SA) Allan Jones, Gil Lamb, others | 79.0% |
| OMAHA—Orpheum (DB) Midnight Manhunt (Para.) | 88.9% |
| PHILADELPHIA—Mastbaum, 1st week | 130.4% |
| PHILADELPHIA—Mastbaum, 2nd week | 85.8% |
| PHILADELPHIA—Arcadia, MO 1st week | 153.0% |
| PHILADELPHIA—Arcadia, MO 2nd week | 112.9% |
| PHILADELPHIA—Arcadia, MO 3rd week | 97.9% |
| PITTSBURGH—Penn | 109.1% |
| PITTSBURGH—Warner, MO 1st week | 103.7% |
| PROVIDENCE—Strand, 1st week (DB) Scared Stiff (Para.) | 127.3% |
| PROVIDENCE—Strand, 2nd week (DB) Scared Stiff (Para.) | 100.0% |
| SAN FRANCISCO—Warfield, 1st week (DB) The Cheaters (Rep.) | 131.5% |
| SAN FRANCISCO—Warfield, 2nd week (DB) The Cheaters (Rep.) | 90.5% |
| ST. LOUIS—Fox (DB) Midnight Manhunt (Para.) | 132.2% |
| TORONTO—Imperial, 1st week | 108.0% |
| TORONTO—Imperial, 2nd wee | 93.2% |

# *Players in 53,056 Appearances to Aid War Effort*

Hollywood actors made 53,056 free appearances in 7,336 patriotic events on behalf of the war effort between Pearl Harbor day and V-J Day, the Hollywood Victory Committee has advised the War Activities Committee.

The report of the industry's contribution was prepared this week in connection with a statement on the Victory Committee's post-war program designed to provide stars for the coming Victory Loan drive, for the occupation armies overseas and for military hospitals in this country.

"We cite our past record at this time only to give emphasis to the size of the job that confronts Hollywood actors now," said Kenneth Thomson, Victory Committee chairman. "The job must be finished in order to make that record important."

One hundred and seventy-four actors gave 12,762 days to making 119 overseas tours to all fighting fronts and many island bases.

In the United States, 194 actors played a total of 2,709 days on hospital tours; 255 played 3,051 days on camp tours and 213 played 2,520 days on Bond tours. In three Bond drives on which the stars were used as direct-selling agents, they were credited with selling more than three billion dollars worth of Bonds.

One tour, the Third War Loan Hollywood Bond Cavalcade, appeared before more than 7,000,000 persons and brought in $1,079,586,819. The largest star participation of any Bond campaign is currently planned for the Victory Loan drive in November.

Entertainment troupes organized for one-night or weekend trips in California and vicinity played 1,900 performances at training camps and similar installations.

Other major ventures were Canadian Bond tours, on which 46 performers played 166 days, and annual trips to Washington in behalf of the National Foundation for Infantile Paralysis, which used 57 stars during the war.

In addition, Hollywood personalities appeared on 660 broadcasts and 2,966 radio transcriptions and made 1,220 individual personal appearances for various wartime agencies.

A total of 4,012 players contributed to the Hollywood Victory Committee record.

# *Commander Short To Be Released*

Lieutenant Commander Paul Short, on leave as Dallas manager of National Screen Service, will be placed on the Navy's inactive list, it was learned this week. Commander Short is on convalescent leave at his home in Dallas following a major operation. He will be released from active duty November 6, his 39th birthday, according to officials at the Naval Hospital in New Orleans.

Commander Short served at the U. S. Naval Air Station in New Orleans before being hospitalized and won citations from Rear Admiral Osborne B. Hardison, ex-skipper of the carrier Enterprise, and from five commanding officers of air activities. While at the Naval Air Station he held several posts, including production adviser and expediter for flight training films, on which he worked with Lieut. Robert Taylor.

He entered the service three and a half years ago, leaving his job as theatre division director for the War Production Board. Commander Short has made no definite plans for his return to civilian life.

## Named Manager for UA

Nat Nathanson, former branch manager for United Artists in Chicago, has been appointed head of the San Francisco office, succeeding J. J. O'Loughlin, who moved to Los Angeles. Mr. O'Loughlin has filled the vacancy made when Sid Rose returned to his Chicago post.

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# *Kruse Sees 16mm No Competitor to Theatrical Film*

In a statement designed to quiet the fears of 35mm interests that the reported expansion of the 16mm industry will offer increasing competition in the post-war years, William F. Kruse, manager of the films division of Bell and Howell, Chicago, said last week, "The 16mm projector and film is the servant, not the competitor of its 35mm parent."

As national secretary of the Allied Non-Theatrical Film Association and Midwest chairman of the 16mm National Victory Film Committee, Mr. Kruse stated: "Responsible factors in the 16mm industry consider theirs to be distinctly a non-theatrical medium, except insofar as the major theatrical interests themselves turn to 16mm to ease their own problems, especially in sparsely settled areas abroad.

"War-born expansion of the use of 16mm films by military as well as broadened civilian audiences has helped to establish all movies more firmly than ever. They are unchallenged today both as the world's number one entertainer and as its most potent educational force.

"If the films that are reduced to 16mm are a credit to the industry and if ample clearance is enforced to allow full theatrical exploitation of new films before non-theatrical use starts, the mounting number of 16mm sound projectors in homes, schools, churches, hospitals and other social units can only foster greater interest among ever wider audiences for our theatres.

"The policing of the non-theatrical field against abuses injurious to theatrical interests is primarily the function and responsibility of the 16mm industry itself," concludes Mr. Kruse.

## Jeremiah DeRosa, Loew Manager, Dies at 52

Jeremiah DeRosa, 52, manager of Loew's Paradise theatre in the Bronx, New York, died of a heart attack October 1 at his desk in the theatre. He had returned to his post a few days before following a long period of illness. Mr. DeRosa began his career as an assistant manager of B. S. Moss' Flatbush theatre in 1920. In 1928, he joined Loew's Theatres, and was named manager of the new Loew's Paradise, where he served until his death.

## Christopher Popp, 81, Cincinnati Exhibitor

Christopher W. Popp, 81, pioneer exhibitor who operated the Main theatre and other houses in Cincinnati until his retirement 10 years ago, died at his home September 30 of a heart attack. A widow, son and two daughters survive.

## Industry Represented At Levine Services

Many representatives from the industry attended funeral services for Charles Levine, president of Strand Amusement Company for 25 years, who died in Bridgeport, Conn., September 24, of a heart attack. Strand Amusement operates the Strand, Hippodrome, Park City, American, Majestic, Palace and Rialto, all in Bridgeport, and the State in Torrington, Conn. Morris Jacobson, general manager of the theatres, has indicated that there will be no change in policy.

## Consolidated Film Meeting Adjourned to October 19

The special meeting of the stockholders of Consolidated Film Industries, Inc., held in Wilmington, Del., last Friday, was adjourned to October 19. The meeting had been called to vote upon a charter amendment and a plan of merger and consolidation of Consolidated Film Industries, Inc. and Republic Pictures Corporation with Setay Company, Inc., to be the surviving corporation and known as "Republic Pictures Corporation."

## "G.I. Joe" Openings for War Fund Benefit

All New York openings of Ernie Pyle's "Story of G.I. Joe" held Friday, October 5, were sponsored by, or shown for, the benefit of the New York National War Fund. This Lester Cowan-United Artists production was to open to the general public October 6 at the Gotham theatre, with a reserved seat policy, and at the Globe theatre, where there are continuous screenings at popular prices. The New York National War Fund screened the picture at Hunter College October 5 on an invitation basis with Burgess Meredith, star of the film, attending.

## Corporal Howe Freed

H. D. "Doc" Howe of Twentieth Century-Fox's exploitation department has been informed that his son, Corporal Edward H. Howe, a prisoner of the Japs since 1942, has been liberated and is now in Guam.

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*
*ADVANCE SYNOPSES*
*SHORT SUBJECTS*
*COMPANY CHART*
*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Kitty

***Paramount*—Period Piece**

The period of this magnificently staged and costumed undertaking is 1780 and the place is London, a time and place reproduced with manifest disregard for expense and following exhaustive research. In point of lavishness the film has not been matched on many occasions and this sheer weight of production imparts impressiveness to the extraordinary events which take place in the story. With the names of Paulette Goddard, Ray Milland and their distinguished cast associates mounted on the marquee, there should be no problem at all about getting a maximum attendance, a circumstance to be remembered by the showman who, thinking of the next attraction and the next generation, elects to designate the picture as an item for adults only.

It is a Mitchell Leisen production, directed with all the Leisen attention to detail and emphasis upon splendor, and the script, based on a novel by Rosamond Marshall, is by Darrell Ware and Karl Tunberg, who are also down as associate producers.

It contains several fine performances, notably those of the two top stars, and the dialogue in the main bears the stamp of the period. Portrayals by Reginald Owen, Cecil Kellaway, Constance Collier and Dennis Hoey are especially memorable in their own right.

In the story, which compares directly to none seen on the modern screen, Miss Goddard plays what the script politely terms a guttersnipe, and Mr. Milland a titled person, but nonetheless a bounder. She comes to the attention of Sir Thomas Gainsborough by trying to steal his shoe buckles, and he employs her as his model for a picture he calls an anonymous lady and which wins wide acclaim. This puts the Duke of Malmunster on her trail.

The bounder, who has befriended her and won her love, sets out to do a Pygmalion job on her as part of a scheme to get even with the duke for having lost him his job. When the bounder lands in debtors' prison, however, the girl marries a wealthy ironmonger to get funds with which to "spring" him (as they didn't say in those days and don't in the picture). But she has to crack his strong box to do this, and when he attempts to reprimand her, a girl she has befriended kills him and then herself.

Following the funeral, she discloses that she is pregnant, but goes through with the bounder's plan to marry her off to Lord Malmunster nevertheless, making him very happy by presenting him with a phony heir whose birth is followed immediately by his death. Widowed again, the girl offers herself and her fortune to the bounder who doesn't find out he loves her, however, until she has become engaged to an old friend of his. When he does find out, they have quite a scene, but arrive finally at a clinch, which seems to prove if anything that a gal can get away with anything if she's pretty enough and her luck holds, and that a bounder who triumphs over all the instincts of decency there are in the book of rules can't miss winding up on the top rung of the British nobility in the gorgeous and loving arms of a guttersnipe.

By and large the picture is the most glamorous study of unalleviated sordidness that the screen has presented. As such, it has a measure of fascination quite its own. Whether a modern American public will deem it morally or aesthetically satisfactory entertainment, is a question only time and test can answer.

*Previewed at the Paramount studio. Reviewer's rating: Questionable.*—WILLIAM R. WEAVER.

Release date, January 25, 1946. Running time, 103 min. PCA No. 10786. Adult audience classification.
Kitty .....Paulette Goddard
Sir Hugh Marcy.....Ray Milland
Brett Hardwood, Earl of Carstairs.....Patrick Knowles
Duke of Malmunster.....Reginald Owen
Cecil Kellaway, Constance Collier, Dennis Hoey, Sara Allgood, Eric Blore, Gordon Richards, Michael Dyne, Edgar Norton.

## The Spanish Main

***RKO Radio*—Swashbuckling Romance**

Pictures about piracy, involving as they do seascapes, square-rigged galleons and period costumes, are doubly effective, when like this one, they are presented in Technicolor. Robert Fellows and Steven Ames, executive and associate producer, respectively, have created a film that's a treat to the eye, and Frank Borzage, the director, has seen to it that action is not sacrificed to pictorial values.

Paul Hendreid and Maureen O'Hara are the principals, and very lovely the latter looks, too, in a succession of dazzling costumes climaxed by a nightgown of white satin and lace. Henreid makes a suitably swaggering pirate, and the two of them carry on the kind of roistering romance which appeals to masculine and feminine audiences alike. Walter Slezak, as the Governor of Cartagena, vain, vicious, fatuous and fat, comes close to stealing the picture, and evokes a full measure of hearty laughter.

The screenplay by George Worthington Yates and Herman Mankiewicz, based on an original by Aeneas MacKenzie, opens with a setto between Slezak and Henreid, the latter portraying a sea-captain whose vessel has run aground off Cartagena. When the Governor orders the passengers and crew sold into slavery, Henreid escapes, and turns pirate, vowing vengeance on the Spanish lord.

His opportunity arrives when he captures a ship bearing the Spaniard's destined bride. Inevitable that he should fall in love with her; inevitable, too, that their love should not come to immediate and peaceful consummation. The pirate's former sweetheart, inspired by jealousy; his best friend, similarly motivated, and the Spanish Governor, actuated by vanity and wounded pride, each cast obstacles in the path of the two lovers. Many a sword is broken, and many a brave man dies, ere all these obstacles are cleared, and the happy pair sail off into the setting sun, headed for a new life in the Carolinas.

*Seen at the Pantages theatre, Hollywood, where the audience had a wonderful time. Reviewer's Rating: Good.*—THALIA BELL.

Release date, Block 2. Running time, 101 min. PCA No. 10610. General audience classification.
Laurent Van Horn .....Paul Henreid
Francisco .....Maureen O'Hara
Don Alvarado .....Walter Slezak
Binnie Barnes, John Emery, Barton MacLane, J. M. Kerrigan, Fritz Lieber, Nancy Gates, Jack LaRue, Mike Mazurki, Ian Keith, Victor Kilian, Curt Bois, Antonio Moreno.

## Strange Confession

***Universal*—Inner Sanctum Mystery**

Slow to start, and slower to progress, Ben Pivar's production represents a new departure in melodramatic technique. The usual action is lacking; the stress is all on character.

Excellent acting by Lon Chaney, Brenda Joyce and J. Carrol Naish helps to maintain this emphasis. Chaney, in particular, contributes a notable portrait of a scientist, brilliant in his own way, but lacking in all sense of self-protection. He allows himself to be used, exploited, outwitted by the manufacturer for whom he works, and not until his own son has died a victim of the latter's greed, and his own wife has suffered at the villain's hands, does the scientist retaliate. His retaliation, when it comes, is spectacular and gory enough to suit the most jaded taste. He seizes a bolo-knife from over his employer's mantel, and hacks off the latter's head.

John Hoffman's direction, while adequate, is perhaps a trifle too slow to maintain suspense satisfactorily throughout. The screenplay by M. Coates Webster is based on a composition by Jean Bart.

*Previewed at the studio. Reviewer's Rating: Average.*—T. B.

Release date, October 5, 1945. Running time, 62 min. PCA No. 10892. General audience classification.
Jeff .....Lon Chaney
Mary .....Brenda Joyce
Graham .....J Carrol Naish
Milburn Stone, Lloyd Bridges, Addison Richards, Mary Gordon, George Chandler, Gregory Muradian, Wilton Graff, Frances MacDonald, Jack Norton, Christian Rub.

## Adventures of Rusty

***Columbia (1944-45)*—A Boy and His Dog**

An unpretentious but moving drama has been made out of Al Martin's story of an orphaned boy's struggle to adjust to his new mother, and his steadfast devotion to his dog. With freckled Ted Donaldson, who scored as Neeley in "A Tree Grows in Brooklyn," sharing top billing with Conrad Nagel and Margaret Lindsay, the film has a wholesome, warm human quality which should find appeal in the emotions of both young and old.

Saddened by the death of his dog, and unhappy about Miss Lindsay, his new mother, who he fears is competing with him for the affection of his father, young Donaldson seeks consolation in the companionship of a ferocious, Nazi-trained police dog brought to this country by a returning veteran. How the mother with tender understanding eventually succeeds in winning the boy and how the lad ultimately pacifies the dog forms most of the film's dramatic appeal.

Paul Burnford has done an efficient job of directing, flavoring Aubrey Wisberg's screenplay with proper sprinklings of humor and adventure. In his role as the father, Mr. Nagel renders a thoroughly believable performance. Rudolph C. Flothow produced.

*Seen at Loew's Lincoln theatre, New York, where an afternoon audience expressed approval. Reviewer's Rating: Fair.*—MANDEL HERBSTMAN.

Release date, September 6, 1945. Running time, 66 min.

PCA No. 1093. General audience classification.
Danny Mitchell.....Ted Donaldson
Ann .....Margaret Lindsay
Hugh Mitchell.....Conrad Nagel

Gloria Holden, Robert Williams, Addison Richards, Arno Frey, Eddie Parker, Bobby Larson, Douglas Madore, Gary Gray, Ruth Warren, Ace, the Wonder Dog.

## Sunset in El Dorado

***Republic*—Musical Western**

Roy Rogers' latest vehicle gets off to a leisurely start, and it's some time before the cowboy star makes his first appearance. In the interim, the audience is introduced to Dale Evans, as a young lady who works in a travel agency, and longs to see the world.

The world she longs to see, however, went out with high-buttoned shoes, and it is in a dream that she makes the journey back through time and space to the frontier town of El Dorado. There she takes on the personality of her own grandmother, curvaceous hostess of the "Gold Nugget" saloon. This setting gives Leon Abrams and John K. Butler, authors of the original story and screenplay, respectively, opportunity to introduce a standard Western plot, complete with stolen claim, shootings, fist-fights and all the trimmings.

The production numbers are lavish and lovely. They present Bob Nolan and the Sons of the Pioneers, as well as the two principals, in songs and dances in the traditional spirit of the Gay Nineties.

Standouts in the supporting cast are George "Gabby" Hayes and Roy Barcroft. The latter turns in a punchy performance as a hard-boiled bouncer. The former, as usual, is a lovable, though feeble-minded, old prospector.

Frank McDonald directed, and Louis Gray was associate producer.

*Previewed at the studio. Reviewer's Rating: Good.*—T. B.

Release date, not set. Running time, 66 min. PCA No. 11014. General audience classification.
Roy Rogers .....Roy Rogers
Gabby .....George "Gabby" Hayes
Lucille .....Dale Evans

Hardie Albright, Margaret Dumont, Roy Barcroft, Tom London, Stanley Price, Bob Wilke, Ed Cassidy, Dorothy Granger, Bob Nolan and the Sons of the Pioneers.

## Mildred Pierce

***Warner*—Mother Love**

James M. Cain's original novel now has a murder mystery twist with a tense beginning and end. Between these two extremities, the flashback method tells the unhappy story of Mildred Pierce and the reaches into which love for a no-good daughter carries her.

This attraction is luridly melodramatic and often unsavory. Joan Crawford, in the title role, messes up her first marriage but gets the same husband back at the close. One daughter dies of pneumonia. The other, played by Ann Blyth, moves from highfalutin' ideas about yachts and polo to an abrogated marriage with a young socialite and a blackmailing scheme, then to a flyer in a not too fancy beach cafe and a love affair with her mother's husband. Finally it's a case of unrequited love and murder. The daughter is hardly worth the heartache, struggle and strife which Miss Crawford is made to endure.

At any rate, this adaptation by Ranald MacDougall and Catherine Turney has her passing through all this and more. It embraces successful development of a chain of roadside restaurants, a clearly suggested affair with the heavy, Zachary Scott, who later becomes the husband who makes a play for the daughter and gets bullets for his reward. The mystery angle enters through effort made to cover Miss Blyth.

The story area is very extensive. Threads and counter-threads sprawl like tentacles through 111 minutes which stress unnecessary detail and deprive the outcome of all the tautness of which, perhaps, it might have been beneficiary in less footage.

Scott is a heel. Miss Blyth is in the same division. Jack Carson's characterization has him hovering alternatingly between right guy and wrong guy. Miss Crawford is the one at whom sympathy is directed and from the female side of audiences probably will get it, for it is in that sector where "Mildred Pierce" will develop its chief draw.

Showmen, of course, will be interested in that this is Miss Crawford's first picture since "Above Suspicion," which was released exactly two years ago, aside from a flash in "Hollywood Canteen." Her work is good and, while selection of material for her return might have been more discriminating, "Mildred Pierce," no doubt, will do well.

Performances at large are good. Moroni Olson is especially effective as the police inspector. Butterfly Queen, as the Negro maid, will score with her high-pitched voice. Eve Arden, comedienne, has her lines and her moments.

Michael Curtiz's direction is commercial. Jerry Wald's production is geared to identical vein.

*Seen at home office projection room. Reviewer's Rating: Good.*—RED KANN.

Release date, October 20, 1945. Running time, 111 min. PCA No. 10660. Adult audience classification.
Mildred Pierce.....Joan Crawford
Wally .....Jack Carson
Monty Beragon.....Zachary Scott
Ida .....Eve Arden
Veda Pierce.....Ann Blyth
Bert Pierce.....Bruce Bennett

Jo Ann Marlowe, Butterfly Queen, Moroni Olson, Lee Patrick, George Tobias, Barbara Brown.

(Review reprinted from last week's HERALD)

# ADVANCE SYNOPSES

### GIRL OF THE LIMBERLOST (Columbia)

**PRODUCER: Alexis Thurn-Taxis. DIRECTOR: Mel Ferrer. PLAYERS: Ruth Nelson, Dorinda Clifton, Loren Tindall, Vanesa Brown, Ernest Cossart, Gloria Holden.**

REGIONAL DRAMA. Based on the novel by Gene Stratton Porter, this is the story of a young girl who lives at the outskirts of a great swamp, and collects butterflies to sell in order to earn money to go to high school and to take violin lessons. Her father was drowned in a quagmire at the time of her birth, and for this reason her mother dislikes her. However, when the mother learns that the dead man had been courting a neighbor at the time of his death, she becomes reconciled to her daughter.

### THE FLYING SERPENT (PRC)

**PRODUCER: Sigmund Neufold. DIRECTOR: Sam Newfield. PLAYERS: George Zucco, Ralph Lewis, Hope Kramer, Eddie Acuff, James Metcalf.**

MELODRAMA. A professor of archaeology, having discovered the lost treasure of Montezuma, wishes to conceal it and keep it for himself. He possesses a flying, feathered serpent which kills anyone who takes one of its feathers. By planting feathers on various of his enemies the professor manages to do away with them. A radio detective, sent out to broadcast details of the killings, uncovers the professor's guilt, and marries the latter's step-daughter.

### HOUSE OF DRACULA (Universal)

**PRODUCER: Paul Malvern. DIRECTOR: Erle C. Kenton. PLAYERS: Lon Chaney, John Carradine, Martha O'Driscoll, Onslow Stevens, Lionel Atwill, Ludwig Stossel, Glenn Strange, Poni Adams, Charles Judels, Billy Green.**

HORROR DRAMA. While attempting to aid a young man who is transformed into a werewolf at the full of the moon, a doctor discovers a monster, and restores it to life. Meanwhile, the doctor has been contaminated by the blood of a vampire. After successfully operating on the young man, the doctor kills the vampire, and releases the monster, which goes berserk and kills the doctor and a hunchback girl.

### PRAIRIE RUSTLERS (PRC)

**PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al (Fuzzy) St. John, Evelyn Finley, Karl Hackett, Stan Jolley, Bud Osborne, Kermit Maynard.**

WESTERN. Two cousins bear a striking resemblance one to another. One of them, however, is an outlaw; the other an honest cowboy. The latter is accused of his cousin's misdeeds, but after a number of adventures, he clears his name. The outlaw is killed in a gun battle.

### PRISON SHIP (Columbia)

**PRODUCER: Alexis Thurn-Taxis. DIRECTOR: Arthur Dreifuss. PLAYERS: Robert Lowery, Barry Bernard, Erik Rolf, Nina Foch, Barbara Pepper, Louis Mercier, Richard Loo.**

WAR DRAMA. Panic rises among prisoners on a Japanese ship when they discover that the vessel is a decoy for American submarines, and is not blacked out at night. The prisoners engage in a fight with the crew. At this moment an American submarine surfaces to torpedo the ship. One of the prisoners waves a flag of truce, and all are rescued by the submarine crew.

### THE DALTONS RIDE AGAIN (Universal)

**DIRECTOR: Ray Taylor. PLAYERS: Alan Curtis, Kent Taylor, Jess Barker, Lon Chaney, Martha O'Driscoll, Thomas Gomez, Noah Beery, Jr., Milburn Stone, Virginia Brissac, Douglass Dumbrille, John Litel, Walter Sande.**

WESTERN. The four Dalton brothers, learning that a friend of their father has been murdered by a group of thieves who covet his land, break up the group, and then proceed to rob a bank. In the course of the robbery three of the brothers are killed. The fourth is persuaded by his fiancee to give himself up. He goes to prison to pay for his crimes.

# SHORT SUBJECTS

### AMERICAN BEAUTY (20th-Fox)

*March of Time* (V12-2)

The American girl has been hailed as the most beautiful in the world by GI's returning from the far reaches of the globe, where they have seen all varieties of beauties. How they maintain their loveliness is shown by March of Time editors.

Each year the American woman spends a billion dollars in the pursuit of charm. And the women, the subject reveals, are readily willing to pay expensive fees for services which range from soaps, formulas and exotic lotions to beauty schools consultations and special gymnasiums where some of the hardier souls undergo treatment reminiscent of ancient forms of Chinese torture.

The film has good material that is well-edited and entertainingly presented. The exhibitor will recognize it as one that should receive wide attention. M. H.

*Release date, October* 5 18 *minutes*

### WHAT A PICNIC (Para.)

*Grantland Rice Spotlights* (R5-1)

In this unusual subject some teen-agers demonstrate some new and exciting stunts under water with the aid of an old Model "T" Ford. The picnic activities are carried out on the sub-surface regions and include seesaw contests, follow the leader, pitching quoits, canoeing under water and a picnic lunch. The pay-off is a jitterbug contest which achieves something new in deep sea dancing.

*Release date, October* 5, 1945 9 *minutes*

# RELEASE CHART
## *By Companies*

***For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2672. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.***

## COLUMBIA

[ 1945-46 ]

| Prod. No. | Title | Release Date |
|---|---|---|
| .... | Outlaws of the Rockies | Sep. 18,'45 |
| .... | The True Glory | Oct. 4,'45 |
| .... | Girl of the Limberlost | Oct. 11,'45 |
| .... | Lawless Empire | Oct. 15,'45 |
| .... | Blazing the Western Trail | Oct. 18,'45 |
| .... | Kiss and Tell | Oct. 18,'45 |
| .... | Prison Ship | Nov. 15,'45 |
| .... | Snafu | Nov. 22,'45 |
| .... | My Name is Julia Ross | Nov. 27,'45 |
| .... | Hit the Hay | Nov. 29,'45 |
| .... | Life With Blondie | Dec. 13,'45 |
| .... | One Way to Love | Dec. 20,'45 |
| .... | Prairie Raiders | Dec. 20,'45 |
| .... | Submarine Below | Dec. 27,'45 |
| .... | Bandit of Sherwood Forest | Not Set |
| .... | Blondie's Lucky Day | Not Set |
| .... | A Close Call for Boston Blackie | Not Set |
| .... | Crime Doctor's Warning | Not Set |
| .... | Galloping Thunder | Not Set |
| .... | Gilda | Not Set |
| .... | Gunning for Vengeance | Not Set |
| .... | Heading West | Not Set |
| .... | Meet Me on Broadway | Not Set |
| .... | Phantom of the Desert | Not Set |
| .... | Regenades | Not Set |
| .... | Roaring Rangers | Not Set |
| .... | Secret Story | Not Set |
| .... | Tars and Spars | Not Set |
| .... | Terror Trail | Not Set |
| .... | Texas Panhandle | Not Set |
| .... | Two Fisted Stranger | Not Set |

## MGM

[ 1945-46 ]

SPECIAL

| | | |
|---|---|---|
| 605 | Weekend at the Waldorf | Oct.,'45 |

BLOCK 13

| | | |
|---|---|---|
| 600 | Our Vines Have Tender Grapes | Sep.,'45 |
| 601 | The Hidden Eye | Sep.,'45 |
| 602 | Abbott and Costello in Hollywood | Oct.,'45 |
| 603 | Her Highness and the Bellboy | Oct.,'45 |
| 604 | Dangerous Partners | Oct.,'45 |

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| | | |
|---|---|---|
| .... | Adventure | Not Set |
| .... | All the Things You Are | Not Set |
| .... | Bad Bascomb | Not Set |
| .... | Black Sheep | Not Set |
| .... | Easy to Wed | Not Set |
| .... | The Great Morgan | Not Set |
| .... | The Green Years | Not Set |
| .... | The Harvey Girls | Not Set |
| .... | Hold High the Torch | Not Set |
| .... | Holiday in Mexico | Not Set |
| .... | Hoodlum Saint | Not Set |
| .... | A Letter for Evie | Not Set |
| .... | No Leave, No Love | Not Set |
| .... | Perfect Strangers | Not Set |
| .... | Postman Always Rings Twice | Not Set |
| .... | Sailor Takes A Wife | Not Set |
| .... | She Went to the Races | Not Set |
| .... | They Were Expendable | Not Set |
| .... | Time for Two | Not Set |
| .... | Two Sisters From Boston | Not Set |
| .... | Up Goes Maisie | Not Set |
| .... | What Next, Corporal Hargrove | Not Set |
| .... | The Yearling | Not Set |
| .... | Yolanda and the Thief | Not Set |
| .... | Ziegfeld Follies | Not Set |

## MONOGRAM

[ 1945-46 ]

| | | |
|---|---|---|
| .... | Come Out Fighting | Oct. 8,'45 |
| .... | Saddle Serenade | Oct. 15,'45 |
| .... | Strange Mr. Gregory | Oct. 20,'45 |
| .... | Divorce | Oct. 22,'45 |
| .... | Stranger from Santa Fe | Oct. 29,'45 |
| .... | South of the Rio Grande | Nov. 6,'45 |
| .... | Sensation Hunters | Nov. 13,'45 |
| .... | The Lost Trail | Nov. 20,'45 |
| .... | Sunbonnet Sue | Nov. 27,'45 |
| .... | Riders of the Dawn | Dec. 3,'45 |
| .... | Suspense | Dec. 10,'45 |
| .... | Allotment Wives, Inc. | Dec. 17,'45 |
| .... | Frontier Feud | Dec. 24,'45 |
| .... | Black Market Babies | Not Set |
| .... | Border Bandits | Not Set |
| .... | Charlie Chan in Mexico | Not Set |
| .... | Lonesome Trail | Not Set |
| .... | Rollin' Along | Not Set |
| .... | Stepping Around | Not Set |
| .... | Swing Parade of 1946 | Not Set |

## PARAMOUNT

[ 1945-46 ]

BLOCK 1

| | | |
|---|---|---|
| 4501 | Duffy's Tavern | Sep. 28,'45 |
| 4502 | Love Letters | Oct. 26,'45 |
| 4503 | The Lost Weekend | Nov. 16,'45 |
| 4504 | Follow That Woman | Dec. 14,'45 |

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BLOCK 2

| | | |
|---|---|---|
| 11398 | Hold That Blonde | Nov. 23,'45 |
| 11050 | Stork Club | Dec. 28,'45 |
| ..... | People Are Funny | Jan. 11,'46 |
| 1391 | Kitty | Jan. 25,'46 |

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| | | |
|---|---|---|
| .... | Blue Dahlia | Not Set |
| .... | Blue Skies | Not Set |
| .... | The Bride Wore Boots | Not Set |
| .... | Calcutta | Not Set |
| .... | Cross My Heart | Not Set |
| .... | Hot Cargo | Not Set |
| .... | Masquerade in Mexico | Not Set |
| .... | Miss Susie Slagle's | Not Set |
| .... | Monsieur Beaucaire | Not Set |
| .... | Our Hearts Were Growing Up | Not Set |
| .... | Road to Utopia | Not Set |
| .... | Take This Woman | Not Set |
| .... | They Made Me a Killer | Not Set |
| .... | To Each His Own | Not Set |
| .... | Tokyo Rose | Not Set |
| .... | The Trouble With Women | Not Set |
| .... | Two Years Before the Mast | Not Set |
| .... | The Virginian | Not Set |
| .... | The Well-Groomed Bride | Not Set |

## PRC PICTURES

[ 1945-46 ]

| | | |
|---|---|---|
| .... | Frontier Fugitives | Sep. 1,'45 |
| .... | Arson Squad | Sep. 11,'45 |
| .... | Dangerous Intruder | Sep. 21,'45 |
| .... | Apology for Murder | Sep. 27,'45 |
| .... | Border Badman | Oct. 10,'45 |
| .... | Flaming Bullets | Oct. 15,'45 |
| .... | Fighting Bill Carson | Oct. 31,'45 |
| .... | Shadow of Terror | Nov. 5,'45 |
| .... | Prairie Rustlers | Nov. 7,'45 |
| .... | Song of Old Wyoming | Nov. 12,'45 |
| .... | The Navajo Kid | Nov. 21,'45 |
| .... | Club Havana | Nov. 23,'45 |
| .... | Detour | Nov. 30,'45 |
| .... | Danny Boy | Dec. 5,'45 |
| .... | Enchanted Forest | Dec. 8,'45 |
| .... | Lightning Raiders | Dec. 17,'45 |
| .... | How Do You Do? | Dec. 17,'45 |
| .... | The Flying Serpent | Dec. 26,'45 |
| .... | Six Guns for Hire | Jan. 1,'46 |
| .... | Strangler of the Swamp | Jan. 1,'46 |
| .... | Bombshell from Brazil | Not Set |
| .... | The Caravan Trail | Not Set |
| .... | Devil Bat's Daughter | Not Set |
| .... | Flaming Jungle | Not Set |
| .... | Grand Central | Not Set |
| .... | Heritage | Not Set |
| .... | I Ring Doorbells | Not Set |
| .... | I'm From Missouri | Not Set |
| .... | Ladies of the Chorus | Not Set |
| .... | Law Crusaders | Not Set |
| .... | Lightning Raiders | Not Set |
| .... | The Lost Continent | Not Set |
| .... | The Mummy's Daughter | Not Set |
| .... | Music Hall Varieties of 1946 | Not Set |
| .... | Once and For All | Not Set |
| .... | Quebec | Not Set |
| .... | Queen of Diamonds | Not Set |
| .... | Romance of the West | Not Set |
| .... | Sorority Girls | Not Set |
| .... | Valley of Lonely Women | Not Set |
| .... | The Vanishing Gangster | Not Set |
| .... | White Pongo | Not Set |
| .... | Why Girls Leave Home | Not Set |
| .... | Wife of Monte Cristo | Not Set |

## RKO

[ 1945-46 ]

BLOCK 1

| | |
|---|---|
| 601 | Mama Loves Papa |
| 602 | George White's Scandals |
| 603 | Falcon In San Francisco |
| 604 | Johnny Angel |
| 605 | Radio Stars on Parade |

SPECIAL

| | |
|---|---|
| 681 | Along Came Jones |
| 651 | Wonder Man |
| 691 | Pinocchio |

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BLOCK 2

| | |
|---|---|
| 606 | Man Alive |
| 607 | First Yank Into Tokyo |
| 608 | Isle of the Dead |
| 609 | Wanderer of the Wasteland |
| 610 | The Spanish Main |

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| | | |
|---|---|---|
| .... | All Brides Are Beautiful | Not Set |
| .... | All Men Are Liars | Not Set |
| .... | Badman's Territory | Not Set |
| .... | Bamboo Blonde | Not Set |
| .... | Bedlam | Not Set |
| .... | Bells of St. Mary's | Not Set |
| .... | The Bishop's Wife | Not Set |
| .... | The Calico Kid | Not Set |
| .... | Cornered | Not Set |
| .... | Deadline at Dawn | Not Set |
| .... | Desirable Woman | Not Set |
| .... | Dick Tracy | Not Set |
| .... | Ding Dong Williams | Not Set |
| .... | Earth and High Heaven | Not Set |
| .... | Falcon's Alibi | Not Set |
| .... | From This Day Forward | Not Set |
| .... | Galveston | Not Set |
| .... | A Game of Death | Not Set |
| .... | The Great Answer | Not Set |
| .... | Heartbeat | Not Set |
| .... | Hotel Reserve | Not Set |
| .... | If This Be Known | Not Set |
| .... | The Kid from Brooklyn | Not Set |
| .... | Ladies' Choice | Not Set |
| .... | Lady Luck | Not Set |
| .... | Make Mine Music | Not Set |
| .... | Master Minds | Not Set |
| .... | Notorious | Not Set |
| .... | Riverboat Rhythm | Not Set |
| .... | The Robe | Not Set |
| .... | Sing Your Way Home | Not Set |
| .... | Sister Kenny | Not Set |
| .... | Some Must Watch | Not Set |
| .... | Strange Adventures of Sinbad | Not Set |
| .... | Sunset Pass | Not Set |
| .... | Tarzan and the Leopard Woman | Not Set |
| .... | Thanks, God, I'll Take It from Here | Not Set |
| .... | They Dream of Home | Not Set |
| .... | Tomorrow Is Forever | Not Set |
| .... | Up Front with Mauldin | Not Set |
| .... | A Very Remarkable Fellow | Not Set |
| .... | Who Is My Love? | Not Set |

## REPUBLIC

[ 1945-46 ]

| | | |
|---|---|---|
| 561 | Phantom of the Plains | Sep. 7,'45 |
| 551 | Bandits of the Badlands | Sep. 14,'45 |
| 428 | Love, Honor and Goodbye | Sep. 15,'45 |
| 501 | Scotland Yard Investigator | Sep. 30,'45 |
| 445 | Springtime in the Sierras | Oct. 15,'45 |
| 562 | Marshal of Laredo | Oct. 7,'45 |
| .... | Affairs of Geraldine | Not Set |
| .... | Alias Billy the Kid | Not Set |
| .... | Along the Navajo Trail | Not Set |
| .... | An Angel Comes to Brooklyn | Not Set |
| .... | Beyond the Great Divide | Not Set |
| .... | California Fiesta | Not Set |
| .... | California Gold Rush | Not Set |
| .... | Calendar Girl | Not Set |
| .... | Captain Tugboat Annie | Not Set |
| .... | Cat Man of Paris | Not Set |
| .... | Cherokee Flash | Not Set |
| .... | Colorado Pioneers | Not Set |
| .... | Concerto | Not Set |
| .... | Conquest of Cheyenne | Not Set |
| .... | Crime of the Century | Not Set |
| .... | Dakota | Not Set |
| .... | Days of Buffalo Bill | Not Set |
| .... | Down Tahiti Way | Not Set |
| .... | Earl Carroll's Sketchbook | Not Set |
| .... | El Paso Kid | Not Set |
| .... | A Fabulous Texan | Not Set |
| .... | Gay Blades | Not Set |
| .... | The Gentlemen from Missouri | Not Set |
| .... | The Ghost Goes Wild | Not Set |
| .... | Girls of the Big House | Not Set |
| .... | Grand Canyon Serenade | Not Set |
| .... | A Guy Could Change | Not Set |
| .... | Heart of Old Mexico | Not Set |
| .... | Hit Parade of 1946 | Not Set |
| .... | The Inner Circle | Not Set |
| .... | In Old Sacramento | Not Set |
| .... | Lightnin' Strikes Twice | Not Set |
| .... | Madonna's Secret | Not Set |
| .... | Melody and Mystery | Not Set |
| .... | Murder in the Music Hall | Not Set |
| .... | My Pal, Trigger | Not Set |
| .... | Mysterious Mr. Valentine | Not Set |
| .... | Night Train to Memphis | Not Set |
| .... | One Exciting Week | Not Set |
| .... | Passkey to Danger | Not Set |
| .... | Plainsman and the Lady | Not Set |
| .... | Red River Renegades | Not Set |
| .... | Rio de Janeiro | Not Set |
| .... | Rio Grande Raiders | Not Set |
| .... | Rose of Juarez | Not Set |
| .... | Rough Riders of Cheyenne | Not Set |
| .... | Sheriff of Redwood Valley | Not Set |
| .... | Shine on Texas Moon | Not Set |
| .... | Song of the Golden West | Not Set |
| .... | Song of Mexico | Not Set |
| .... | Springtime in the Sierras | Not Set |
| .... | Strange Impersonation | Not Set |
| .... | Sunset in El Dorado | Not Set |
| .... | Sun Valley Cyclone | Not Set |
| .... | That Brennan Girl | Not Set |
| .... | That Man Malone | Not Set |
| .... | That Man of Mine | Not Set |
| .... | Traffic in Crime | Not Set |
| .... | Trail Winds | Not Set |
| .... | The Twisted Circle | Not Set |
| .... | Undercover Woman | Not Set |
| .... | Valley of the Zombies | Not Set |
| .... | Wagon Wheels Westward | Not Set |
| .... | Woman Who Came Back | Not Set |

## 20TH-FOX

[ 1945-46 ]

| | | |
|---|---|---|
| 602 | Wilson | Aug.,'45 |

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| | | |
|---|---|---|
| 601 | A Bell for Adano | Aug.,'45 |
| 603 | Junior Miss | Aug.,'45 |
| 604 | Captain Eddie | Sep.,'45 |
| 605 | Caribbean Mystery | Sep.,'45 |
| 607 | State Fair | Oct.,'45 |
| 608 | The House on 92nd Street | Oct.,'45 |
| 609 | The Dolly Sisters | Nov.,'45 |
| .... | American Guerilla | Not Set |
| .... | And Then There Were None | Not Set |
| .... | Anna and the King of Siam | Not Set |
| .... | Behind Green Lights | Not Set |
| .... | Bon Voyage | Not Set |
| .... | Centennial Summer | Not Set |
| .... | Chicken Every Sunday | Not Set |
| .... | Claudia and David | Not Set |
| .... | Cluny Brown | Not Set |
| .... | Colonel Effingham's Raid | Not Set |
| .... | Doll Face | Not Set |
| .... | Dragonwyck | Not Set |
| .... | The Dark Corner | Not Set |
| .... | Enchanted Voyage | Not Set |
| .... | Fallen Angel | Not Set |
| .... | Kitten on the Keys | Not Set |
| .... | Leave Her To Heaven | Not Set |
| .... | San Demetrio | Not Set |
| .... | Sentimental Journey | Not Set |
| .... | Shock | Not Set |
| .... | Smoky | Not Set |
| .... | The Spider | Not Set |
| .... | Walk In the Sun | Not Set |

## UNITED ARTISTS

[ 1945-46 ]

| | | |
|---|---|---|
| .... | Paris-Underground | Sep. 14,'45 |
| .... | Blithe Spirit | Oct. 3,'45 |
| .... | Abilene | Not Set |
| .... | Caesar & Cleopatra | Not Set |
| .... | Diary of a Chambermaid | Not Set |
| .... | Duel In the Sun | Not Set |
| .... | Getting Gertie's Garter | Not Set |
| .... | Henry V | Not Set |
| .... | The Outlaw | Not Set |
| .... | Sin of Harold Diddlebock | Not Set |
| .... | Spellbound | Not Set |
| .... | This Happy Breed | Not Set |
| .... | Tom Breneman's Breakfast In Hollywood | Not Set |
| .... | 2,000 Women | Not Set |
| .... | Whistle Stop | Not Set |
| .... | Young Widow | Not Set |

## UNIVERSAL

[ 1945-46 ]

| | | |
|---|---|---|
| 501 | Shady Lady | Sep. 7,'45 |
| 502 | Men In Her Diary | Sep. 14,'45 |
| 503 | River Gang | Sep. 21,'45 |
| 504 | That Night With You | Sep. 28,'45 |
| 1101 | Bad Men of the Border | Sep. 28,'45 |
| 505 | Strange Confession | Oct. 5,'45 |
| 506 | Senorita from West | Oct. 12,'45 |
| 1102 | Code of the Lawless | Oct. 19,'45 |
| 507 | Pursuit to Algiers | Oct. 26,'45 |
| 508 | Night in Paradise | Nov. 2,'45 |
| 509 | The Crimson Canary | Nov. 9,'45 |
| 510 | This Love of Ours | Nov. 23,'45 |
| 1103 | Trail to Vengeance | Nov. 30,'45 |
| 511 | House of Dracula | Dec. 7,'45 |
| 512 | Pillow of Death | Dec. 14,'45 |
| 513 | The Daltons Ride Again | Dec. 21,'45 |
| 514 | Scarlet Street | Dec. 28,'45 |
| .... | Bad Sister | Not Set |
| .... | Because of Him | Not Set |
| .... | Boy Wonder | Not Set |
| .... | Brute Man | Not Set |
| .... | Buck Privates Come Home | Not Set |
| .... | Canyon Passage | Not Set |
| .... | Down By the Border | Not Set |
| .... | Flame of the Klondike | Not Set |
| .... | Frontier Gal | Not Set |
| .... | Genius in the Family | Not Set |
| .... | Girl on the Spot | Not Set |
| .... | Gun Town | Not Set |
| .... | Heat Wave | Not Set |
| .... | Hero Wanted | Not Set |
| .... | Johnnie Anselmo | Not Set |
| .... | Letters of an Unknown Woman | Not Set |
| .... | Murder Mansion | Not Set |
| .... | Outlaws of Twin Forks | Not Set |
| .... | Prelude to Murder | Not Set |
| .... | Tangier | Not Set |
| .... | Terror by Night | Not Set |
| .... | That's My Baby | Not Set |
| .... | Time Out of Mind | Not Set |
| .... | White Tie and Tails | Not Set |

## WARNER BROTHERS

[ 1945-46 ]

| | | |
|---|---|---|
| 501 | Pride of the Marines | Sep. 1,'45 |
| 502 | Rhapsody in Blue | Sep. 22,'45 |
| 503 | It All Came True (R.) | Oct. 6,'45 |
| 504 | Born for Trouble (R.) | Oct. 6,'45 |
| 505 | Mildred Pierce | Oct. 20,'45 |
| .... | San Antonio | Oct. 27,'45 |
| .... | Devotion | Nov. 24,'45 |
| .... | Danger Signal | Dec. 15,'45 |
| .... | Time, Place and Girl | Dec. 29,'45 |
| .... | Saratoga Trunk | Jan. 26,'46 |
| .... | Shadow of a Woman | Feb. 9,'46 |
| .... | Cinderella Jones | Feb. 23,'46 |
| .... | The Big Sleep | Not Set |
| .... | Confidential Agent | Not Set |
| .... | Her Kind of Man | Not Set |
| .... | Janie Gets Married | Not Set |
| .... | The Man I Love | Not Set |
| .... | My Reputation | Not Set |
| .... | Never Say Goodbye | Not Set |
| .... | Night and Day | Not Set |
| .... | Nobody Lives Forever | Not Set |
| .... | Of Human Bondage | Not Set |
| .... | One More Tomorrow | Not Set |
| .... | Stolen Life | Not Set |
| .... | Three Strangers | Not Set |
| .... | Too Young to Know | Not Set |
| .... | The Two Mrs. Carrolls | Not Set |
| .... | The Verdict | Not Set |

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

(•) before the title indicates 1944-45 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2654 and 2655, issue of September 22, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2671, issue of Oct. 6, 1945.

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABBOTT and Costello in Hollywood (Block 13) | MGM | 602 | Bud Abbott-Lou Costello | Oct.,'45 | 84m | Aug. 25,'45 | 2631 | .... | .... |
| Abilene | UA | .... | Randolph Scott-Ann Dvorak | Not Set | .... | ..... | .... | 2628 | .... |
| Adventure (formerly The Big Shore Leave) | MGM | .... | Clark Gable-Greer Garson | Not Set | .... | ..... | .... | 2628 | .... |
| •Adventures of Rusty (formerly Rusty) | Col. | .... | Ted Donaldson-Conrad Nagel | Sept. 6,'45 | 66m | Oct. 6,'45 | 2669 | 2467 | .... |
| •Affairs of Susan, The | Par. | 4421 | Joan Fontaine-George Brent | May 25,'45 | 113m | Mar. 31,'45 | 2381 | 2242 | 2523 |
| •Agitator, The (British) | Br. Natl.-Anglo | .... | Billy Hartnell-Mary Morris | Not Set | 95m | Mar. 17,'45 | 2361 | .... | .... |
| Allotment Wives, Inc. | Mono. | .... | Kay Francis-Paul Kelly | Dec. 17,'45 | .... | ..... | .... | 2555 | .... |
| Along Came Jones | RKO | 681 | Gary Cooper-Loretta Young | Special | 90m | June 23,'45 | 2627 | 2278 | 2663 |
| •Anchors Aweigh (color) | MGM | 531 | Gene Kelly-Frank Sinatra | Aug.,'45 | 140m | July 21,'45 | 2553 | 2142 | 2663 |
| And Then There Were None | 20th-Fox | .... | Barry Fitzgerald-Walter Huston | Not Set | 97m | July 14,'45 | 2626 | .... | .... |
| Angel Comes to Brooklyn, An | Rep. | .... | Kaye Dowd-Robert Duke | Not Set | .... | ..... | .... | 2384 | .... |
| Apology for Murder | PRC | .... | Ann Savage-Hugh Beaumont | Sept. 27,'45 | 67m | Sept. 8,'45 | 2637 | 2418 | .... |
| Arrowsmith (Reissue) | Film Classics | .... | Helen Hayes-Ronald Colman | Aug.,'45 | 94m | Nov. 21,'31 | .... | .... | .... |
| Arson Squad | PRC | .... | Frank Albertson-Robert Armstrong | Sept. 11,'45 | 66m | July 21,'45 | 2631 | 2467 | .... |
| •BACK to Bataan | RKO | 523 | John Wayne-Philip Ahn | Block 5 | 97m | June 2,'45 | 2477 | 2242 | 2663 |
| Bad Men of the Border | Univ. | 1101 | Kirby Grant-Armida | Sept. 28,'45 | .... | ..... | .... | 2655 | .... |
| Bandit of Sherwood Forest (color) | Col. | .... | Cornel Wilde-Anita Louise | Not Set | .... | ..... | .... | 2434 | .... |
| Bandits of the Badlands | Rep. | 551 | Sunset Carson-Peggy Stewart | Sept. 14,'45 | .... | ..... | .... | 2628 | .... |
| Barge-Keeper's Daughter, The | Famous Int'l | .... | Louis Jouvet-Elvira Popesco | Sept. 4,'45 | 70m | Sept. 15,'45 | 2645 | .... | .... |
| •Beautiful Cheat, The | Univ. | 9044 | Noah Beery, Jr.-Bonita Granville | July 20,'45 | 59m | July 21,'45 | 2554 | 2384 | .... |
| •Bedside Manner | UA | .... | Ruth Hussey-John Carroll | June 22,'45 | 79m | June 16,'45 | 2498 | 2250 | 2616 |
| Behind City Lights | Rep. | .... | Lynne Roberts-William Terry | Sept. 10,'45 | 68m | Sept. 22,'45 | 2653 | 2418 | .... |
| Bell for Adano, A | 20th-Fox | 601 | Gene Tierney-John Hodiak | Aug.,'45 | 103m | June 23,'45 | 2627 | 2242 | 2663 |
| •Belle of the Yukon (color) | RKO | 583 | Randolph Scott-Gypsy Rose Lee | Special | 84m | Dec. 2,'44 | 2201 | 1835 | 2406 |
| •Bells of Rosarita | Rep. | 442 | Roy Rogers-Gabby Hayes | June 19,'45 | 68m | May 19,'45 | 2453 | 2403 | 2663 |
| Bells of St. Mary's, The | RKO | .... | Bing Crosby-Ingrid Bergman | Not Set | .... | ..... | .... | 2434 | .... |
| •Bewitched | MGM | 530 | Phyllis Thaxter-Edmund Gwenn | July,'45 | 66m | June 23,'45 | 2510 | 2310 | 2663 |
| •Beyond the Pecos | Univ. | 9083 | Rod Cameron-Eddie Dew | Apr. 27,'45 | 59m | ..... | .... | 2354 | .... |
| Big Sleep, The | WB | .... | Humphrey Bogart-Lauren Bacall | Not Set | .... | ..... | .... | 2230 | .... |
| Blazing the Western Trail | Col. | .... | Charles Starrett-Tex Harding | Oct. 18,'45 | .... | ..... | .... | 2543 | .... |
| Blithe Spirit (British) (color) | UA | .... | Rex Harrison-Constance Cummings | Oct. 3,'45 | 94m | Apr. 28,'45 | 2627 | .... | .... |
| •Blonde from Brooklyn | Col. | 6036 | Robert Stanton-Lynn Merrick | June 21,'45 | 65m | June 30,'45 | 2521 | 2403 | .... |
| •Blood on the Sun | UA | .... | James Cagney-Sylvia Sidney | June 15,'45 | 94m | May 5,'45 | 2433 | 2230 | 2663 |
| •Body Snatcher, The | RKO | 517 | Boris Karloff-Bela Lugosi | Block 4 | 77m | Feb. 17,'45 | 2318 | 2310 | 2567 |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Border Badman | PRC | .... | Buster Crabbe-Al St. John | Oct. 10,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Born for Trouble (Reissue) | WB | 504 | Faye Emerson-Van Johson | Oct. 6,'45 | 59m | Apr. 11,'42 | 598 | 575 | .... |
| •Boston Blackie Booked on Suspicion | Col. | 6031 | Chester Morris-Lynn Merrick | May 10,'45 | 67m | May 12,'45 | 2445 | 2368 | .... |
| •Boston Blackie's Rendezvous | Col. | .... | Chester Morris-Nina Foch | July 5,'45 | .... | ..... | .... | 2467 | .... |
| •Both Barrels Blazing | Col. | 6207 | Charles Starrett | May 17,'45 | 58m | May 26,'45 | 2465 | 2403 | .... |
| Boy, a Girl and a Dog | Frank | .... | Jerry Hunter-Sharyn Moffett | Not Set | .... | ..... | .... | 2230 | .... |
| •Brewster's Millions | UA | .... | Dennis O'Keefe-Helen Walker | Apr. 7,'45 | 79m | Mar. 17,'45 | 2361 | 2142 | 2616 |
| •Brighton Strangler, The | RKO | 522 | John Loder-Rose Hobart | Block 5 | 67m | May 5,'45 | 2433 | 2142 | 2663 |
| •Bullfighters, The | 20th-Fox | 525 | Laurel and Hardy | May,'45 | 61m | Apr. 14,'45 | 2402 | 2279 | .... |
| •CALL of the Wild (Reissue) | 20th-Fox | 523 | Clark Gable-Loretta Young | June 15,'45 | 81m | May 4,'35 | 2350 | .... | .... |
| Captain Eddie | 20th-Fox | 604 | Fred MacMurray-Lynn Bari | Sept.,'45 | 107m | June 23,'45 | 2626 | 2259 | 2616 |
| •Captain Kidd | UA | .. | Charles Laughton-Randolph Scott | Aug. 24,'45 | 89m | Aug. 4,'45 | 2577 | 2353 | .... |
| Captain Tugboat Annie | Rep. | .... | Jane Darwell-Edgar Kennedy | Not Set | .. | ..... | .... | 2403 | |
| Caribbean Mystery | 20th-Fox | 605 | James Dunn-Sheila Ryan | Sept.,'45 | 65m | July 21,'45 | 2626 | 2366 | 2663 |
| •Cheaters, The | Rep. | 421 | Joseph Schildkraut-Billie Burke | July 15,'45 | 87m | July 7,'45 | 2533 | 2454 | 2663 |
| •Chicago Kid, The | Rep. | 417 | Don Barry-Lynne Roberts | June 29,'45 | 68m | Feb. 17,'45 | 2319 | 2279 | .... |
| •China Sky | RKO | 519 | Randolph Scott-Ruth Warrick | Block 4 | 78m | Apr. 21,'45 | 2413 | 2216 | 2616 |
| •China's Little Devils | Mon. | .... | Harry Carey-Paul Kelly | July 21,'45 | 75m | May 5,'45 | 2433 | 1994 | .... |
| •Christmas in Connecticut | WB | 420 | Barbara Stanwyck-Dennis Morgan | Aug. 11,'45 | 101m | July 21,'45 | 2553 | 2142 | 2663 |
| Cinderella Jones | WB | .... | Joan Leslie-Robert Alda | Feb. 23,'46 | .... | ..... | .... | 1746 | .... |
| •Cisco Kid in Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | .... | .... |
| •Clock, The | MGM | 524 | Judy Garland-Robert Walker | May,'45 | 90m | May 24,'45 | 2374 | 2142 | 2616 |
| Club Havana | PRC | .... | Tom Neal-Margaret Lindsay | Nov. 23,'45 | .... | ..... | .... | 2555 | .... |
| Code of the Lawless | Univ. | 1102 | Kirby Grant-Poni Adams | Oct. 19,'45 | .... | ..... | .... | .... | .... |
| •Colonel Blimp (British) (color) | UA | .... | Anton Walbrook-Roger Livesey | May 4,'45 | 147m | Mar. 24,'45 | 2373 | .... | .... |
| Col. Effingham's Raid | 20th-Fox | 610 | Charles Coburn-Joan Bennett | Not Set | 70m | Sept. 29,'45 | 2661 | 2259 | .... |
| Colorado Pioneers | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .. | ..... | .... | 2555 | .... |
| •Come Out Fighting | Mono. | .... | Leo Gorcey-Huntz Hall | Oct. 8,'45 | 62m | Sept. 8,'45 | 2637 | 2366 | .... |
| Concerto (color) | Rep. | .... | Maria Ouspenskaya-Philip Dorn | Not Set | .... | ..... | .... | 2628 | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Confidential Agent | WB | .... | Charles Boyer-Lauren Bacall | Not Set | .... | ..... | .... | 2655 | .... |
| •Conflict | WB | 418 | Humphrey Bogart-Alexis Smith | June 30,'45 | 86m | June 16,'45 | 2497 | 1456 | 2523 |
| •Corn Is Green, The | WB | 419 | Bette Davis-John Dall | July 21,'45 | 114m | Mar. 31,'45 | 2381 | 2007 | 2663 |
| •Corpus Christi Bandits | Rep. | 465 | Allan Lane-Helen Talbot | Apr. 20,'45 | 55m | May 12,'45 | 2445 | 2353 | .... |
| •Counter-Attack | Col. | 6006 | Paul Muni-Marguerite Chapman | Apr. 26,'45 | 89m | Apr. 7,'45 | 2393 | 2216 | 2616 |
| Crime Doctor's Warning | Col. | .... | Warner Baxter-Dusty Anderson | Sept. 27,'45 | .... | ..... | .... | 2543 | .... |
| •Crime, Inc. | PRC | .... | Leo Carrillo-Tom Neal | Apr. 15,'45 | 76m | Feb. 10,'45 | 2309 | 2216 | 2455 |
| Crimson Canary, The | Univ. | 509 | Noah Beery, Jr.-Lois Collier | Nov. 9,'45 | .... | ..... | .... | 2467 | .... |
| Cross My Heart | Para. | .... | Betty Hutton-Sonny Tufts | Not Set | .... | ..... | .... | 2418 | .... |
| DALTONS Ride Again | Univ. | 513 | Alan Curtis-Kent Taylor | Dec. 21,'45 | .... | ..... | .... | 2670 | .... |
| Danger Signal | WB | .... | Faye Emerson-Zachary Scott | Dec. 15,'45 | .... | ..... | .... | 2555 | .... |
| Dangerous Intruder | PRC | .... | Charles Arnt-Veda Ann Borg | Sept. 21,'45 | 65m | Aug. 4,'45 | 2639 | 2418 | .... |
| Dangerous Partners (Block 13) | MGM | 604 | James Craig-Signe Hasso | Oct.,'45 | 74m | Aug. 4,'45 | 2639 | 2555 | .... |
| Danny Boy | PRC | .... | Buz Henry-Eva March | Dec. 5,'45 | .... | ..... | .... | 2662 | .... |
| Detour | PRC | .... | Ann Savage-Tom Neal | Nov. 30,'45 | .... | ..... | .... | 2543 | .... |
| Devotion | WB | .... | Olivia de Havilland-Ida Lupino | Nov. 24,'45 | .... | ..... | .... | 2216 | . |
| •Diamond Horseshoe (color) | 20th-Fox | 524 | Betty Grable-Dick Haymes | May,'45 | 104m | Apr. 14,'45 | 2401 | 2092 | 2616 |
| •Divorce | Mono. | .... | Kay Francis-Bruce Cabot | Oct. 22,'45 | 71m | May 26,'45 | 2465 | 2353 | .... |
| Doll Face | 20th-Fox | .... | Carmen Miranda-Perry Como | Not Set | .... | ..... | .... | 2628 | .... |
| Dolly Sisters, The (color) | 20th-Fox | 609 | Betty Grable-John Payne | Nov.,'45 | 114m | Sept. 29,'45 | 2661 | 2384 | .... |
| •Don Juan Quilligan | 20th-Fox | 527 | William Bendix-Joan Blondell | June,'45 | 75m | June 9,'45 | 2486 | 2354 | .... |
| Dragonwyck (color) | 20th-Fox | .... | Gene Tierney-Vincent Price | Not Set | .... | ..... | .... | 2403 | .... |
| Duel in the Sun (color) | UA | .... | Jennifer Jones-Joseph Cotten | Not Set | .... | ..... | .... | 2366 | . |
| Duffy's Tavern (Block 1) | Para. | 4501 | Ed Gardner-Bing Crosby & Guests | Sept. 28,'45 | 98m | Aug. 25,'45 | 2638 | 2230 | 2663 |
| •EARL Carroll Vanities | Rep. | 413 | Dennis O'Keefe-Constance Moore | Apr. 5,'45 | 91m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| Easy to Wed (color) | MGM | .... | Lucille Ball-Van Johnson | Not Set | .... | ..... | .... | 2366 | .... |
| •East Side of Heaven (Reissue) | Univ. | 9097 | Bing Crosby-Joan Blondell | June 15,'45 | 90m | Apr. 8,'39 | .... | .... | .... |
| •Easy to Look at | Univ. | 9045 | Gloria Jean-Kirby Grant | Aug. 10,'45 | 65m | Aug. 11,'45 | 2589 | 2418 | .... |
| Enchanted Forest (color) | PRC | .... | Edmund Lowe-Brenda Joyce | Dec. 8,'45 | 78m | Sept. 29,'45 | 2662 | 2279 | .... |
| Enchanted Voyage, The (color) | 20th-Fox | .... | John Payne-June Haver | Not Set | .... | ..... | .... | 2499 | ... |
| •Enemy of the Law | PRC | .... | Dave O'Brien-Tex Ritter | May 7,'45 | 63m | Mar. 10,'45 | 2350 | .... | . |
| •Escape in the Desert | WB | 416 | Helmut Dantine-Philip Dorn | May 19,'45 | 79m | Apr. 28,'45 | 2425 | 2092 | 2523 |
| •Escape in the Fog | Col. | 6037 | William Wright-Nina Foch | Apr. 5,'45 | 62m | May 19,'45 | 2453 | 2310 | ... |
| •Eve Knew Her Apples | Col. | 6026 | Ann Miller-William Wright | Apr. 12,'45 | 64m | Apr. 28,'45 | 2426 | 2007 | .... |
| FALCON in San Francisco | RKO | 603 | Tom Conway-Rita Corday | Block 1 | 65m | July 21,'45 | 2626 | 2366 | . .. |
| Fallen Angel | 20th-Fox | .... | Alice Faye-Dana Andrews | Not Set | .... | ..... | .... | 2454 | ... |
| Fall of Berlin, The | Artkino | .... | Documentary | Not Set | 70m | Sept. 15,'45 | 2645 | .... | .... |
| Fatal Witness, The | Rep. | .... | Evelyn Ankers-Richard Fraser | Not Set | .... | ..... | .... | 2467 | .. |
| Fighting Bill Carson | PRC | .... | Buster Crabbe-Al St. John | Oct. 31,'45 | 51m | Sept. 1,'45 | 2625 | 2543 | .... |
| •Fighting Guardsman, The | Col. | 6010 | Willard Parker-Anita Louise | May 24,'45 | 83m | Sept. 1,'45 | 2625 | 2278 | 2523 |
| First Yank Into Tokyo | RKO | 607 | Tom Neal-Barbara Hale | Block 2 | 82m | Sept. 8,'45 | 2638 | 2366 | .... |
| •Flame of Barbary Coast | Rep. | 415 | John Wayne-Ann Dvorak | May 28,'45 | 91m | Apr. 21,'45 | 2113 | 1994 | 2616 |
| •Flame of the West | Mono. | .... | Johnny Mack Brown-Raymond Hatton | June 9,'45 | 71m | May 19,'45 | 2453 | 2353 | .... |
| Flaming Bullets | PRC | .... | Tex Ritter-Dave O'Brien | Oct. 15,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Flying Serpent | PRC | .... | George Zucco-Hope Kramer | Dec. 26,'45 | .... | ..... | .... | 2670 | .... |
| Follow That Woman (Block 1) | Para. | 4504 | William Gargan-Nancy Kelly | Dec. 14,'45 | 70m | Aug. 25,'45 | 2639 | 2543 | ... |
| Frontier Feud | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Dec. 24,'45 | .... | ..... | .... | 2628 | .... |
| Frontier Fugitives | PRC. | .... | Tex Ritter-Dave O'Brien | Sept. 1,'45 | 58m | July 21,'45 | 2627 | 2543 | .... |
| Frontier Gal (color) | Univ. | .... | Rod Cameron-Yvonne De Carlo | Not Set | .... | ..... | .... | 2555 | ... |
| •Frozen Ghost, The | Univ. | 9032 | Lon Chaney-Evelyn Ankers | June 29,'45 | 61m | June 16,'45 | 2498 | 2259 | .... |
| GAME of Death, A (formerly Most Dangerous Game) | RKO | .... | John Loder-Audrey Long | Not Set | .... | ..... | .... | 2384 | ... |
| •Gangs of the Waterfront | Rep. | 422 | Robert Armstrong-Stephanie Bachelor | July 3,'45 | 56m | Sept. 8,'45 | 2637 | 2403 | ... |
| •Gangsters' Den | PRC | .... | Buster Crabbe-Al St. John | June 14,'45 | 60m | July 21,'45 | 2554 | 2543 | .... |
| •Gay Senorita, The | Col. | .... | Jinx Falkenburg-Jim Bannon | Aug. 9,'45 | 69m | Aug. 25,'45 | 2610 | 2543 | 2663 |
| •Gentle Annie | MGM | 523 | James Craig-Donna Reed | May,'45 | 80m | Dec. 23,'44 | 2238 | 2186 | 2523 |
| Geo. White's Scandals | RKO | 602 | Joan Davis-Jack Haley | Block 1 | 95m | Aug. 4,'45 | 2627 | 2366 | 2663 |
| •G.I. Honeymoon | Mono. | .... | Gale Storm-Peter Cookson | Apr. 6,'45 | 70m | Mar. 3,'45 | 2338 | 2131 | . |
| Girl No. 217 | Artkino | .... | Elena Kuzmina-Vladimir Vladislavsky | Sept. 1,'45 | 94m | Sept. 15,'45 | 2646 | .... | .... |
| Girl of the Limberlost | Col. | .... | Ruth Nelson-Loren Tindall | Oct. 11,'45 | .... | ..... | .... | 2670 | .... |
| Girl on the Spot | Univ. | .... | Lois Collier-Jess Barker | Not Set | .... | ..... | .... | 2467 | . |
| Girls of Big House | Rep. | .... | Lynne Roberts-Richard Powers | Not Set | .... | ..... | .... | 2467 | . |
| •God Is My Co-Pilot | WB | 414 | Dennis Morgan-Raymond Massey | Apr. 7,'45 | 88m | Mar. 3,'45 | 2338 | 2203 | 2523 |
| Great Day (British) | RKO | .... | Eric Portman-Flora Robson | Not Set | 80m | May 12,'45 | 2445 | .... | |
| •Great John L., The | UA | .... | Linda Darnell-Greg. McClure | June 29,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| Great Morgan, The | MGM | .... | Frank Morgan-Leon Ames | Not Set | .... | ..... | .... | 2628 | .. |
| •Guest Wife | UA | .... | Claudette Colbert-Don Ameche | July 27,'45 | 90m | July 28,'45 | 2565 | 2259 | 2663 |
| Guy Could Change, A | Rep. | .... | Allan Lane-Jane Frazee | Not Set | .... | ..... | .... | 2543 | .... |
| HALF-WAY House (Br.) | AFE | .... | Francoise Rosay-Tom Walls | Aug. 11,'45 | 88m | Aug. 11,'45 | 2589 | .... | .... |
| Harvey Girls (color) | MGM | .... | Judy Garland-John Hodiak | Not Set | .... | ..... | .... | 2354 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | Not Set | .... | Dec. 2,'44 | 2626 | .... | .... |
| Her Highness and the Bellboy (Block 13) | MGM | 603 | Hedy Lamarr-Robert Walker | Oct.,'45 | 111m | July 14,'45 | 2631 | 2259 | .... |
| Hidden Eye, The (Block 13) | MGM | 601 | Edward Arnold-Frances Rafferty | Sept.,'45 | 70m | July 28,'45 | 2639 | 2353 | 2663 |
| •Hitchhike to Happiness | Rep. | 419 | Al Pearce-Dale Evans | July 16,'45 | 72m | Apr. 21,'45 | 2414 | 2250 | |
| Hit the Hay | Col. | .... | Judy Canova-Ross Hunter | Nov. 29,'45 | .... | ..... | .... | 2662 | .... |
| Hold High the Torch (color) | MGM | .... | Elizabeth Taylor-Lassie-Edmund Gwenn | Not Set | .... | ..... | .... | 2216 | .. |
| Hold That Blonde (Block 2) (formerly Good Intentions) | Para. | 11398 | Eddie Bracken-Veronica Lake | Nov. 23,'45 | .... | ..... | .... | 2259 | ... |
| •Hollywood and Vine | PRC | .... | James Ellison-Wanda McKay | Apr. 25,'45 | 60m | Mar. 10,'45 | 2349 | 2142 | .... |
| •Honeymoon Ahead | Univ. | 9028 | Allan Jones-Grace McDonald | May 11,'45 | 60m | May 5,'45 | 2433 | 2278 | |
| •Horn Blows at Midnight, The | WB | 415 | Jack Benny-Alexis Smith | Apr. 28,'45 | 78m | Apr. 7,'45 | 2393 | 1715 | 2616 |
| Hotel Reserve (British) | RKO | .... | James Mason-Lucie Mannheim | Not Set | 89m | June 17,'44 | 2626 | .... | .... |
| House of Dracula | Univ. | 511 | Lon Chaney-Lionel Atwill | Dec. 7,'45 | .... | ..... | .... | 2670 | .... |
| House on 92nd St. (formerly Now It Can Be Told) | 20th-Fox | 608 | William Eythe-Lloyd Nolan | Oct.,'45 | 88m | Sept. 15,'45 | 2645 | 2499 | 2663 |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED: M. P. Herald Issue | REVIEWED: Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| How Do You Do? | PRC | .... | Bert Gordon-Harry Von Zell | Dec. 17,'45 | .... | ..... | .... | 2655 | .... |
| •I DIDN'T Do It (British) | Col. | .... | George Formby-Billy Caryl | July 23,'45 | 97m | July 14,'45 | 2542 | .... | .... |
| •Identity Unknown | Rep. | 414 | Richard Arlen-Cheryl Walker | Apr. 2,'45 | 71m | Apr. 7,'45 | 2393 | 2278 | ... |
| I Love a Bandleader | Col. | .... | Phil Harris-Leslie Brooks | Sept. 13,'45 | 70m | Aug. 18,'45 | 2597 | .... | .... |
| I'll Be Your Sweetheart (Br.) | GFD | .... | Margaret Lockwood-Vic Oliver | Not Set | 104m | July 21,'45 | 2554 | .... | .... |
| •I'll Remember April | Univ. | 9027 | Gloria Jean-Kirby Grant | Apr. 13,'45 | 63m | Apr. 21,'45 | 2415 | 2230 | .... |
| •I'll Tell the World | Univ. | 9041 | Lee Tracy-Brenda Joyce | June 8,'45 | 61m | May 26,'45 | 2466 | 2310 | .... |
| •Imitation of Life (Reissue) | Univ. | 9096 | Claudette Colbert-Warren William | June 15,'45 | 109m | Dec. 1,'34 | .... | .... | ... |
| •Incendiary Blonde (color) | Para. | 4431 | Betty Hutton-Arturo de Cordova | Aug. 31,'45 | 113m | June 16,'45 | 2497 | 1675 | 2663 |
| •In Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | 2354 | ... |
| Isle of the Dead | RKO | 608 | Boris Karloff-Ellen Drew | Block 2 | 72m | Sept. 8,'45 | 2638 | 2216 | .... |
| It All Came True (Reissue) | WB | 503 | Ann Sheridan-Jeffrey Lynn-H. Bogart | Oct. 6,'45 | 97m | Apr. 6,'40 | .... | .... | ... |
| •It's a Pleasure (color) | RKO | 584 | Sonja Henie-Michael O'Shea | Special | 90m | Mar. 3,'45 | 2337 | 2202 | 2523 |
| •It's in the Bag | UA | .... | Fred Allen-Bob Benchley-Jack Benny | Apr. 21,'45 | 87m | Feb. 17,'45 | 2317 | 2230 | 2523 |
| JANIE Gets Married | WB | .... | Joan Leslie-Robt. Hutton | Not Set | .... | ..... | .... | 2655 | .... |
| •Jealousy | Rep. | 424 | John Loder-Jane Randolph | July 23,'45 | 71m | July 28,'45 | 2565 | 2279 | .... |
| Johnny Angel | RKO | 604 | George Raft-Signe Hasso | Block 1 | 79m | Aug. 4,'45 | 2639 | 2259 | .... |
| Johnny Frenchman (British) | Ealing-Eagle-Lion | .... | Francoise Rosay-Tom Wall | Not Set | 112m | Aug. 4,'45 | 2577 | .... | .... |
| •Jungle Captive | Univ. | 9038 | Otto Kruger-Amelita Ward | June 29,'45 | 63m | June 16,'45 | 2498 | 2259 | . |
| Junior Miss | 20th-Fox | 603 | Peggy Ann Garner-Allyn Joslyn | Aug.,'45 | 94m | June 16,'45 | 2631 | 2403 | 2663 |
| KID from Brooklyn, The (color) | RKO | .... | Danny Kaye-Virginia Mayo | Not Set | .... | ..... | .... | 2628 | ... |
| Kiss and Tell | Col. | .... | Shirley Temple-Jerome Courtland | Oct. 18,'45 | 90m | Sept. 8,'45 | 2637 | 2353 | .... |
| Kitten on the Keys (color) | 20th-Fox | .... | Maureen O'Hara-Dick Haymes | Not Set | ... | ..... | .... | 2499 | ... |
| Kitty (Block 2) | Para. | 1391 | Paulette Goddard-Ray Milland | Jan. 25,'46 | 103m | Oct. 6,'45 | 2669 | 2093 | .... |
| •LADIES in the Green Hats (French) | Brill | .... | French feature | Apr. 4,'45 | 93m | Apr. 28,'45 | 2426 | .... | .... |
| •Lady Confesses, The | PRC | .... | Mary Beth Hughes-Hugh Beaumont | May 16,'45 | 66m | Mar. 31,'45 | 2381 | 2354 | .... |
| •Lady on a Train | Univ. | .... | Deanna Durbin-Ralph Bellamy | Aug. 17,'45 | 94m | Aug. 11,'45 | 2589 | 2403 | ... |
| •Last Hill, The (Russian) | Artkino | .... | War feature | June 23,'45 | 84m | July 14,'45 | 2542 | .... | ... |
| Lawless Empire | Col. | .... | Charles Starrett-Vernon Keays | Not Set | .... | ..... | .... | 2543 | ... |
| Leave Her to Heaven (color) | 20th-Fox | .... | Gene Tierney-Cornel Wilde | Not Set | .... | ..... | .... | 2499 | .... |
| Letter for Evie, A | MGM | .... | Marshha Hunt-John Carroll | Not Set | .... | ..... | .... | 2655 | .... |
| Lightning Raiders | PRC | .... | Buster Crabbe-Al St. John | Dec. 17,'45 | .... | ..... | .... | .... | .... |
| •Lone Texas Ranger | Rep. | 3318 | Bill Elliott-Alice Fleming | Nov. 20,'45 | 56m | June 9,'45 | 2485 | 2403 | . |
| •Lost Trail, The | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Nov. 20,'45 | 53m | Sept. 29,'45 | 2662 | 2555 | .... |
| Lost Weekend, The (Block 1) | Para. | 4503 | Ray Milland-Jane Wyman | Nov. 16,'45 | 101m | Aug. 18,'45 | 2639 | 2242 | ... |
| •Love, Honor and Goodbye | Rep. | 428 | Virginia Bruce-Victor McLaglen | Sept. 15,'45 | 87m | Sept. 15,'45 | 2645 | 2454 | ... |
| Love Letters (Block 1) | Para. | 4502 | Jennifer Jones-Joseph Cotten | Oct. 26,'45 | 101m | Aug. 25,'45 | 2646 | 2230 | ... |
| MAMA Loves Papa | RKO | 601 | Leon Errol-Elisabeth Risdon | Block 1 | 60m | Aug. 4,'45 | 2639 | 2403 | ... |
| Man Alive (formerly The Amorous Ghost) | RKO | 606 | Pat O'Brien-Ellen Drew | Block 2 | 70m | Sept. 29,'45 | 2661 | 2366 | .... |
| •Man from Music Mountain (R.) | Rep. | 5303 | Gene Autry | Aug. 5,'45 | 58m | Aug. 13,'38 | .... | .... | ... |
| •Man from Oklahoma | Rep. | 443 | Roy Rogers-Dale Evans | Aug. 1,'45 | 69m | Aug. 4,'45 | 2577 | 2418 | ... |
| Marshal of Laredo | Rep. | 562 | Wild Bill Elliott-Bobby Blake | Oct. 7,'45 | .... | ..... | .... | 2467 | |
| •Medal for Benny, A | Para. | 4424 | Dorothy Lamour-Arturo de Cordova | June 29,'45 | 80m | Nov. 18,'44 | 2181 | .... | 2567 |
| •Melody Ranch (Re-release) | Rep. | 5301 | Gene Autry | Apr. 15,'45 | 84m | Nov. 23,'40 | 2477 | .... | ... |
| Men in Her Diary | Univ. | 502 | Jon Hall-Louise Allbritton | Sept. 14,'45 | 73m | Sept. 22,'45 | 2653 | 2467 | .... |
| •Mexicana | Rep. | .... | Constance Moore-Tito Guizar | Not Set | .... | ..... | .... | 2499 | .. |
| •Midnight Manhunt (reviewed as One Exciting Night) | Para. | 4427 | William Gargan-Ann Savage | July 27,'45 | 64m | June 9,'45 | 2486 | 2354 | ... |
| Mildred Pierce | WB | 505 | Joan Crawford-Jack Carson | Oct. 20,'45 | 111m | Oct. 6,'45 | 2669 | 2259 | .... |
| •Military Secret (Russian) | Artkino | .... | War Feature | Aug. 1,'45 | 73m | Aug. 18,'45 | 2598 | .... | ... |
| •Missing Corpse, The | PRC | .... | J. Edward Bromberg-Frank Jenks | June 1,'45 | 63m | Apr. 28,'45 | 2426 | 2354 | .... |
| Miss Susie Slagle's | Para. | .... | Sonny Tufts-Veronica Lake | Not Set | .... | ..... | .... | 2216 | |
| •Molly and Me | 20th-Fox | 522 | Monty Woolley-Gracie Fields | Apr.,'45 | 76m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| •Muggs Rides Again | Mono. | .... | Leo Gorcey-Huntz Hall | June 16,'45 | 63m | June 9,'45 | 2487 | 2366 | |
| •Murder, He Says | Para. | 4422 | Fred MacMurray-Marjorie Main | June 8,'45 | 95m | Apr. 14,'45 | 2041 | 1983 | 2616 |
| My Name Is Julia Ross (formerly Woman in Red) | Col. | .... | Barbara Stanwyck-George Brent<br>Nina Foch-George Macready | Not Set<br>Oct. 25,'45 | .... | ..... | .... | 1695<br>2655 | .... |
| My Reputation | WB | .... | | | | | | | |
| NATIONAL Velvet (color) | MGM | 521 | Mickey Rooney-Jackie Jenkins | Apr.,'45 | 123m | Dec. 9,'44 | 2213 | 1763 | 2455 |
| •Naughty Nineties, The | Univ. | 9003 | Abbott and Costello | July 6,'45 | 76m | June 23,'45 | 2510 | 2310 | .. |
| Navajo Kid | PRC | .... | Bob Steele | Nov. 21,'45 | .... | ..... | .... | .... | .... |
| Night in Paradise, A (color) | Univ. | 507 | Merle Oberon-Turhan Bey | Nov. 2,'45 | .... | ..... | .... | 2279 | . |
| •Nob Hill (color) | 20th-Fox | 529 | Joan Bennett-George Raft | July,'45 | 95m | June 2,'45 | 2477 | 2131 | 2663 |
| Nobody Lives Forever | WB | .... | John Garfield-Geraldine Fitzgerald | Not Set | .... | ..... | .... | 2278 | ... |
| •Northwest Mounted Police (Reissue) (color) | Para. | 4433 | Gary Cooper-Madeleine Carroll | Aug. 26,'45 | 126m | Oct. 26,'40 | 2486 | .... | ... |
| OF Human Bondage | WB | .... | Paul Henreid-Eleanor Parker | Not Set | .... | ..... | .... | 2093 | .... |
| On Approval (British) | English | .... | Clive Brook-Beatrice Lillie | Not Set | 80m | May 27,'44 | 1910 | ... | ... |
| One More Tomorrow (formerly Animal Kingdom) | WB | .... | Ann Sheridan-Alexis Smith | Not Set | .... | ..... | .... | 1431 | .... |
| •On Stage, Everybody | Univ. | 9015 | Jack Oakie-Peggy Ryan | July 13,'45 | 75m | July 14,'45 | 2541 | 2499 | .... |
| •Oregon Trail | Rep. | 456 | Sunset Carson-Peggy Stewart | July 14,'45 | 55m | July 21,'45 | 2554 | 2543 | ... |
| Our Hearts Were Growing Up | Para. | .... | Gail Russell-Diana Lynn | Not Set | .... | ..... | .... | 2555 | .... |
| Our Vines Have Tender Grapes (Block 13) | MGM | 600 | Margaret O'Brien-Edw. G. Robinson | Sept.,'45 | 103m | July 21,'45 | 2627 | 2230 | .... |
| Outlaws of the Rockies | Col. | .... | Charles Starrett-Tex Harding | Sept. 18,'45 | 55m | Sept. 29,'45 | 2662 | .... | .... |
| •Out of This World | Para. | 4426 | Eddie Bracken-Diana Lynn | July 13,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| •Over 21 | Col. | .... | Irene Dunne-Alexander Knox | Aug. 23,'45 | 103m | July 28,'45 | 2565 | 2279 | 2663 |

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|---|---|---|---|---|---|---|---|---|---|
| PARDON My Past | Col. | .... | Fred MacMurray-Marguerite Chapman | Nov. 1,'45 | 87m | Sept. 8,'45 | 2637 | 2543 | .... |
| Paris—Underground | UA | .... | Constance Bennett-Gracie Fields | Sept. 14,'45 | 97m | Aug. 25,'45 | 2646 | 2454 | .... |
| •Patrick the Great | Univ. | 9011 | Donald O'Connor-Peggy Ryan | May 4,'45 | 89m | Apr. 21,'45 | 2414 | 1675 | 2523 |
| •Penthouse Rhythm | Univ. | 9043 | Kirby Grant-Lois Collier | June 22,'45 | 60m | June 9,'45 | 2486 | 2279 | .... |
| People Are Funny | Para. | Bl. 2 | Jack Haley-Helen Walker | Jan. 11,'46 | .... | ..... | .... | .... | .... |
| •Phantom of 42nd Street, The | PRC | .... | Dave O'Brien-Kay Aldridge | May 2,'45 | 60m | Apr. 7,'45 | 2394 | 2279 | .... |
| Phantom of the Plains (formerly Texas Manhunt) | Rep. | 561 | Wild Bill Elliott-Bobby Blake | Sept. 7,'45 | .... | ..... | .... | 2467 | .... |
| •Phantom Speaks, The | Rep. | 433 | Richard Arlen-Lynn Roberts | May 10,'45 | 68m | Apr. 21,'45 | 2414 | 2354 | .... |
| •Picture of Dorian Gray, The | MGM | 525 | George Sanders-Hurd Hatfield | June,'45 | 111m | Mar. 3,'45 | 2337 | 1899 | 2567 |
| Pillow of Death | Univ. | 512 | Lon Chaney-Brenda Joyce | Dec. 14,'45 | .... | ..... | .... | 2454 | .... |
| •Pillow to Post | WB | 417 | Ida Lupino-Sydney Greenstreet | June 9,'45 | 92m | May 19,'45 | 2453 | 2216 | 2616 |
| Pinocchio (color) | RKO | .... | Disney Feature Cartoon | Special | .... | ..... | .... | .... | .... |
| •Power of the Whistler | Col. | 6023 | Richard Dix-Janis Carter | Apr. 19 45 | 66m | May 5,'45 | 2434 | 2279 | |
| Prairie Rustlers | PRC | .... | Buster Crabbe | Nov. 7,'45 | .... | ..... | .... | 2670 | .... |
| Pride of the Marines (formerly This Love of Ours) | WB | 501 | John Garfield-Eleanor Parker | Sept. 1,'45 | 120m | Aug. 11,'45 | 2639 | 2250 | 2663 |
| Prison Ship | Col. | .... | Jim Bannon | Nov. 15,'45 | .... | ..... | .... | 2670 | .... |
| Pursuit to Algiers (formerly The Fugitive) | Univ. | 507 | Basil Rathbone-Nigel Bruce | Oct. 26,'45 | .... | ..... | .... | 2628 | .... |
| RADIO Stars on Parade | RKO | 605 | Wally Brown-Alan Carney | Block 1 | 69m | Aug. 4,'45 | 2631 | .... | .... |
| Raffles (Reissue) | Film Classics | .... | David Nivens-Olivia de Havilland | Dec. 29,'39 | 73m | Dec. 23,39 | .... | .... | .... |
| •Rancho Grande (Re-release) | Rep. | 5304 | Gene Autry | Sept. 30,'45 | 68m | Mar. 30,'40 | .... | .... | .... |
| Randolph Family, The (British) (formerly Dear Octopus) | English | .... | Margaret Lockwood-Michael Wilding | Not Set | 80m | Sept. 18,'43 | 2362 | .... | .... |
| •Renegades of the Rio Grande | Univ. | 9084 | Rod Cameron-Fuzzy Knight | June 1,'45 | 56m | ..... | .... | 2454 | .... |
| •Return of the Durango Kid | Col. | 6206 | Charles Starrett-Jean Stevens | Apr. 19,'45 | 57m | May 5,'45 | 2434 | 2366 | .... |
| Rhapsody in Blue | WB | 502 | Joan Leslie-Robert Alda | Sept. 22,'45 | 139m | June 30,'45 | 2626 | 1530 | 2616 |
| •Rhythm Roundup | Col. | 6223 | Ken Curtis-Cheryl Walker | June 7,'45 | 66m | ..... | .... | 2434 | .... |
| •Riders of the Dawn | Mono. | .... | Jimmy Wakeley-Lee White | Dec. 3,'45 | .... | ..... | .... | 2655 | .... |
| River Gang (formerly Fairy Tale Murder) | Univ. | 503 | Gloria Jean-John Qualen | Sept. 21,'45 | 64m | Sept. 15,'45 | 2645 | 2279 | .... |
| •Road to Alcatraz | Rep. | 423 | Robert Lowery-June Storey | July 10,'45 | 60m | July 14,'45 | 2542 | 2418 | .... |
| Road to Utopia | Para. | .... | Bing Crosby-Bob Hope-D. Lamour | Not Set | .... | ..... | .... | 1715 | .... |
| Roaring Rangers | Col. | .... | Charles Starrett-Smiley Burnette | Not Set | .... | ..... | .... | 2543 | .... |
| •Rockin' in the Rockies | Col. | 6222 | Mary Beth Hughes-Jay Kirby | Apr. 17,'45 | 67m | July 28,'45 | 2566 | 2354 | .... |
| •Royal Scandal, A | 20th-Fox | 521 | Tallulah Bankhead-Anne Baxter | Apr.,'45 | 94m | Mar. 24,'45 | 2373 | 2131 | 2455 |
| •Rustlers of the Badlands | Col. | 6208 | Charles Starrett-Sally Bliss | Aug. 16,'45 | 58m | Aug. 25,'45 | 2610 | 2418 | .... |
| SADDLE Serenade | Mono. | .... | Jimmy Wakely-Lee White | Oct. 15,'45 | 55m | Aug. 18,'45 | 2597 | 2434 | .... |
| Sailor Takes a Wife | MGM | .... | Robert Walker-June Allyson | Not Set | .... | ..... | .... | 2555 | .... |
| •Salome, Where She Danced (col.) | Univ. | 9073 | Yvonne De Carlo-David Bruce | Apr. 27,'45 | 90m | Apr. 14,'45 | 2402 | 2230 | |
| •Salty O'Rourke | Para. | 4418 | Alan Ladd-Gail Russell | Block 4 | 100m | Feb. 24,'45 | 2329 | 2216 | 2523 |
| San Antonio (color) | WB | .... | Errol Flynn-Alexis Smith | Oct. 27,'45 | .... | ..... | .... | 2216 | .... |
| •Santa Fe Saddlemates | Rep. | 455 | Sunset Carson-Linda Stirling | June 2,'45 | 56m | June 16,'45 | 2498 | 2467 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | Jan. 26,'46 | .... | ..... | .... | 1431 | .... |
| •Scared Stiff | Para. | 4423 | Jack Haley-Ann Savage | June 22,'45 | 65m | Apr. 7,'45 | 2393 | 2354 | .... |
| •Scarlet Clue, The | Mono. | .... | Sidney Toler-Benson Fong | May 5,'45 | 65m | Apr. 28,'45 | 2425 | 2354 | .... |
| Scarlet Street | Univ. | 514 | Edw. G. Robinson-Joan Bennett | Dec. 28,'45 | .... | ..... | .... | 2662 | .... |
| Scotland Yard Investigator | Rep. | 501 | Sir Aubrey Smith-Erich von Stroheim | Sept. 30,'45 | .... | ..... | .... | 2467 | .... |
| Secret Mission (British) | English | .... | Hugh Williams-Carla Lehmann | Not Set | 75m | Sept. 26,'42 | 2082 | .... | .... |
| •See My Lawyer | Univ. | 9016 | Olsen and Johnson-Grace McDonald | May 25,'45 | 67m | Feb. 10,'45 | 2309 | 1899 | .... |
| Senorita from the West | Univ. | 506 | Allan Jones-Bonita Granville | Oct. 12,'45 | .... | ..... | .... | 2418 | .... |
| Sensation Hunters (formerly Party Girl) | Mono. | .... | Doris Merrick-Eddie Quillan | Nov. 13,'45 | .... | ..... | .... | 2418 | .... |
| Shadow of a Woman | WB | .... | Andrea King-Helmut-Dantine | Feb. 9,'46 | .... | ..... | .... | 2543 | .... |
| Shadow of Terror (formerly Checkmate) | PRC | .... | Dick Fraser-Cy Kendall | Nov. 5,'45 | .... | ..... | .... | 2467 | .... |
| •Shadows of Death | PRC | .... | Buster Crabbe-Al. St. John | Apr. 19,'45 | 61m | Jan. 20,'45 | 2278 | 2230 | .... |
| Shady Lady | Univ. | 501 | Charles Coburn-Ginny Simms | Sept. 7,'45 | 93m | Sept. 15,'45 | 2646 | 2543 | .... |
| •Shanghai Cobra, The | Mono. | .... | Sidney Toler-Joan Barclay | Sept. 1,'45 | 64m | Aug. 18,'45 | 2598 | .... | .... |
| •She Wouldn't Say Yes | Col. | .... | Rosalind Russell-Lee Bowman | Nov.,45 | .... | ..... | .... | 2628 | .... |
| •Silver Fleet, The | PRC | .... | Ralph Richardson | July 1,'45 | 81m | Mar. 20,'43 | 2401 | .... | .... |
| Sing Your Way Home | RKO | .... | Jack Haley-Anne Jeffreys | Not Set | | | .... | 2354 | .... |
| Six Guns for Hire | PRC | .... | Bob Steele | Jan. 1,'46 | .... | ..... | .... | .... | .... |
| Smoky (color) | 20th-Fox | .... | Fred MacMurray-Anne Baxter | Not Set | .... | ..... | .... | 2628 | .... |
| Snafu | Col. | .... | Nanette Parks-Robt. Benchley | Nov. 22,'45 | .... | ..... | .... | 2655 | .... |
| •Son of Lassie (color) | MGM | 526 | Peter Lawford-Donald Crisp | June,'45 | 100m | Apr. 21,'45 | 2413 | 2093 | 2616 |
| •Song of Bernadette, The | 20th-Fox | 520 | Jennifer Jones-Charles Bickford | Apr.,'45 | 156m | Dec. 25,'43 | 1685 | 1416 | 1995 |
| Song of Mexico | Rep. | .... | Adele Mara-Edgar Barrier | Not Set | .... | ..... | .... | 2628 | .... |
| Song of Old Wyoming (color) (formerly In Old Wyoming) | PRC | .... | Eddie Dean-Jennifer Holt | Nov. 12,'45 | 65m | Aug. 18,'45 | 2639 | 2454 | .... |
| •Song of the Prairie | Col. | .... | Ken Curtis-Jeff Donnell | Sept. 27,'45 | .... | ..... | .... | 2628 | .... |
| •Song of the Sarong | Univ. | 9040 | Nancy Kelly-William Gargan | Apr. 20,'45 | 65m | Apr. 14,'45 | 2402 | 2278 | |
| •Southerner, The | UA | .... | Zachary Scott-Betty Field | Aug. 10,'45 | 91m | May 5,'45 | 2433 | 2216 | 2663 |
| •South of Rio Grande | Mono. | .... | Duncan Renaldo-Armida | Nov. 6,'45 | .... | ..... | .... | 2598 | .... |
| Spanish Main, The (color) | RKO | 610 | Paul Henreid-Maureen O'Hara | Block 2 | 101m | Oct. 6,'45 | 2669 | 2259 | .... |
| Spellbound (formerly House of Dr. Edwardes) | UA | .... | Ingrid Bergman-Gregory Peck | Not Set | .... | ..... | .... | 2093 | .... |
| Spider, The | 20th-Fox | .... | Richard Conte-Faye Marlowe | Not Set | 61m | ..... | .... | 2499 | .... |
| •Sporting Chance, A | Rep. | 420 | Jane Randolph-John O'Malley | June 4,'45 | 59m | ..... | .... | 2403 | |
| •Springtime in Texas | Mono. | .... | Jimmy Wakely-Lee White-Dennis Moore | June 2,'45 | 55m | May 19,'45 | 2453 | 2418 | .... |
| •Springtime in the Rockies (R.) | Rep. | 5302 | Gene Autry | June 10,'45 | 60m | Nov. 27,'37 | .... | .... | .... |
| •Springtime in the Sierras (formerly Don't Fence Me In) | Rep. | 445 | Roy Rogers-Dale Evans | Oct. 15,'45 | .... | ..... | .... | .... | .... |
| •Stagecoach Outlaws | PRC | .... | Buster Crabbe-Al St. John | Aug. 17,'45 | 59m | July 14,'45 | 2542 | .... | .... |
| State Fair (color) | 20th-Fox | 607 | Dana Andrews-Jeanne Crain-Dick Haymes | Oct.,'45 | 100m | Aug. 25,'45 | 2638 | 2434 | 2663 |
| •Steppin' in Society | Rep. | .... | Edward Everett Horton-Gladys George | July 29 '45 | 72m | June 9,'45 | 2487 | 2278 | .... |
| Stork Club, The (Block 2) | Para. | 11050 | Betty Hutton-Barry Fitzgerald | Dec. 28,'45 | .... | ..... | .... | 2555 | .... |
| •Story of G.I. Joe | UA | .... | Burgess Meredith-Robert Mitchum | July 13,'45 | 108m | June 23,'45 | 2509 | 2250 | 2663 |
| •Strange Affair of Uncle Harry (formerly Uncle Harry) | Univ. | .... | Geo. Sanders-Ella Raines | Aug. 17,'45 | 80m | Aug. 18,'45 | 2598 | .... | .... |
| Strange Confession | Univ. | 505 | Lon Chaney-Brenda Joyce | Oct. 5,'45 | 62m | Oct. 6,'45 | 2669 | 2454 | .... |
| Strange Mr. Gregory | Mono. | .... | Edmund Lowe-Jean Rogers | Oct. 20,'45 | .... | ..... | .... | 2598 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| •Stranger from Santa Fe | Mono. | .... | Johnny Mack Brown | Oct. 29,'45 | 56m | Apr. 21,'45 | 2414 | .... | .. |
| Strangler of the Swamp | PRC | .... | Rosemary La Planche-Robt. Barrett | Jan. 1,'46 | .... | ..... | .... | .... | .... |
| Sunbonnet Sue (formerly Belle of the Bowery) | Mono. | .... | Gale Storm-Phil Regan | Nov. 27,'45 | 89m | Sept. 29,'45 | 2661 | 2454 | .... |
| Sunset in El Dorado | Rep. | .... | Roy Rogers-Dale Evans | Not Set | 66m | Oct. 6,'45 | 2669 | 2555 | .... |
| Suspense | Mono. | .... | Warren William-Lee White | Dec. 10,'45 | .... | ..... | .... | 2598 | .... |
| •Swingin' on a Rainbow | Rep. | 426 | Brad Taylor-Jane Frazee | Sept. 1,'45 | 72m | Sept. 1,'45 | 2625 | 2403 | .... |
| •Swing Out, Sister | Univ. | 9033 | Rod Cameron-Arthur Treacher | May 18 '45 | 60m | May 5,'45 | 2434 | 2259 | |
| Swing Parade | Mono. | .... | Gale Storm-Phil Regan | Not Set | .... | ..... | .... | 2628 | ... |
| •TARZAN and the Amazons | RKO | 518 | Johnny Weissmuller-J. Sheffield-B. Joyce | Block 4 | 76m | Mar. 24,'45 | 2374 | 2250 | 2523 |
| Tarzan and the Leopard Woman | RKO | .... | Johnny Weismuller-J. Sheffield-B. Joyce | Not Set | .... | ..... | .... | 2655 | .... |
| •Tell It to a Star | Rep. | 425 | Robert Livingston-Ruth Terry | Aug. 16,'45 | 67m | Aug. 18,'45 | 2597 | 2403 | .... |
| •Ten Cents a Dance | Col. | 6029 | Jane Frazee-Jimmy Lloyd | June 7,'45 | 60m | June 16,'45 | 2498 | 2366 | .... |
| That Night With You (formerly Once Upon a Dream) | Univ. | .... | Franchot Tone-Susanna Foster | Sept. 28,'45 | 84m | Sept. 29,'45 | 2662 | 2434 | .... |
| •That's the Spirit | Univ. | 9014 | Jack Oakie-Peggy Ryan | June 1,'45 | 91m | May 26,'45 | 2466 | 2310 | .... |
| They Met in the Dark (British) | English | .... | James Mason-Joyce Howard | Not Set | 80m | Sept. 4,'43 | 1522 | .... | .... |
| They Were Expendable | MGM | .... | Robert Montgomery-John Wayne | Not Set | .... | ..... | .... | 2384 | .... |
| They Were Sisters (British) | Gains.-GFD | .... | James Mason-Phyllis Calvert | Not Set | 115m | May 12,'45 | 2445 | .... | .... |
| •This Gun For Hire (Reissue) | Para. | 4434 | Alan Ladd-Veronica Lake | Aug. 26,'45 | 81m | Mar. 21,'42 | 2486 | .... | .... |
| This Love of Ours | Univ. | 510 | Merle Oberon-Claude Rains | Nov. 23,'43 | .... | ..... | .... | 2662 | .... |
| This Happy Breed (Brit.) (color) | UA | .... | Robert Newton-Celia Johnson | Not Set | 115m | May 27,'44 | 1909 | .... | .... |
| •Those Endearing Young Charms | RKO | 520 | Robert Young-Laraine Day | Block 4 | 81m | Apr. 21,'45 | 2413 | 2310 | 2663 |
| •Thousand and One Nights, A (col.) | Col. | .... | Cornel Wilde-Evelyn Keyes | July 26,'45 | 95m | June 16,'45 | 2499 | 2242 | 2663 |
| •Three in the Saddle | PRC | .... | Tex Ritter-Dave O'Brien | July 26,'45 | 61m | June 23,'45 | 2511 | 2434 | .... |
| Three Strangers | WB | .... | Geraldine Fitzgerald-Sydney Greenstreet | Not Set | .... | ..... | .... | 2366 | .... |
| •Three's a Crowd | Rep. | 416 | Gertrude Michael-Charles Gordon | May 23,'45 | 58m | June 16,'45 | 2498 | 2353 | .... |
| •Thrill of a Romance (color) | MGM | 528 | Esther Williams-Van Johnson | July,'45 | 105m | May 26,'45 | 2465 | 2203 | 2663 |
| Thunder Rock (British) | English | .... | Barbara Mullen-Michael Redgrave | Not Set | 90m | Sept. 16,'44 | 2101 | .... | .... |
| Tiger Woman, The | Rep. | .... | Adele Mara-Kane Richmond | Sept. 20,'45 | .... | ..... | .... | 2467 | .... |
| Time, the Place, the Girl (color) | WB | .... | Dennis Morgan-Jack Carson | Dec. 29,'45 | .... | ..... | .... | 2555 | .... |
| Tomorrow Is Forever | RKO | .... | Claudette Colbert-Orson Welles | Not Set | .... | ..... | .... | 2555 | .... |
| Too Young to Know | WB | .... | Joan Leslie-Robert Hutton | Not Set | .... | ..... | .... | 2384 | .... |
| •Trail of Kit Carson | Rep. | 466 | Allan Lane-Helen Talbot | July 11,'45 | 55m | Aug. 4,'45 | 2577 | 2543 | .... |
| Trail to Vengeance | Univ. | 1103 | Kerby Grant-Fuzzy Knight | Nov. 30,'45 | .... | ..... | .... | .... | .... |
| •Trouble Chasers (formerly Here Comes Trouble) | Mono. | .... | Maxie Rosenbloom-Billy Gilbert | June 2,'45 | 63m | ..... | .... | 2418 | .... |
| True Glory, The | OWI-WAC-Col. | .... | Documentary | Oct. 4,'45 | 84m | Sept. 15,'45 | 2646 | .... | 2663 |
| •Twice Blessed | MGM | 529 | Lee & Lynn Wilde-James Craig | July,'45 | 77m | June 2,'45 | 2477 | 2354 | 2663 |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| •Two O'Clock Courage | RKO | 521 | Tom Conway-Ann Rutherford | Block 5 | 66m | Apr. 7,'45 | 2393 | 2259 | .... |
| 2,000 Women (British) | UA | .... | Phyllis Calvert-Flora Robson | Not Set | 97m | Sept. 9,'44 | 2626 | .... | .... |
| Two Years Before the Mast | Para. | .... | Alan Ladd-Brian Donlevy | Not Set | .... | ..... | .... | 1923 | .... |
| •UNSEEN, The | Para. | 4417 | Joel McCrea-Gail Russell | Block 4 | 81m | Feb. 24,'45 | 2329 | 2093 | 2455 |
| •Ural Front, The (Russian) | Artkino | .... | War feature | June 6,'45 | 84m | June 23,'45 | 2511 | .... | .... |
| •VALLEY of Decision, The | MGM | 527 | Greer Garson-Gregory Peck | June,'45 | 120m | Apr. 14,'45 | 2401 | 2230 | 2663 |
| •Vampire's Ghostt, The | Rep. | 434 | John Abbott-Peggy Stewart | May 21,'45 | 59m | Apr. 21,'45 | 2414 | 2278 | .... |
| Virginian, The (color) | Para. | .... | Joel McCrea-Brian Donlevy | Not Set | .... | ..... | .... | 2242 | .... |
| Voice of the Whistler | Col. | .... | Richard Dix-Lynn Merrick | Oct. 30,'45 | .... | ..... | .... | 2655 | .... |
| WAGON Wheels Westward | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| Walk in the Sun, A | 20th-Fox | .... | Dana Andrews-Huntz Hall | Not Set | .... | ..... | .... | 2242 | .... |
| Waltz Time (British) | Brit. Nat'l-Anglo | .... | Carol Raye-Peter Graves | Not Set | .... | July 28,'45 | 2566 | .... | .... |
| Wanderer of the Wasteland | RKO | 609 | James Warren-Audrey Long | Block 2 | 67m | Sept. 29,'45 | 2662 | .... | .... |
| Way Ahead, The (British) | 20th-Fox | 609 | David Niven-Stanley Holloway | Aug.,'45 | 106m | June 17,'44 | 2626 | .... | 2523 |
| Way to the Stars, The (Brit.) | Two Cities-UA | .... | Michael Redgrave-John Mills | Not Set | 109m | June 30,'45 | 2521 | .... | .... |
| Weekend at the Waldorf Spcl. | MGM | 605 | Ginger Rogers-Lana Turner-Walter Pidgeon | Oct.,'45 | 130m | July 28,'45 | 2627 | 2242 | .... |
| •West of the Pecos | RKO | 524 | Bob Mitchum-Barbara Hale | Block 5 | 66m | June 9,'45 | 2487 | 2366 | .... |
| •Where Do We Go From Here? (color) | 20th-Fox | 526 | Fred MacMurray-Joan Leslie | June,'45 | 77m | May 26,'45 | 2465 | 2131 | 2616 |
| White Pongo (formerly Congo Pongo) | PRC | .... | Richard Fraser-Lionel Royce | Not Set | 73m | July 14,'45 | 2541 | 2418 | .... |
| Why Girls Leave Home | PRC | .... | Pamela Blake-Sheldon Leonard | Not Set | 69m | June 16,'45 | 2498 | 2366 | .... |
| •Wildfire (Color) | Screen Guild | .... | Bob Steele-Sterling Holloway | July 18,'45 | 60m | June 30,'45 | 2522 | 2250 | .... |
| Wilson (color) | 20th-Fox | 602 | Alexander Knox-Charles Coburn | Aug.,'45 | 154m | Aug. 5,'44 | 2094 | 1676 | 2342 |
| •Within These Walls | 20th-Fox | 528 | Thomas Mitchell-Mary Anderson | July,'45 | 71m | June 9,'45 | 2486 | 2467 | .... |
| •Without Love | MGM | 522 | Katharine Hepburn-Spencer Tracy | May,'45 | 111m | Mar. 24,'45 | 2373 | 2242 | 2616 |
| •Woman in Green, The | Univ. | 9025A | Basil Rathbone-Nigel Bruce | July 27,'45 | 68m | June 23,'45 | 2510 | 2403 | .... |
| Woman in the Window, The | RKO | 582 | Edward G. Robinson-Joan Bennett | Special | 99m | Oct. 14,'44 | 2137 | 1923 | 2342 |
| Woman Who Came Back, The | Rep. | .... | Nancy Kelly-John Loder | Not Set | .... | ..... | .... | 2555 | .... |
| Wonder Man (color) | RKO | 651 | Danny Kaye-Virginia Mayo | Special | 98m | Apr. 28,'45 | 2425 | 2093 | 2663 |
| YANK in London, A (formerly I Live in Grosvenor Square) | .... | .... | Anna Neagle, Dean Jagger | ..... | 114m | June 23,'45 | 2510 | .... | .... |
| Yolanda and the Thief (color) | MGM | .... | Fred Astaire-Lucille Bremer | Not Set | .... | ..... | .... | 2354 | .... |
| •You Came Along | Para. | 4428 | Robert Cummings-Lizabeth Scott | Sept. 14,'45 | 103m | July 7,'45 | 2533 | 2354 | .... |
| •You Can't Do Without Love (Br.) | Col. | .... | Vera Lynn-Donald Stewart | July 26,'45 | .... | ..... | .... | 2418 | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Not Set | .... | ..... | .... | 2454 | .... |
| ZIEGFELD Follies (color) | MGM | .... | MGM Contract Stars | Not Set | 110m | Aug. 25,'45 | 2638 | 1913 | 2663 |
| •Zombies on Broadway | RKO | 516 | Bela Lugosi-Wally Brown-Alan Carney | Block 4 | 68m | Apr. 21,'45 | 2414 | 2259 | ... |
| •Zoya (Russian) | Artkino | .... | War feature | Apr. 14,'45 | 85m | Apr. 21,'45 | 2415 | .... | .... |

***Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2671.***

# Admission price $18.75



A high price to see a movie? Not a bit. For in thousands of theaters all over the country, when Americans paid $18.75 and more to see a single show, the admittance was really "on the house."

To motion picture exhibitors—long accustomed to doing their bit in the interest of community undertakings—helping put over the War Loan Drives was a cheerfully accepted duty. The 15,618 free days which exhibitors gave "The Mighty 7th" are just a sample of this public spirit.

The coming "Victory Loan" campaign can expect the same type of unselfish support. For in peace as in war, the motion picture house continues as a modern counterpart of the old town meeting in spirit and in action.

**Eastman Kodak Company, Rochester 4, N. Y.**

J. E. BRULATOUR, INC., *Distributors*

FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies in peace ... as in war



# Cut out to Sell Seats




In Beautiful COLOR!

## STANDEES

Yes, they're CUT OUT . . . and properly NAMED, too . . . because they promote that happy SRO condition that rings the bell at your Box Office ★★★ Dedicated to the proposition that "if they STOP your patrons, they'll SELL them", STANDEES do a colorful, action-packed job of making your patrons STOP—LOOK and buy a ticket! ★★★ They're cut out to SELL SEATS for you . . . whether you use them in your LOBBY . . . your FOYER . . . in the Window of a neighboring merchant . . . or in that unused corner that SHOULD be selling seats! ★★★ See them at any NSS exchange . . . THEN . . . contract for them on all your BIG Attractions . . . and buy them OUTRIGHT on SERIALS ★★★ They're Low in Price, too . . . and they'll cut some fancy figures on your Box Office Statements # # #

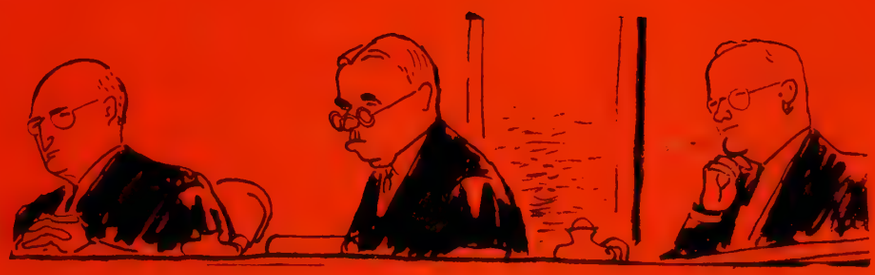


Conceived BY Showmen FOR Showmen

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

FILE CO
NOT R

# MOTION PICTURE HERALD



## INSIDE THE COURTROOM

*as the*

## U. S. SUIT GOES TO TRIAL

**In BETTER THEATRES: Dealers Warned of Equipment Delay**

*VOL. 161, NO. 2; OCTOBER 13, 1945*

*Entered as second class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.* *All contents copyright 1945 by Quigley Publishing Company.*


ANOTHER
M*G*M
GIANT
COMING
YOUR
WAY!
direct from
Record-Breaking
World Premiere
at Radio City
Music Hall
RADIO CITY
MUSIC
HALL
WEEK-END AT
THE WALDORF
GINGER ROGERS
LANA TURNER
WALTER PIDGEON
VAN JOHNSON
WITH XAVIER CUGAT
AND HIS ORCHESTRA
and Edward Arnold • Phyllis Thaxter • Keenan
Robert Benchley • Leon Ames • Lina Romay • Samuel S.
A Robert Z. Leonard Production • Screen Play by Sa
Bella Spewack • Adaptation by Guy Bolton • Sugge
a Play by Vicki Baum • Directed by Robert Z. L
Produced by Arthur Hornblow, Jr. • An M-G-M

*Welcome to Warner Bros.*

# UNITED STATES PICTURES, INC.

JOSEPH BERNHARD, *President*
MILTON SPERLING, *Vice-President*

**A PRODUCING GROUP WHOSE PROGRAM, FOR RELEASE BY WARNER BROS., WILL ENDEAVOR TO BRING STILL HIGHER REGARD FOR THE ENTERTAINMENT STANDARDS OF THE AMERICAN SCREEN.**



Have you heard

*We Can't Quit Now! Let's Finish the Job!*
*Victory Loan . . . Oct. 29-Dec. 8*

# What Mildred Pierce

**"steals the heart (hubba! hubba!) and holds the emotions for ransom!"** (*Winchell*)

**"is the finest picture of the year."** (*L.A. Herald Express*)

**"is a smashing triumph!"** (*Hollywood Reporter*)

**"is a box office winner!"** (*Daily Variety*)

**"delivers a potent blow straight at the heart!"** (*Film Daily*)

**"will be talked about for a long time! One of the year's top money winners."** (*Showmen's Trade Review*)

**"makes time slip by faster and more excitingly than ever!"** (*N.Y. World-Telegram*)

**"is one of the most audience-satisfying pictures of the year."** (*N.Y. Mirror*)

**"packs terrific appeal! Is potent box office for all situations!"** (*Variety*)

starring

# JOAN CRAWFORD

"IN THE BEST OF HER CAREER!" N.Y. DAILY NEWS

# JACK CARSON
# ZACHARY SCOTT

with

EVE ARDEN · ANN BLYTH · BRUCE BENNETT · JERRY WALD

PRODUCED BY

Screen Play by Ranald MacDougall • Based on the Novel by James M. Cain • Music by Max Steiner

MICHAEL CURTIZ directed!

WHAT A REPUTATION!

WARNERS

MADE IT THAT WAY!

Daily Mirror

Doolittle Men Shot, Jap Records Confirm

By WALTER G. RUNDLE

Journal American

Japs Starved Doolittle Men

Cat Bi

New York Post

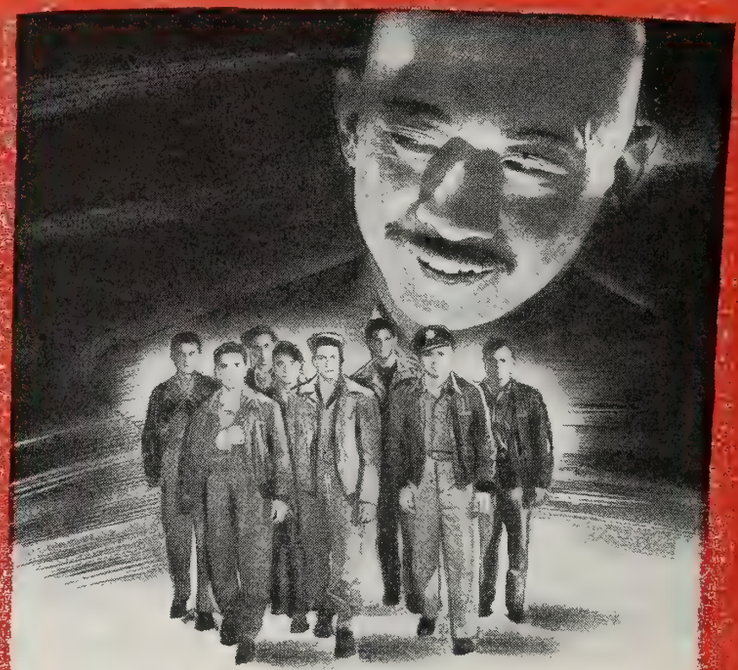
Ashes Recovered

of Doolittle's Men Described

TOKYO RAIDERS

NAME U. S. FLYER EXECUTED BY JAPS

Sun



Darryl F. Zanuck's

The Purple Heart

Directed by LEWIS MILESTONE

Written by Jerome Cady • From a story by Melville Crossman

Technical adviser — Otto Tolischus

TWICE THAN EVER!

York World-Telegram

Killing of 3 Doolittle Men

3 Doolittle Fliers Were Crucified and Si

By RICHARD W. JOHNSTON

New ads! And immediate dates from 20th Century-Fox

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* — *TERRY RAMSAYE, Editor*

Vol. 161, No. 2 — October 13, 1945

## THE THEATRE'S PLACE

THE reconstruction of bomb-blitzed areas in Britain is affording opportunity for a new order of town planning in that ancient land. We have had observation by Mr. Peter Burnup, London editor, that "the motion picture theatre is ideally suited to function as the community center". Now old Plymouth, whence the Pilgrim Fathers sailed so long ago, has been chosen as the site of an experiment. Mr. J. Arthur Rank, with enthusiasm for the project, has his Two Cities production staff engaged in making a documentary screen treatment of the project.

As has been recorded in *Better Theatres*, there is a decided cognizance of the place of the motion picture theatre in America's post-war town and community center planning. "The first thought with the planners here," observes Mr. George Schutz of *Better Theatres*, "is the drug store and the theatre. The drug store can take any shop space, but the theatre has to be built from the ground up."

It is to be observed that the trend is ever toward making the motion picture theatre an institutional part of its community. The exhibitors started that before the real estate promoters and architects. It is a function of personality as well as a function of the drafting board.

■ ■ ■

## OUR STREET

WITH mingled sensations of pride in progress and autumn somber nostalgia we saw our Sixth Avenue, western boundary of Rockefeller Center, the street of the RKO Building and the Music Hall, pass into history. The sign posts now proclaim the Avenue of the Americas.

There have been intimations that Rockefeller influences have been at work in this process of glorification. "Avenue of the Americas" is a glamourously impressive label, but someway it seems to call for tall palms, white sunshine and languourous Latin elegance. Rue de Rockefeller would have been nice, but not hemispheric, which may have something to do with it all.

Incidentally, while most of Radio City land belongs to Columbia University, a sixty-foot strip down the western edge, facing on the Avenue of the Americas, belongs to the Rockefellers. The change comes at some uncalculated costs, too, considering letterheads and such. Also, the name will make a long line for the telephone book. It probably will turn up as Ave. of Am. Sixth Avenue was once the street of Mouquins, Rogers and Jacks—a time to remember.

■ ■ ■

## A VIEWPOINT

WRITING in the *Daily Worker*, Communist organ in New York, Mr. David Platt decides that Mr. Eric Johnston is under employment by the capitalists especially to promote American pictures in Europe to keep the Russian pictures out. It is probable that nothing that this or any other American industry might do would not be viewed by the *Worker* the same way.

Part of Russia's screen program, long in effect, is concerned with keeping American pictures out, lest they convey to the controlled proletariat a notion that there is a good and relatively abundant life for the many in this capitalistic country.

There is a relevancy in the military reports which indicate that Russian troops in occupied territories of Western Europe are being kept afield and away from the homeland lest they return with tales of better living, even in war-devastated territories of the West. Here is a policy of ideological insulation, acute isolationism, which cannot permit a free press or free screen.

■ ■ ■

Writing biographically a while back, Mr. Peter Burnup observed that, while Mr. J. Arthur Rank himself never has had a drink, "he does not object to another man's wine". That, one is pleased to record, goes for beer, too. G-B Instructional, Ltd., is to make an epic documentary picture on the virtues of English beer for the Brewers Society.

■ ■ ■

## SHARING MILLIONS

THE September check for the Hollywood Canteen for its participation in the Warner picture of that title was for $60,405, bringing the total to $310,405 so far, and the next one, to be presented about the end of next week, is expected to be for about eighty thousand dollars. The picture has been working since January and has playdates ahead here and abroad. It promises to carry the total of Warner Brothers' contributions of this order to above eight million dollars, when one adds in the approximate seven and a half million dollars which their "This Is the Army" delivered to the Army Emergency Relief Fund. And this is occasion for remembering, too, the large contribution to the USO from Mr. Sol Lesser's "Stage Door Canteen", released through United Artists.

■ ■ ■

## SOCIAL GEOMETRY

NOW that the post-war building of a bright new world is in progress, your editor hereby resumes his campaign against square or otherwise rectangular dials on watches, clocks, radio sets, and motor car instrument boards. The development came in with the "modern movement" addressed at depraved decor and furniture, architecture, typography. The square dial embodies the same illogic as the mad myopics of Joyce, the studied abnormalities of Gertrude Stein, the art-sanctified nuttiness of Dali and Calder.

There is a certain and positive roundness to all things, including the universe, the earth, and the movement of the solar system, including too that little local galaxy to which we pertain. We go round and round in space which, so Einstein found, is curved. In consequence, merrily, we trace the pattern of a corkscrew through space. Maybe that is why progress is always in a bottleneck.

Anyway, square dials are decadent modernism, destructive radicalism contrary to the laws of nature, denying yesterday and disputing tomorrow. They are only to be tolerated in boudoir clocks, counting careless time between the days.

There are also cinema movements addressed at driving the square pegs of experiment into the round hole of human nature and experience. They won't work.

*—Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Reward

FIVE newsreel companies were presented Certificates of Appreciation by the Coast Guard Thursday for their cooperation with that service during the war.

The presentation was made, together with similar awards to press associations, radio networks and stations and news picture services, at a cocktail party staged by the Coast Guard at the National Press Club in Washington.

Accepting on behalf of their companies were Anthony Muto of Movietone News, George Dorsey of Pathe News, James Lyon of Universal Newsreel, J. C. Brown of News of the Day and Robert Denton of Paramount News.

The certificates were presented, as Coast Guard cameras clicked, by Commodore Ellis Reed-Hill, chief of Coast Guard public information, who said "these certificates are the Coast Guard's way of saying 'Thanks and well done.'"

## "Register Title"

THE Motion Picture Producers and Distributors of America, Inc., universally called, up until three weeks ago, the "Hays Office," filed notice with the Secretary of State of New York reserving the name "The American Motion Picture Association, Inc," for possible later chartering. Eric Johnston, new president, was unavailable for comment in Washington, but officials at the New York office said there had been "discussion of a change in name for some time and we decided to preempt this one pending official action on the matter."

Meanwhile in Washington Mr. Johnston was planning a trip to Hollywood some time within the next two weeks to talk over his plans for the Association with studio executives. On the agenda also is a discussion of the Hollywood studio strike.

WILL H. HAYS this week occupied his new office at 630 Fifth Avenue in New York.

## Moving

THE statue of the famous Iwo Jima flag raising, now at Times Square, New York, will make its permanent home on the grounds of St. Albans Naval Hospital. This is being arranged as a tribute to the wounded heroes of Iwo Jima who have been taken to St. Albans. Official presentation of the statue will take place October 23, and Irving Lesser, New York chairman of the industry's Victory Loan drive, plans to include the ceremonies as part of the drive.

## Goodman to Germany

THE film industry's Motion Picture Export Association this week elected a vice-president, and then loaned him to the American Military Government in Germany.

The new vice-president is Morris Goodman, formerly foreign sales manager for Republic. He will be associated, in the Army's information control division, with Fred Schwartz, head of the Century Circuit, New York, who has been working in Germany supervising the distribution of American pictures.

The AMG has selected and requested 48 features, and has obtained distributor permission for their use. Mr. Goodman's advice will be sought in utilizing these pictures so that their maximum impact may be obtained.

Some of the pictures are: Warners, "Dr. Ehrlich's Magic Bullet," and "Destination Tokyo"; Columbia, "Here Comes Mr. Jordan" and "You Can't Take It with You"; RKO Radio Pictures, "Abe Lincoln in Illinois" and "Enchanted Cottage"; Twentieth Century-Fox, "The Sullivans" and "Sunday Dinner for a Soldier"; MGM, "Pride and Prejudice" and "Thirty Seconds Over Tokyo"; Universal, "Corvette K-225" and "Flesh and Fantasy"; United Artists, "It Happened Tomorrow" and "Our Town"; Paramount, "Christmas in July" and "So Proudly We Hail."

## Christmas Present

A TELEVISION set retailing at $100 is expected on the market before Christmas, it was learned when Viewtone Company demonstrated the set to trade press representatives. As soon as part shortages are overcome, the company expects to have a normal capacity of about 1,000 sets a week, according to Irving Kane, president. The company has been working on the television set since 1931 and claims that it is the only one which will be put on the market at such a low price. The set will be pre-focused when delivered to your Christmas stocking, but it will have two dial knobs, making it possible to intensify or soften the lights and shadows. Additionally, there is a regular volume control as appears on the regulation radio set. The set is a table model. The image can be seen from a distance of two or three yards, it was said.

## Wilby on Camellias

A MONOGRAPH entitled "Notes on Culture and Varieties of Camellias," by Robert B. Wilby has just issued from the press in Atlanta. The little book, presented in typographical elegance and most modern plastic cover in rich color, is a recording of Mr. Wilby's experience and observations in his own gardens. He is an authority on the camellia of quite as much repute in that remote and scientific field as in the art of exhibition and merchandising of motion pictures, keeping the box office in flower. The camellia is a tricky oriental of great beauty, often at its best when well potted.

## Screen Evidence

TEN MILLION feet of German film was found cached in a barn outside of Weisbaden, Germany, recently, by Office of Strategic Services men, according to Lieutenant Ray Kellog, U. S. Navy, producer of "That Justice Be Done." The latter is an OWI-WAC documentary. Lieut. Kellogg, former special photographic effects chief of 20th Century-Fox, said in a press interview in New York that the short was made to show why top German war criminals are to be tried at Nuremberg in November and the methods which will be used by the United Nations in the trial. The film was made at the request of Supreme Court Justice Robert H. Jackson, special prosecutor in the forthcoming trials. Describing arrangements which have been made for filming the Nuremberg trial, Lieut. Kellogg said that a camera booth, to be occupied by newsreel and Army still and motion picture cameramen, had been installed in each corner of the courtroom and full pictorial records of the proceedings would be made. The films will undoubtedly be exhibited in Germany as well as the U. S.


MAJORS and U. S. meet in final battle of the law; distributors indicate demands for separate trials; illustrations by Andre Dugo inside courtroom Pages 12–15

SCHINE circuit ordered dissolved by Federal court as "monopoly" Page 18

ALL companies plan to increase budgets for advertising space Page 23

BRITISH exhibitors protest action of their censor in classifications Page 24

CONCENTRATE on Bond Premieres in industry Victory Loan campaign Page 25

SHIPPING restrictions lifted for several countries on the continent Page 26

U. S. State Department cracks down on French trade agreement evasion Page 26

RANK postpones planned theatre acquisition deals in Europe Page 26

EXHIBITORS asking more color and music with down-to-earth themes Page 29

SERVICE DEPARTMENTS

Hollywood Scene Page 33
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IN PRODUCT DIGEST SECTION

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Short Subjects Chart Page 2678
Short Subjects Page 2679
The Release Chart Page 2680

# ESTA SEMANA


**Dentro del TRIBUNAL DE JUSTICIA, al emplazar el gobierno Federal su juicio en contra de las ocho grandes empresas productoras-distribuidoras, indica la defensa que exigirá pruebas de todos y cada uno de los cientos de cargos formulados por el gobierno. . . . Dibujos de Dugo y fotos de M. P. Herald. Páginas 12 a 15**

**Los DISTRIBUIDORES proyectan aumentar el presupuesto nacional de anuncio de prensa y radio, prestándole mayor atención al ramo de exploitación en el lanzamiento de películas. Página 23**

**Los EXHIBIDORES piden que haya más colorido y música en las películas de la nueva temporada, y que sus temas sean más humanos. Página 29**

**En INGLATERRA atacan los exhibidores la censura de muchas películas de Hollywood, insistiendo que la forma como son clasificadas mantiene a las familias alejadas del cine. Página 24**

**La CORTE FEDERAL de justicia falla en contra del circuito Schine, calificándolo de monopolio y ordenando su disolución. Página 18**


## Friendly

THE New York Stock Exchange will cultivate the public through the film. Its public relations program will employ the medium, through a motion picture which "will have high entertainment value, in addition to sound information," Emil Schram, president, said Monday, talking to the Association of Stock Exchange Firms, meeting at the Westchester Country Club, Rye, N. Y.

The Exchange probably will build a small theatre, to accommodate 75 persons, near its building, Mr. Schram said. Duplicates of the film will be "made available" to member firms and to exchange governors, for showings everywhere.

"We want it understood everywhere," Mr. Schram said, "that the security business is a serious business; we want our integrity to be taken for granted by the people of this country."

## Protection

THE city of New Britain, Conn., graciously reports that the days of "cat-calls and tomato throwing in theatres are gone." Sparked by this revelation, New Britain theatre men recently met at the Board of Police Commissioners to discuss "equitable relief" which would partially eliminate the services of a full-time policeman at theatres.

Joseph Spivak, of the anti-police block, said that paying a policeman $47 per week often had been the difference between profit and loss for the local operators of small houses while managers and assistants already have been deputized as special policemen. The pro-police lobby, led by Peter Perakos, co-owner of the Quittner and Perakos circuit, insisted that his theatre was in practically the same position as the socalled small houses in New Britain because his balcony was closed most of the time. He refused to let his full-time officer go.

Nobody asked the cops what they thought.

## Theatre for Kennedy

JOSEPH P. KENNEDY, former U. S. Ambassador to Great Britain and former owner of FBO, predecessor of RKO Radio, has paid $1,700,000 for a two-story building opposite Grand Central Palace in New York. Back of the store building, which earns in rent more than $200,000 a year, Mr. Kennedy will build a 2,800-seat theatre, according to John J. Reynolds, Mr. Kennedy's real estate adviser and broker in the deal.

## Adjourned

THE Senate Small Business Committee has shelved its investigation of the motion picture industry until after the New York trial which began Monday. The action was taken at the suggestion of the Department of Justice, which pointed out that all of the matters proposed to be investigated by the committee were involved in the New York suit and would be settled one way or the other by the outcome of that case. The investigation was initiated last spring by Senator James E. Murray, Montana, chairman of the committee, following the receipt of a complaint from a Butte exhibitor regarding policies of distributors. The Department expects to ask a lot of questions and receive a lot of answers.

## Sampling

DO YOU go to the movies? That is a question often asked by various polls. Latest asking the question is *The Saturday Review of Literature*. Questioning 1,000 persons, the magazine found that 91 per cent do attend the theatre. Ten per cent attend less than once a month, 18 per cent attend at least once a month, 31 per cent attend two or three times a month and 21 per cent attend four or five times. Seven per cent of those questioned were under 25 years of age, while 25 per cent were between 25 and 35 years of age. "Going My Way" was the picture the thousand enjoyed most, according to the *Saturday Review*. The next nine, in order, were "Wilson," "Song to Remember," "National Velvet," "Valley of Decision," "Fighting Lady," "A Tree Grows in Brooklyn," "Laura," "Song of Bernadette," "Keys of the Kingdom."

## Post-War Is Here

A WALKIE-TALKIE radio communication system is being used for the first time by a producer at Flagstaff, Arizona, where John Farrow is directing wagon train sequences for Paramount's "California." Paramount was the first Hollywood studio to be licensed by the Federal Communications Commission to operate this equipment. In addition to the walkie-talkie installations, Mr. Farrow is using a new electric megaphone developed for the Maritime Service for communication between ships at sea.

## Good Neighbor

WALT DISNEY, who has been honored by both Brazil and Mexico, received a further award last week when he was honored by the Pan-American Colombista Society for his promotion of better relations between the Americas. Dr. Oscar Presmanes, Cuban Consul at Los Angeles, representing Guillermo Belt, Cuban Ambassador at Washington, presented Mr. Disney a scroll which paid tribute to the animator's "meritorious cinematographic work which has achieved throughout the Americas favorable propaganda which has contributed greatly to the unity of the Free Americas." The society's headquarters are in Havana, where, presumably, Donald Duck is a frequent visitor.

## Light Up

AN AMENDMENT to New York city's administrative code governing smoking in theatres, sponsored by the New York Independent Theatre Owners Association, was signed this week by Mayor LaGuardia, and goes into effect immediately. The amendment provides that raised seating rows, or portions of those theatres erected in what is termed the stadium type of theatre, will be considered as a balcony or mezzanine, automatically permitting smoking in that location. Another amendment provides that in those film theatres which have no loges, boxes, mezzanines or balconies, smoking will be permitted in one-third of the house, but the floor covering in that area must be flameproof and metal receptacles must be present for the ashes and "butts." Heretofore smoking has not been permitted in any portion of the theatre auditorium.

## Song for Peace

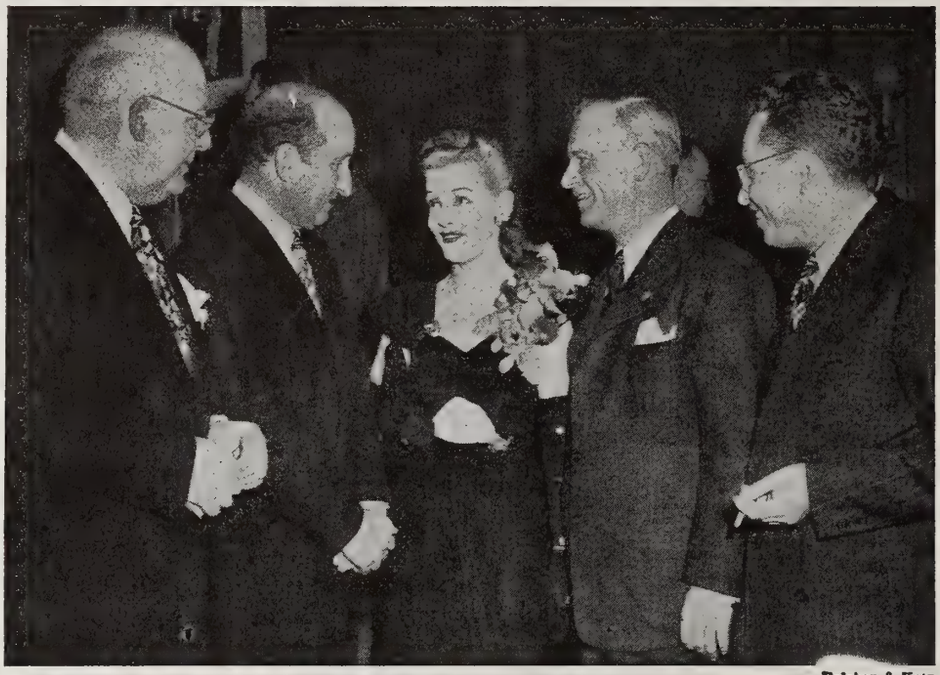
"THE STAR SPANGLED BANNER," often assailed as a national anthem because it is allegedly "too warlike," was again criticized this week, by a Hollywood star. Charles Bickford, renowned for his "tough roles," wrote California Senator Sheridan Downey that, although "'The Star Spangled Banner' is a great fight song . . . now we're entering an era of peace. So why not change the national anthem to 'America the Beautiful'?" He asked the Senator to draft a new national anthem bill and introduce it in the Senate.


MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5, Sam Honigberg, representative; Hollywood Bureau, Postal Union Life Building, Hollywood, 28, William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W. 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Amsterdam Bureau, 25 Binnenhant, Amsterdam, Holland, Philip de Schaap, correspondent; Copenhagen Bureau, Bogehoj 25, Copenhagen, Denmark, Kris Winther, correspondent; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations.


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Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

# THIS WEEK the Camera reports:



Balaban & Katz

PREMIERE, in Chicago, of Twentieth Century-Fox's "The Dolly Sisters", at the Chicago theatre, October 5. At the subsequent supper party are Walter Immerman, Balaban & Katz circuit general manager; John Balaban; Vivian Blaine, 20th-Fox starlet; Governor Dwight Green of Illinois, and Sam Honigberg, Quigley Publications' Chicago representative.



By the Herald

A BRONZE "OSCAR" of industry is presented to Samuel Machnovitch, left, Universal treasurer, by Weston Smith, right, *Financial World* business editor, at the magazine's annual dinner in New York last week. Universal won for the best annual report in the film industry. Columbia, represented by Mortimer Wormser, center, took second place.



Cosmo-Sileo

MORT BLUMENSTOCK, new publicity and advertising director for Warner Brothers, was tendered a reception and dinner by his fellows of the advertising world, Friday night, October 5, at the New York Athletic Club. Also guests were Gil Golden, promoted from advertising manager to assist Mr. Blumenstock, and Larry Golob, promoted to New York publicity director. Above, left to right, Si Seadler, MGM; S. Barret McCormick, RKO; Mr. Golden; David Lipton, Columbia; Barry Buchanan, United Artists; Mr. Blumenstock; Stanley Shuford, Paramount; Mr. Golob; Arthur DeBra, MPPDA; Glenn Allvine, MPPDA, and Frank Rosenberg, Columbia.



By the Herald

MONOGRAM'S foreign department personnel were feted at a party in the New York office last week. Above, William Osborne, going to the Far East; Victor Volmar, new publicity manager; Norton Ritchey, sales manager; Charles Rosmarin, Argentina; David Horne, assistant treasurer.



By the Herald

LOUIS LOBER, former OWI overseas film section head, now MGM International Films regional director.



By the Herald

BERNARD FREEMAN, MGM International Films Australian director, visiting the New York home office.



Metropolitan Photo

THE DEAL IS MADE. Arthur Loew, MGM International Films president, with Lazar Wechsler, Swiss producer, whose picture, "The Last Chance", the company will distribute here, one of a series MGM plans to import, dubbing first in English.





AT MONOGRAM'S "Sunbonnet Sue" Chicago premiere: W. Ray Johnston, president; Ralph Murphy, director; Gale Storm, star, and her husband, Lee Bonnell, U.S.C.G.

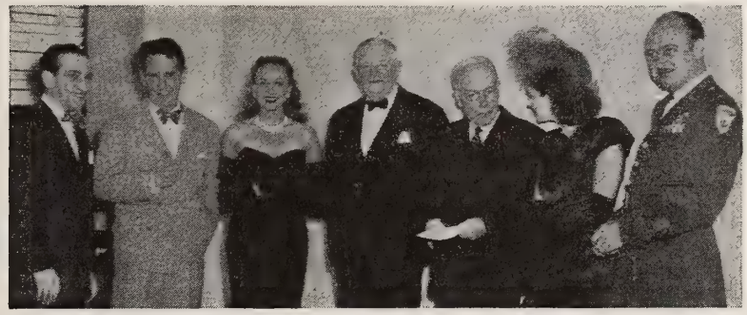


FROM "THE HOUSE I LIVE IN", the tolerance film being released by RKO Radio Pictures. The picture stars Frank Sinatra who has enlisted in the general fight for freedom and tolerance. The subject is reviewed in this week's Product Digest.

VOYAGEUR, left. On his way aboard the first regular globe-girdling plane, "The Globester", Arthur Mayer, Red Cross official, waves good-bye. Mr. Mayer stopped in the Far East, to inspect and film Red Cross installations. He is far from the Rialto theatre, New York, where he once comfortably purveyed horror films to an eager public.

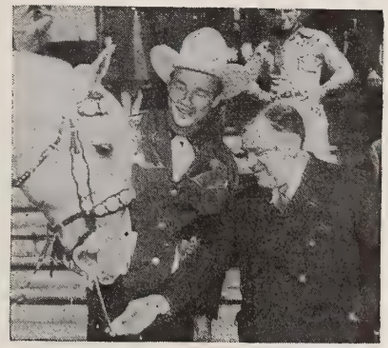


A GOLD CARD of honorary membership in Local 306, New York projectionists' union, was presented last week, in a special ceremony, to P. A. McGuire, International Projector Corporation public relations manager. Above, left to right, Morris Klapholz, Harry Storin, Herman Gelber, Local 306 president; James Ambrosio, Morris Rotker, Ben Scher, Henry Weinberger, Mr. McGuire, Mike Berkowitz, Lester Isaac, M. D. O'Brien, Morris Kravitz, Nathaniel Doragoff and Frank Miller.



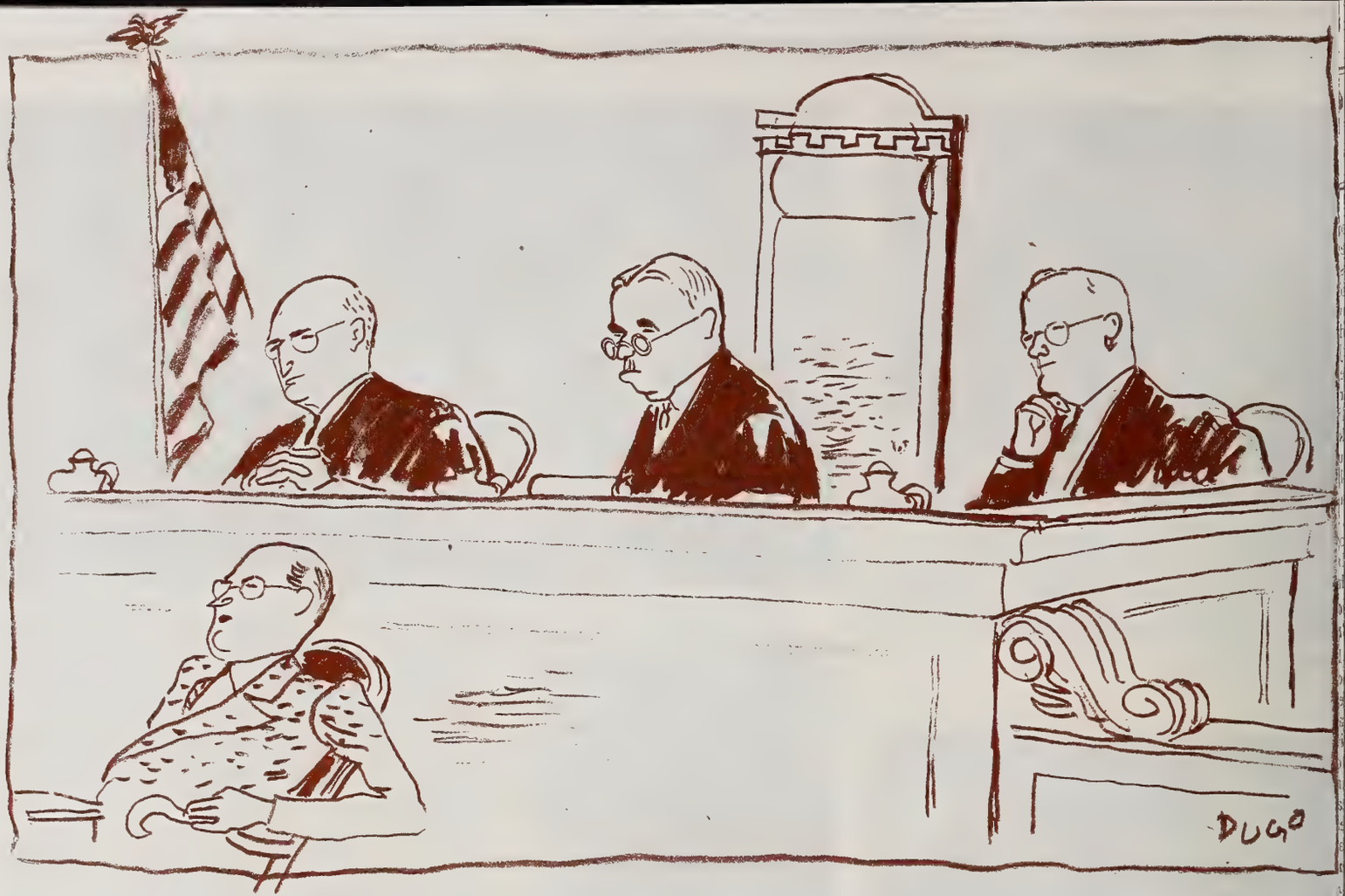
Metropolitan Photo

SCREENING, for the New York National War Fund. "The Story of G.I. Joe" was shown at Hunter College, October 5. Left to right, Lester Cowan, producer; Burgess Meredith, star; Paulette Goddard, his wife; Carl Whitmore, of the War Fund Committee; John D. Rockefeller, Jane Frohman and George Lait.



Cosmo-Sileo

VISIT, with His Honor. Roy Rogers, Republic's King of the Cowboys, a star of the Rodeo now in New York, visits, with Trigger, New York Mayor Fiorello Henry LaGuardia at the City Hall. The function has become an annual fixture in New York.




*The Court hears: Judges Henry W. Goddard, Augustus N. Hand, John Bright and Deputy Clerk Joseph J. Toner.*

# MAJORS AND U. S. MEET IN FINAL BATTLE OF THE LAW

by WILLIAM G. FORMBY

**The famed anti-trust case, the United States of America vs. Paramount Pictures, Inc., et al, went to trial Monday in U. S. District Court for the Southern District of New York. It had been a long time in the making—on the way more than a decade.**

**There had been three years of preparation for a case. There had been two years of getting a trial date. There had been three days of "trial" merely for the record, leading to the Consent Decree.**

**Three years had elapsed in operation under the Consent Decree. There had been two more years of approach to the October 8 trial opening.**

The declared and admittedly integrated interests were at bar to defend themselves against charges of violating the Sherman Anti-Trust Act. The long-standing, long debated, trade practices of the industry were at issue. Paramount, Loew's, 20th Century-Fox, RKO and Warners were charged with monopoly in exhibition, in distribution, in production. Columbia, United Artists and Universal were charged with conspiracy.

The court conflict had been precipitated after endless negotiation, in New York and Washington, because the major defendants found one demand upon which they would not compromise—theatre divorcement.

At midweek opening statements had been concluded. The usual and formal flurry of motions had been made. Counsel had indicated the defense strategy. John W. Davis, counsel for Loew's, had warned:

1. That the defendants would demand separate trials.

2. That they would defend charges of local monopoly, city by city, in each of the 73 situations, separately, where the Government claims it exists.

Decision had been reserved on a motion to dismiss Columbia, UA and Universal.

The three-judge statutory court went into session in Room 110 in the United States Courthouse in Foley Square promptly at 10:30 Monday morning when Circuit Judge Augustus Noble Hand, flanked by District Judges Henry Warren Goddard and John Bright ascended the bench in the walnut and gray courtroom with the ivory and gold ceiling. Appointed at the request of former Attorney General Francis S. Biddle to expedite the case, the court started expediting at 10:35 when Robert L. Wright, Assistant Attorney General in charge of the film division for the Department of Justice, arose to make his opening statement.

Fresh from the legal wars down Oklahoma City way where he had concluded the Federal suit against the Griffith Amusement Company and affiliated companies, Mr. Wright leaned heavily on the trial brief. He charge that the defendants were guilty of violating th Sherman Anti-Trust Law; that the five wit theatre affiliations had monopolized first ru exhibition in 73 towns and controlled it i many others.

Divorcement of theatres from control production and distribution was quickly mad the key issue, a move not surprising to an qualified observer. Mr. Wright charged tha the ownership of theatres by the "Big Five was responsible for most of the industry's ill He declared that inasmuch as "dissolution the traditional judicial method used to restor competition in industries dominated by comb nations found to be illegal under the Sherma Act," divorcement of their theatres from th producer-exhibitor defendants constituted th minimum relief required under that Act.

The Government, Mr. Wright declare

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The illustrations here are from the hand of And Dugo, engaged for this attention by Motion Pictu Herald. Mr. Dugo enjoys international repute. H is a native of Budapest. His work has appeared *Simplicissimus, Jugend, La Rire, Boulevardier,* t *London Bystander, Harper's Bazaar, Town Country* and other publications of note. He is skill in caricature, illustration and painting. He has al had a hand in the advertising of such diverse instit tions as Saks Fifth Avenue, Ciro perfume and Canad Dry. He avers that this week he enjoyed his fi assignment to a courtroom.

# "...dissolution is the traditional method..."

—ROBERT WRIGHT

ould rest its case "upon a consideration of e legal consequences of the undisputed facts escribing the extent and nature of the con- ol which the defendants before the Court ow exercise over the domestic motion picture ndustry."

Judge Hand, the senior judge in charge of e proceedings, asked frequent questions of Ir. Wright, apparently seeking to orient him- lf as quickly as possible. At one point, he sked who was damaged when a distributor ould not get pictures into a downtown Phila- elphia theatre. Mr. Wright replied that it as the distributor, primarily. He inquired as the injury if Warner could not get produc- ions into that situation, and was advised by Mr. Wright that Warner had no problem in Philadelphia.

### Courts and Counsel Busy with Thoughts

During the exchange, Judge Goddard leaned ack in his chair, matching his fingertips on he top of the bench. He had been over it hany times before. Judge Bright sat erect, in- lining his head slightly and listening intently. udge Joseph M. Proskauer, counsel for War- ers, rearranged his papers and shook his ead. John Caskey, trial attorney for 20th entury-Fox, took notes constantly. John W. Davis, chief of the Loew's counsel, rocked ently, listening closely.

At 12:00 o'clock, the Government's opening tatement concluded, Whitney North Seymour, rial attorney for Paramount, arose to open for he defense. He denied all the charges ad- anced by the Government, lashing out espe- ially at the effort of the Government to divest Paramount of its theatres, which he said were arried on company books at more than $63,- 00,000.

"The sole basis of this severe and perhaps atal amputation," he declared, "is a claim that he defendants which have an interest in mo- ion picture theatres have combined and con- pired to monopolize the domestic motion pic- ure market. This claim is not based upon ny assertion of an agreement or conspiracy nade at any particular time by any of these lefendants. No such proof is even hinted at. t is based rather upon a melange of unre- ated facts, unjustified additions of unrelated heatre holdings, unrevealing statistics and solated examples of license agreements which ve will show are clearly authorized by the copyright law and essential to this business.

### Claims Trade Competitive From Story to Screen

"When the case is over," he said, "the Court will be completely satisfied that the de- fendants' operations are independently con- ducted under conditions of most vigorous com- petition from the beginning of production to the last exhibition."

The tense opening atmosphere was broken momentarily when Mr. Seymour rose to speak. He apologized to the Court for the necessity of consuming so much time, pointing to Judge Goddard's seven-year acquaintance with the case.

"I regret that our Mr. Thacher, who opened for us in 1940 can't be here to do it again," Mr. Seymour intoned, "and most particularly do I regret the necessity of treading again ground so familiar to Judge Goddard."

"His failing memory will make it appear new," Judge Hand observed with a slight smile. The principals relaxed.

Mr. Seymour contended that it was "beyond




**FOR THE PROSECUTION: Robert L. Wright makes the opening address to the court.**

question" that no defendant with an interest in theatres had more than a very small fraction of the total theatres in the country. He pointed out that Paramount has some interest in less than 1,600 of the nation's 17,000 theatres, "or about nine per cent." Out of that number, he said that Paramount has stock control amounting to a majority in corporations operating about 500 theatres, "or something less than three per cent of the total theatres."

A preliminary memorandum filed by Paramount argued that the company exercises no control over the film buying or operating policies of its affiliated theatres.

Clearance is a matter peculiar to the motion picture industry and cannot be dealt with properly or adequately by court proceedings, Mr. Seymour asserted. He said that the courts were not equipped to deal with it, and supported the present arbitration machinery as adequate to meet the needs of clearance and related problems.

The vigorous quality of competition among the defendants was emphasized by Mr. Seymour, who declared that it was a characteristic of the trade from the planning of pictures to the final exhibition. He outlined the growth of Paramount and contended that Adolph Zukor embarked upon the acquisition of theatres to assure his company of outlets for its product, which he said were being closed by the growth of circuits.

### Walnut and Imitation Doric in Bas Relief

At about this point, time was called for lunch, and the spectators had time to examine the courtroom. A large room, as Federal courts go, it is paneled in walnut for the upper half of its height, the lower half in dark gray stone with the appearance of marble. The panel columns are an imitation Doric in bas relief, described by our Andre Dugo of the sketches as a "renaissance imitation of Doric."

Production monopoly charges seemed no longer to concern the Government, Mr. Seymour observed in resumption of his statement. He nevertheless dwelt at some length on the subject, deeming it desirable to get some understanding of production to approach an appraisal of the present case.

It is essential to the satisfactory operation of the theatre owner's own business to have an established admission price, and he, not the distributor, really fixes that price, Mr. Seymour contended in an attack upon the Government's reference to minimum prices. "The inclusion of the same price in license contracts from different producers is no evidence whatever of agreement or concert between the producers," he argued.

A challenge of the Government's contentions

*(Continued on following page, column 3)*




**FOR THE DEFENSE: At the counsel table during the opening day sessions are John W. Davis, Joseph Proskauer, John Caskey and Frederick Pride.**

# Among Counsel for Defense



Edward Raftery



Austin Keough



Gordon Youngman



I. Howard Levinson



Louis Nizer



Richard Dwight



Edward Eliezer, Benjamin Pepper, Richard Morgan



Whitney North Seymour, Albert C. Bickford, Louis Phillips

(Continued from preceding page)

was thrown down by Mr. Seymour in his con clusion. "It is Paramount's position," he said "that there is and has been no combinatio or conspiracy to monopolize, that the Govern ment's proofs will fail completely to show lav violation and that, at the end of the case, th Court should find that Paramount and its com petitors are free to continue the competitio that has created so many public benefits."

A frontal assault upon the Government' trial brief was launched then by John W Davis, counsel for Loew's, Inc., who denie that any officials or directors of the compan owned stock in any other company or that was in any way linked with another distributo or circuit.

"By a process of addition—addition of a revenues, all theatres, all motion pictures" an all the other material facilities of all the de fendants, Mr. Davis charged that the Govern ment had built up a "statistical monopoly." H said that if the revenues and plants of all th steel companies should be added up in such way a picture of complete monopoly could b drawn.

Mr. Davis challenged the use of the word "independent" and "affiliated," asserting tha all the defendants were independent in th sense that no one of them was affiliated wit another.

### *Claims Government Dodges Reference to Decree*

Charges that the Department of Justice w deliberately playing down the Consent Decr were advanced by Mr. Davis. "I cannot u derstand the easy and somewhat cavalier ma ner of the Government in brushing aside th Consent Decree," he cried. "That document as alive today as the day it was signed."

"There has been no other case," Mr. Dav declared, "where a Sherman case has be brought against an entire industry with blu derbuss charges."

He defended the similarity of license agre ments, pointing out that such contracts a standardized and formalized in many bus nesses, by Government compulsion in som "Of course we fix prices," he said, conten ing that all sales of merchandise constitu price fixing. "We have the right to set th

## CHRONOLOGY

*The Federal Government's trial of the suit culminates a movement begun in 1929. The dates:*

- **October, 1929: Thacher decision holds standard contract arbitration clause illegal**
- **December, 1929: First 5-5-5 conference held**
- **August, 1931: Adoption of new standard contract approved in principle**
- **December, 1933: NRA Code embodying standard license agreement approved**
- **April, 1936: "Schechter Chicken Case" ends NRA**
- **July, 1938: U. S. files anti-trust suit in New York**
- **March, 1939: Distributors complete new Trade Practice Code**
- **August, 1939: Thurman Arnold rules new Code illegal**
- **June, 1940: First trial starts, adjourns after three days**
- **October, 1940: Consent Decree approved**
- **September, 1943: Negotiations for new Decree start**
- **August, 1944: Government moves for trial of suit**
- **October 8, 1945: To trial in Foley Square**

# "...we shall defend each one, city by city..."

price," he cried, "and will stand up against he Government for that right until—." He paused. "How long is the longest time?" he asked. "That is how long we shall fight for it."

Intention of the defense to resist a blanket trial on charges of national monopoly was indicated when Mr. Davis brought up claims of local monopolies as set forth in the trial brief.

"The Government has charged that the defendants maintain monopolies in 73 towns of over 100,000 population. I pause at that charge, and warn that we shall defend each one—city by city—and demand proof in each case."

### *Separate Trial Strategy Unfolds First Day*

The defendants also obviously were aiming for individual defense of the charges. "The trial brief," said Mr. Davis, "charges that each producer-distributor-exhibitor is a monopoly, *per se*. That will have to be proved, and each company must be allowed the right of defense. We shall defend each company—company by company—and make the Government prove its charges." He indicated that it would take some time.

Mr. Davis derided a number of points in the trial brief. He picked on one especially. Attacking the table on inter-party agreements, he pointed out that MGM had sold a picture to the Paramount theatre in New York.

"That is the only MGM picture that has played the Paramount in 10 years," he chuckled. "Now, don't you see why we have to go into every detail?"

The trial, although sparsely attended, drew several exhibitor leaders. Included were Abram F. Myers, chairman of the board of Allied States Association of Motion Picture Exhibitors; W. A. (Al) Steffes, Allied leader of Minnesota; Sidney Samuelson, Allied of Pennsylvania; Jesse Stern, president of the Unaffiliated Independent Theatre Owners, New York City, and others.

### *Says Fox Built Circuit As Protective Measure*

Denying any corporate, financial or other material interest in any other companies was held by 20th Century-Fox, John Caskey traced the history of the company in his opening statement to support his contention that William Fox built a circuit of theatres as a protective measure. It was either acquire exhibition outlets or drop to a subordinate status, he said.

Mr. Caskey protested the "vague and confused" presentation of the Government's case, terming it a wholesale attack on an entire industry without basis in fact for action.

George C. Leisure, trial attorney for RKO Radio, opened for his client as court convened Tuesday. Declaring the theatre circuit acquired production and distribution facilities to assure itself of product, he said the effect of such acquisition was to increase competition rather than to create a monopoly. He denied that RKO had conspired with any defendant in any of the three branches of industrial activity. In production, he said that the company encouraged independent producers, and in exhibition pointed out that whereas 12 years ago the circuit of theatres numbered 150 it now has 107 units.

In distribution, Mr. Leisure disclosed that in 1944 the company grossed $35,000,000 in circuit operation, reminding the Court that this constituted only 3.5 per cent of the total grossed by the affiliated circuits. He denied the Government's charges on all points raised in the trial brief and in Mr. Wright's opening statement Monday.



FOR THE DEPARTMENT OF JUSTICE: Seated, left to right: Harold Lasser, Robert L. Wright, Philip Marcus. Standing: Bernard Martin, John R. Neisley, Lieutenant Peter M. Borwick.

(Pictures on these two pages by the Herald)

Judge Joseph M. Proskauer, counsel for Warner Bros., scathingly denounced the Government's case as a "paper case," and confessed confusion over what he termed Mr. Wright's mild utterances in the court room and the accusations he made in the trial brief. "The Government's case," he protested, "is based on an artificial creation of categories that practically and factually don't exist." He defended the arbitration system, denied any illegal agreement or conspiracy among the defendants, and contended that independents were given every opportunity for growth.

Arguing that there was a public interest in the case, Judge Proskauer predicted that if the ultimate relief sought by the Government was granted it would bring "utter chaos and eventual ruin" to the industry.

A rich helping of legal talent turned out, as follows:

For the Government: F. X. McGohey, U. S. District Attorney; Mr. Wright, John R. Neisley, Curtis Shears, Harold Lasser and Horace T. Morrison.



Mr. and Mrs. Sidney Samuelson, among the independent exhibitors who attended.

Paramount: Whitney N. Seymour, of Simpson, Thacher & Bartlett; Austin Keough, Louis Phillips and Albert Bickford.

RKO Radio: George Leisure, of Donovan, Leisure, Newton & Lombard; Grantville Whittlesey; Ralston R. Irvine, and Gordon E. Youngman.

Loew's, Inc.: J. Robert Rubin, Loew's; John W. Davis, of Dwight, Davis, Koegel & Caskey; C. Stanley Thompson, Benjamin Melniker, and H. Hazzard Gillespie.

Warner Bros.: R. W. Perkins, Warners; Judge Joseph M. Proskauer, of Proskauer, Rose & Paskus; J. Alvin Van Bergh, and Howard Levinson.

Twentieth Century-Fox: Richard E. Dwight and John F. Caskey, of Dwight, Davis, Koegel & Caskey, and Frederick Pride.

Columbia: Louis D. Frohlich, Arthur Schwartz and Irving Moross, of Schwartz & Frolich, and Max H. Rose.

Universal: Charles Prutzman, Universal; Edward C. Raftery, George A. Raftery and Arthur F. Driscoll, of O'Brien, Driscoll & Raftery, and Adolph Schimel, Universal.

United Artists: Edward C. Raftery, George A. Raftery and Arthur Driscoll, of O'Brien, Driscoll & Raftery.

## BEFORE THE COURTS

***Motion picture trade practices were before other courts this week in addition to the New York trial.***

***Monday Federal Judge John Knight ruled the Schine circuit a monopoly and ordered it dissolved.*** ***See page 18.***

***The Government's suit against the Griffith circuit, concluded last month, awaits decision in Oklahoma City.***

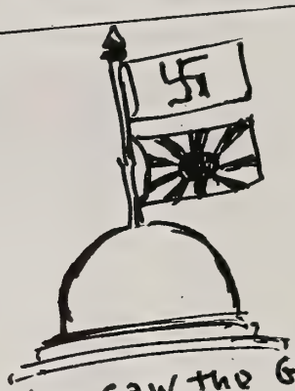
***The Supreme Court on Monday ruled it had no jurisdiction in an appeal by Harry Arthur for permission to intervene in the New York trial.***

***Anti-trust suits against distributors are awaiting trial in Philadelphia, Washington and Newark.***

# WHEN YOU WAKE UP!



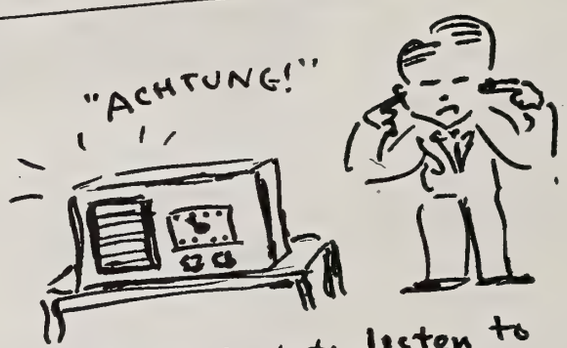
"Imagine if you had a nightmare and dreamt that WE lost the War!!!



"And you saw the Germans and Japs sitting in the White House!"



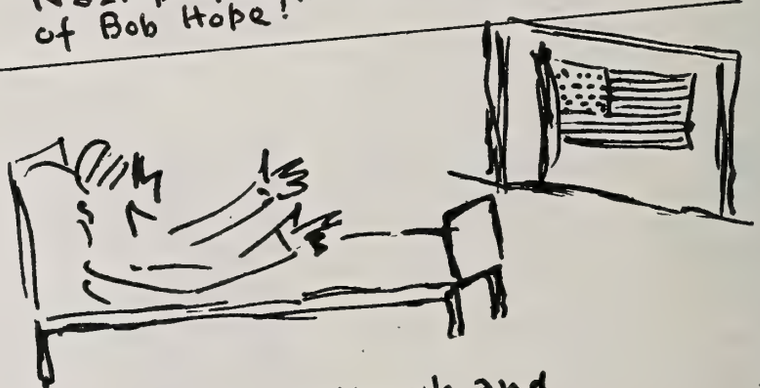
"And instead of our nice Irish cops there was the Gestapo!"




"And you had to listen to Nazi propaganda instead of Bob Hope!"



"And the movies starred Hitler instead of Van Johnson!"

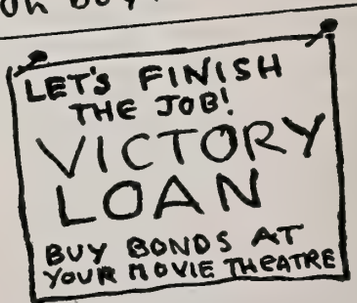


"Then you woke up and found our flag still flying! Oh boy!"



"You'd be so relieved you'd want to express your gratitude somehow-"

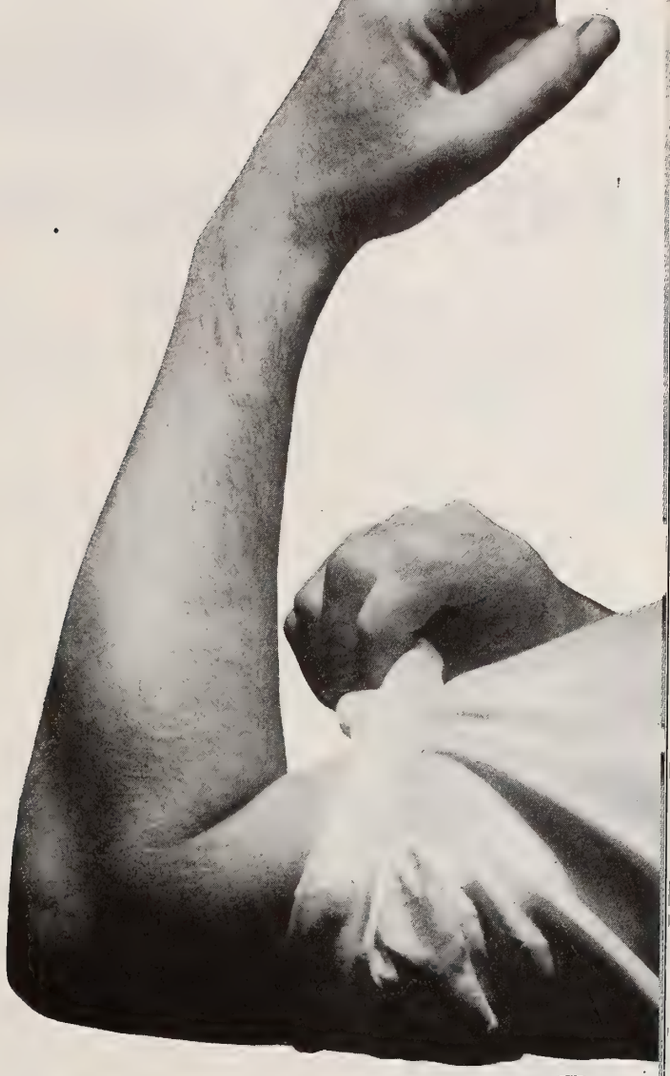



"God bless America, home of the free! Say it with Victory Bonds!"

-Si

Mat of the Above in Campaign Book



# Sleeves Rolled Up?

# VICTORY LOAN

## STARTS OCT. 29TH

HAVE YOU SIGNE
YOUR PLEDGE CAR
Let's Finish the Jo

War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

# COURT ORDERS SCHINE CIRCUIT DISSOLVED AS "MONOPOLY"

## *Federal Judge in Buffalo Rules for Government; Defendant to Appeal*

The Schine circuit of approximately 150 houses in New York, Ohio, Delaware, Kentucky and Maryland has been ruled a monopoly.

**In a 45-page opinion filed in the Federal Court, in Buffalo, Monday, Federal Judge John C. Knight directed that a decree be issued requiring the circuit be "dissolved, realigned, or reorganized."**

The decision brings to a climax one of the Department of Justice's chief anti-trust suits against large independent circuits. The other two have been against the Crescent Amusement Company, and the Griffith enterprises. It upholds the Department contention that the Schine circuit and affiliates maintained an unlawful combination through which they obtained monopoly in their territories. It says that the ownership and control should be reorganized "so that fair competition between" the circuit and affiliates and other theatres "may be restored, and hereafter be maintained."

### *Court Will Decide Method Of Dissolving Circuit*

Just how the circuit will be dissolved and reorganized will be decided by the Court, after consultation with Justice Department and defense counsel.

The Schine anti-trust case was begun by the Department in 1939. The trial held in Buffalo last autumn involved 4,728 pages of testimony, and 1,380 exhibits.

Judge Knight's decision, regarded as of some significance in application to the Department's anti-trust suit against the major distributors, now in trial in New York, may be appealed, attorneys for the Schine circuit indicated late Monday afternoon.

Possibly to be used as grounds for such appeals, they intimated, are the admissions by the Judge of evidence and testimony, over their objections, which was barred by the Oklahoma City Federal Court, in the Griffith case.

### *Judge Gives Opinion On Violations*

Judge Knight's remarks, in salient detail, follow:

"It is the opinion of this court that the defendants have violated Section 1 and Section 2 of the Sherman Act in that they have maintained an unlawful combination among themselves by means of which they have unreasonably restrained trade or commerce among the several states and have monopolized the business of operating theatres and the supplying of major films in various towns and cities, and that each of the major distributors herein before named, by the methods which it has employed in its dealings with Schine and the independents, has aided and abetted these defendants in unreasonably restraining trade or commerce between the states and the monopolization of theatre operations.

"The great film buying power of the defendant corporations gave opportunity to exert pressure on the distributors to obtain preferences. The extent of this film buying is demonstrated by the exceedingly large number of theatres controlled by Schine and the large amount of money which must have been paid for film rentals. The aggregate of the amount paid all distributors in total or for one season is not shown, but what the 'circuit' paid six of the major distributors for features for a single season does appear.

### *Charges Circuit Was Able To Dictate Rental Terms*

"This buying power included both closed and open towns. By combining the open and closed towns in Shine's deals with the distributors, Schine was enabled to dictate terms to the distributors. This ability to dictate terms was further increased by the authority of Schine to buy product for theatres not owned or operated by it. Schine acquired by purchase or lease 55 theatres from 1922 to 1931 and 80 from 1936 to 1941, inclusive, 15 in 1938 and 15 in 1939.

"The means and methods employed by the different defendant corporations through their officers and authorized representatives to obtain a monopolist control were numerous. Principally among these were arbitrarily depriving independents of first and second run pictures, securing unreasonable clearances, making threats to build or open closed theatres to prevent construction or operation by independents, lowering admission prices, obtaining rental concessions, restricting independents who sold to Schine as to periods and places of operation, making longtime franchise agreements covering the 'circuit.'

"Standing out as clearly indicative of intent to monopolize are communications and statements by May, Lynch, Lazar, Hensler and Insley, undisputedly authorized representatives of the defendant corporations. There are others from defendant J. Myer Schine as well."

Judge Knight also ruled that the Schine circuit shall be enjoined from monopolizing the supply of major first-run films (if a competitor has suitable exhibition facilities) and from monopolizing second-run films. He prohibits Schine from enforcing "any existing agreements not to compete or to restrict the use of any real estate to non-theatrical purposes."

The judge reviewed the growth of the Schine corporation from its formation in 1920, until at the time suit was filed in 1939 it had an interest in 175 theatres. He pointed out that since 1938 the "closed towns" in which Schine was operating showed a total increase of 56. "In 1941 there were only three towns in which Schine's competitors were playing major film products," he added, and that "in a single season, 1939-1940 Schine paid $1,647,000 to six film companies." He concluded:

### *Says Buying Power Used To Destroy Competition*

"The Schine circuit buying power beyond peradventure was extremely large and its opportunities to utilize this power in the purchase of films to the detriment of its competitors is apparent. These defendants together control the largest independent theatre circuit in the country. For theatre acquisitions and capital improvement there has been expended admittedly upwards of $10,948,100, not including dividend payments on operation expenses and cash on hand," Knight said, and cited specific instances of where Schine was able to deprive independents of first-run pictures. One of these was in Lockport where, he declared, "during negotiations with Schine for the Palace Theatre, (John A.) May said it would be necessary to reopen the Hi-Art, owned by Schine, to use up the large volume of product they had bought."

The Judge interpreted Mr. May's statement as "evidently made" to induce the sale of the Palace to Schine. The Hi-Art had been closed seven years.

## *Sam Smith, British Executive, Dies*

Sam W. Smith, 57, managing director of British Lion Film Corporation, died in his Denham home, near London, October 8 from an illness contracted on shipboard when returning from America recently. Contrary to doctors' advice, he attended the company's general meeting in London and suffered a relapse.

Mr. Smith entered the industry in Canada in 1910 and had been identified with the film business in England since 1913, as an exporter, renter and producer. He pioneered the exploitation of British films in Canada as managing director of Anglo Canadian Distributors, Ltd., who control distribution throughout Canada and Newfoundland, of principal British producing companies.

He participated in a deal whereby the British Lion Corporation control all Republic pictures in the United Kingdom. Mr. Smith was a member of the Films Advisory Committee to the Board of Trade and was a former president of the Kinematograph Renters Society.

## Alleborn Named President Of Warner Studio Club

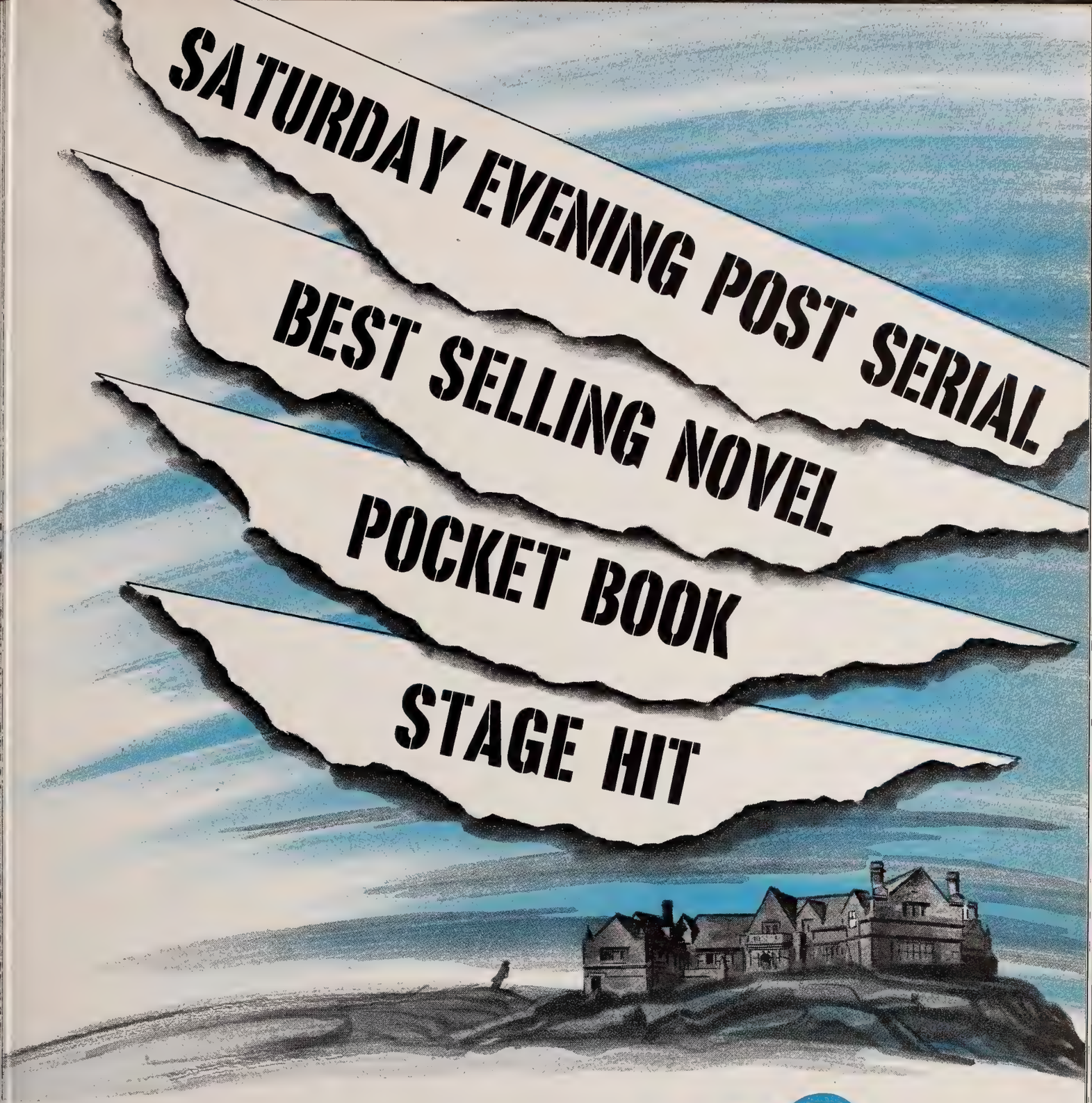
Al Alleborn, Warner Bros. unit manager and a studio employee for more than 20 years, has been unanimously elected president of the Warner Studio Club, succeeding Ed DePatie, general auditor, who was president for six years and continues as a member of the executive committee. Carlisle Jones of the publicity department was added to the board of governors. Major Bertram Tuttle attached to the First Motion Picture Unit of the Army Air Forces, will return to his studio post as supervising art director upon his release from service in the near future.

## Warner Film Bought for Soviet Distribution

The Soviet Cinema Committee has completed arrangements with Warner Bros. for the purchase of "This Is the Army," for distribution in the U. S. S. R., Nicholas Napoli, president of Artkino Pictures, has announced. The deal was handled by Mr. Napoli. The film is the latest to be purchased for distribution in U. S. S. R. following the recent deal with Universal for "His Butler's Sister," "Appointment for Love," and "Spring Parade."

## Springfield Executives Plan Charity Drive

The theatre executives of Springfield, Mass. met October 6 at the home offices of the Western Massachusetts Theatres, Inc., Springfield, to map plans and make committee appointments for the 1945 War and Community Chest Drive. President Nathan E. Goldstein, Western Massachusetts Theatres, Inc., was nominated executive committee chairman, with Don Chambers publicity chairman for the circuit, as vice-chairman.



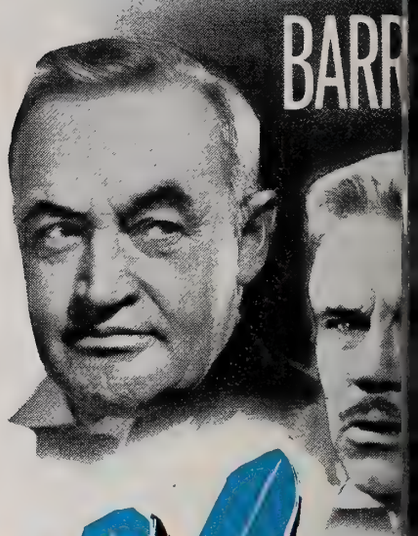

*They add up to*

# MILLIONS

*of Pre-sold Customers*

AGATHA CHRISTIE'S TOP FLIGHT MYSTERY IS

# "LOADED WITH NAMES

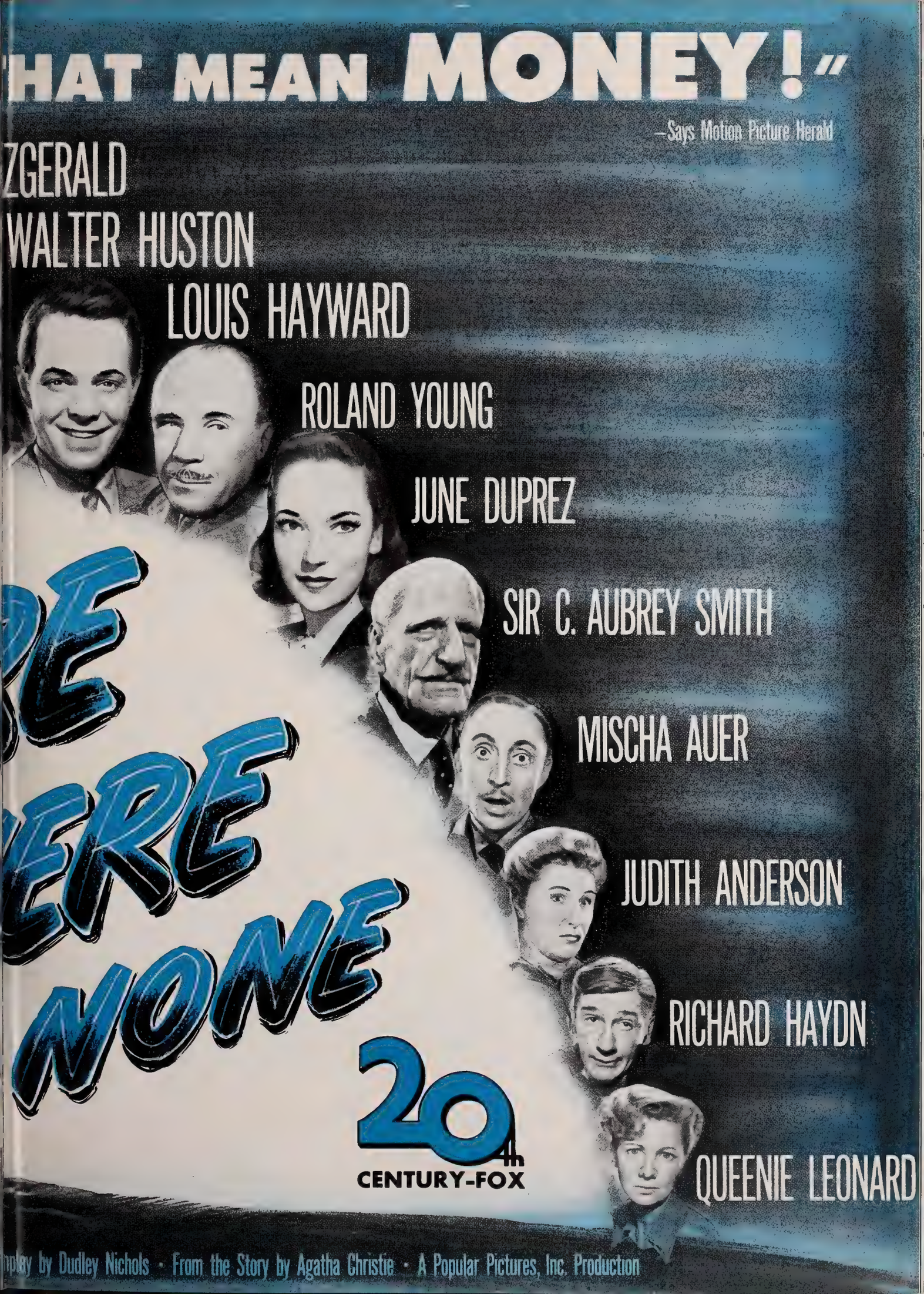



Rene Clair's

# AND THEN THE



Directed and Produced by Rene Clair · Executive Producer Harry M. Po


'HAT MEAN MONEY!"
–Says Motion Picture Herald
ZGERALD
WALTER HUSTON
LOUIS HAYWARD
ROLAND YOUNG
JUNE DUPREZ
SIR C. AUBREY SMITH
MISCHA AUER
JUDITH ANDERSON
RICHARD HAYDN
QUEENIE LEONARD
RE
ERE
NONE
20th
CENTURY-FOX
nplay by Dudley Nichols · From the Story by Agatha Christie · A Popular Pictures, Inc. Production

# "THE PICTURE OF THE MONTH"
—Redbook Magazine

# "An exhibitor's picture!"
—Motion Picture Herald

Rene Clair's

# AND THEN THERE WERE NONE

# "Fascinating!"
—Motion Picture Daily

# "Top-notch!"
—The Exhibitor

# "Absorbing!"
—Film Daily

# "A hit!"
—Boxoffice




## Watch for the
# WORLD PREMIERE ENGAGEMENT
## Roxy, New York City—Soon!

# ALL COMPANIES TO INCREASE ADVERTISING SPACE BUDGETS

## *Indicative of Belief Current Strong Grosses Will Be Maintained Some Time*

The well-filled theatres and the large box office figures common enough during the war years will continue during the coming year, in the optimistic opinion of the advertising and publicity directors of the distributing companies.

Advertsing budget increases are contemplated or already have been set by all companies. These increases have been made possible because of better business in the past, but the fact that the increases are to be spent, in part, on additional advertising clearly indicates that the companies intend to keep their current heavy grosses.

### *Possible to Pre-Sell Other Pictures in Advance*

This attitude was best summed up by S. Barret McCormick, advertising and publicity director for RKO Radio, who believes that "during the past two years the industry has been making bigger, more important, more costly pictures—better than any in the history of the industry. They all had big box office potentials and sold well, making it possible to pre-sell other pictures further in advance."

Audiences will not shrink nor will the industry lose its current profit margin, Mr. McCormick believes, if product sticks to the high level of recent years.

The increase in advertising has been planned in three different fields which presents a measure of reshuffling of media over the methods used in the pre-war years. The most obvious increases will come when the companies build up their national magazine and newspaper advertising, cut during the war by space restrictions. However, perhaps the largest addition to the budget will be that allotted to radio time.

It is only during the past two years that radio has been discovered as an advertising medium for pictures. The discovery was made when the companies found they could not buy all the magazine or newspaper space they desired and so put the surplus into radio time. While it is the consensus of opinion that newspapers will remain the backbone of an exploitation campaign, the value of radio is shown by the fact that producers are now finding it difficult to buy preferred time. Radio time will continue to be purchased at its present volume even when more money is spent on newspapers.

### *Several Using National Media on Wide Scale*

A secondary indication of the industry's optimism is the expanding of production facilities of certain of the companies. Universal, Republic and PRC, for instance, have expanded in several directions and correspondingly are using national advertising on a larger scale. The same applies to other companies. Lifting of space restrictions has made this possible.

While space restrictions have not been entirely lifted either in magazines or newspapers, it is expected that most, if not all, restrictions will be lifted by January 1. Magazine salesmen already have approached the publicity heads and some of the nation's newspapers are accepting more amusement advertising.

One factor that may well affect the magazine budget, however, is the increased space rates asked by the magazines, most of which expect to increase their circulations.

There have been advertising budget increases during the past two years at United Artists—increases in ratio with the increased product—and the budget will stay on the new level, according to Barry Buchanan, director of advertising and publicity. When newspaper restrictions are relaxed, the company will increase its advertising in this media a minimum of 50 per cent and will increase it up to as much as 200 or 300 per cent for individual pictures. While United Artists was not cut much during the war in its magazine space, increases of 20 per cent are planned in this field.

### *Believes One-Fourth Should Be Expended on Radio*

Currently buying all the radio time that he can, Mr. Buchanan thinks that one-fourth of an advertising budget should be set aside for radio, and sometimes more. Always a great believer in the value of radio, he prefers commercials with music and comedy, such as those used for "The Great John L." United Artists' forthcoming "Tom Bennan's Breakfast in Hollywood" will have a high radio budget.

Typical of other companies, Warner Brothers, when it could not buy magazine and newspaper space, put its surplus into radio and found it so successful that it now allocates about 20 per cent of its budget for New York radio advertising. A spokesman said his company would buy the newspaper space that it could not buy formerly, but will keep the current percentage for radio. In a further development, Warners also plans a public relations man in every branch in the key cities, to coordinate local advertising in advance of all playdates on Warner product.

RKO plans an over-all increase in advertising, with emphasis on newspaper space, since it was hit hardest in that field, according to Mr. McCormick. RKO only started national magazine advertising on a large scale during the war years, for it was then that the company increased its production activity. When restrictions are lifted Mr. McCormick believes that there will be an "equitable" distribution of funds between the three media.

Stanley Shuford, in charge of national and trade advertising for Paramount, believes that posting was most seriously affected during the war. Now that automobile travel has come back, his company will resume its pre-war, large-scale posting. Now active in all three media, Paramount will maintain its present ratio, but build it up to its pre-war level. The radio campaign on "Duffy's Tavern" is Paramount's most recently successful use of that medium.

### *Universal Increasing Its National Magazine Space*

Universal's increases in advertising, all along the line, are due primarily to a definite cleavage from past practice. Universal has taken in many name producers who merit the additional advertising and the studio itself has been expanded. According to Henry Linet, assistant advertising manager, Universal has done more national magazine advertising during the past quarter year than it did the year previous. The company's newspaper lineage declined during the past four years, but this will be built up to pre-war levels at the minimum.

The company has planned full page or seven-column ads for forthcoming productions, such as "Scarlet Street." The company has used radio in the past and will continue to do so, preferring five minute or half-hour dramatizations to chain breaks. For "Uncle Harry," a program was devised which was advertised in newspaper radio columns without any suggestion of a film connection. The company's half-hour program for "The Suspect" was considered very successful.

PRC Pictures just last week entered the national advertising field with its first extensive campaign on the all-color "The Enchanted Forest." Large-scale campaigns are planned also for "Once and for All" and "Wife of Monte Cristo." Plans are in work for a large increase in the budget for 1946-47, according to Kenneth M. Young, president. As a consequence, PRC is planning a definite change in media. According to Arnold Stoltz, assistant director of advertising and publicity, increases in all fields are planned. Radio transcriptions and radio dramatizations of films will be used.

### *Plans to Expand Budget For Newspaper Lineage*

Increases in the newspapers are necessary, Mr. Stoltz believes, since all companies will rush into that field when restrictions are lifted and each company will have to take considerable space in order to be noticed. PRC's expansion program includes plans for several independent producers to release through PRC and the establishment of foreign outlets.

Republic has increased its general budget as it increased its production plans, filming in color and contracting independent producers. The company's 1945-1946 season is its largest. To take advantage of this, Republic will use additional advertising in the premium magazines, will increase its newspaper space in local situations and will use radio extensively. Republic makes its own transcriptions and advertises many of them in radio columns. The company began its national magazine campaign five years ago on a small basis.

### RADIO WAS NEEDED; NOW IT'S WANTED

**The increased use of radio as an advertising medium for the motion picture will be maintained even though restrictions on magazine and newspaper space are gradually lifted. Radio was first used extensively during the war years when the companies, unable to purchase all the newspaper lineage they wished, put the advertising budget surplus into radio. The patrons' acceptance of radio advertising is due, many executives believe, to the fact that large numbers of stories have been filmed which carry news-of-the-moment angles. Accustomed during the past four years to listening to news broadcasts, potential audiences easily link news programs and advertisements of "news" films.**

# BRITISH EXHIBITORS HIT CENSOR ACTION

## *Protest Rating Many Films from U.S. as Adult, Thus Hurting Family Trade*

by PETER BURNUP
*in London*

Perturbed already over a shortage of screenable subjects, exhibitors here suffer pronounced dismay at the apparent snootiness of the British Board of Film Censors towards America's choicer product.

The Board—like the Hays Office in America—functions as an instrument of unofficial censorship. But, like the Code Administration your side, it works very well; ordinarily, at least.

[It is not precisely accurate to describe "the Hays Office in America . . . as an instrument of unofficial censorship." Censorship is a term for external attention, whereas the operation of the American industry under the Production Code is an internal and integral functioning. Self-regulation is not censorship. It is calculated to avoid censorship.—EDITOR]

### *Subject to Local Authority*

In the strict letter of the law, an exhibitor is subject to the dictates of his local authority—council of the county, borough, urban district, or what not—within whose ambit he chances to operate. In practice and in consequence of a directive issued years ago by the Secretary of State of the Home Office, local authorities accept the dictums of the extremely unofficial, nevertheless authoritative, Censorship Board.

The underlying theory, analogous to that motivating the Motion Picture Producers and Distributors of America, is that the industry pledged itself to a self-dénying ordinance of good behavior when it evolved its own censorship authority many years ago and put J. Brooke Wilkinson in charge.

Mr. Wilkinson's examiners have two main categories into which they allocate the pictures submitted to them: "U" (meaning suitable for universal showing) and "A" (adults only). Theoretically—and, if local authorities cared to bestir themselves into carrying out strictly the Home Secretary's directive, this would be the case—no child could be admitted when an "A" film is on view. In fact, the censor's "A" marking is widely construed as excluding only children unaccompanied by some suitable adult.

### *Many Parents Stay Away*

But, among the audiences of "family" theatres, the simple fact of the exhibitor announcing that his film has an "A" ticket (and he must do so in accordance with the arrangement the industry made with authority) means that lots of parents who normally would attend with their children just stay away.

Henry Simpson, famed North-country exhibitor and sometime president of the Cinematograph Exhibitors' Association, comes out into the open with the blunt assertion that the Censor's Board by marking up films into the "A" category are knocking hard at his business and that of all other "family theatres."

Mr. Simpson has built up an impressive case against the Board. He points out that eight important Hollywood films—"Music for Millions," "Tonight and Every Night," "Princess and the Pirate," "None But the Lonely Heart," "Salty O'Rourke," "Tree Grows in Brooklyn," "Tomorrow the World," "Blood on the Sun"—all of which carried the general audience classification in America were graded here in the "A" category.

### *Could Pay Distributor More*

Referring to the considerable and continued feeling in Britain that the Hays Office has inordinately stringent standards in its classification of pictures, Mr. Simpson claims that the Production Code Administration has nothing on the British Board when it comes to handing out seals. He asserts, moreover: "I can pay the renter 150 per cent more for his share if I play a good 'U' film, particularly at the weekend."

Colour is lent to the assertions by an examination of the numbers and classes of films submitted by distributors in any given month. Last June, for example, of 35 pictures trade shown, 24 carried the "A" certificate, leaving only 11 with the "U"; and of that scant number the greater proportion were admittedly of second feature type. Check of trade reviews shows that of the 35 films under consideration experienced reviewers recorded that in 28 cases there was nothing which could be of the slightest harm to children.

Critics of the present setup point out also that children are allowed in at newsreel showings, with all their quite considerable realism. They claim that either an entirely new method of censorship should be evolved or that the B.B.F.C. should be compelled to bring its ideas of what is harmful to the child-mind more into alignment with modern thought.

### *Seek General Discussion*

In consequence of the Simpson attack, the Exhibitors' Association has decided to approach the Censors Board and have a get-together on the whole matter. General feeling is, however, that no real amelioration will occur until the whole industry gets to work on the problem. Indication of probable lines is seen in the very frank talks which J. Arthur Rank had with Will Hays and Martin Quigley in the course of Mr. Rank's American journey. Mr. Rank has confessed to having been considerably impressed with the working of the Production Code Administration.

Efforts have been made in the past to produce a closer liaison between the MPPDA and ruling bodies of the industry over here. The present debate, it is felt, might well be utilized as an instrument to that end.

## Foreign Air Shipments Increase 20 Per Cent

A 20 per cent increase in the number of International Air Express shipments for August, based on comparative figures of 1944, was registered during its first month of peacetime operations, the Air Express Division of Railway Express Agency announced this week. Shipments handled for the international airlines, excluding Canadian traffic, totaled 24,619 as compared with 20,500 for the month of August in 1944.

## To Build Illinois Houses

Marchesi Brothers Theatres have purchased sites for new houses in Genessee, Freeport and Lockport, Ill., they announce.

# *Canadian Film Board Is Part of Information Unit*

by W. F. GLADISH
*in Toronto*

The National Film Board, from which John Grierson is resigning October 31 as Film Commissioner to enter private enterprise, has been submerged under a new Canadian Government peacetime bureau, the Canadian Information Service, which has succeeded the Wartime Information Board, the new body having been created by Order-in-Council without reference to Parliament, although it is a permanent organization.

Speaking for the Government, J. L. Ilsey said the director of CIS would be Geoffrey C. Andrew, a college professor born in Nova Scotia, who is a graduate of Dalhousie University in Canada and Oxford University, England. Before joining the Wartime Information Board in 1943, Mr. Andrew was on the staff of Upper Canada College, Toronto. CIS will operate under a Government interdepartmental committee of which Mr. Andrew will be a member.

The personnel of the new committee includes Dr. Augustin Frigon, general manager of the Canadian Broadcasting Corporation, and the new film commissioner, who is yet to be appointed. The committee of five Government officials will be under the chairmanship of A. D. P. Heeney, deputy chief of the Privy Council Office. There is no man on the committee who has had actual experience in the radio, newspaper or film fields, although the unit will be responsible for production and distribution of all forms of propaganda. The announced objective is "a background of understanding based on factual information objectively presented" for the promotion of international trade and diplomacy through the many embassies and legations and otherwise.

Mr. Grierson perhaps saw what was coming in the peace-time information setup and decided, to use his own words, "to be my own boss."

## Warners, Publishing House Arrange Book-Film Tieup

Warner Brothers and the World Publishing Company have arranged a book-film tieup in connection with the film version of James M. Cain's novel, "Mildred Pierce." The picture was previewed Monday at the Warner home office for representatives of the publishing and bookstore field. Last Friday, opening day for the picture at the Strand theatre, New York, World Publishing ran large ads on the book in newspaper and book trade publications. Nationwide dealer displays tied in with local playdates, also have been set.

Warner Brothers' "Rhapsody in Blue" received far-reaching radio promotion last Thursday when the Chrysler-sponsored Andre Kostelanetz program, "Music Millions Love," heard over 143 CBS stations, devoted its entire half-hour to George Gershwin and his music. Oscar Levant, who appears as himself in the film biography, was commentator on the program and played "Rhapsody in Blue." Tieups exploiting local playdates of the picture have been arranged with Chrysler dealers throughout the country.

## Bennett Film Opening

"Paris Underground," Constance Bennett production for United Artists based on Etta Shiber's novel, will have its Broadway premiere at the Gotham theatre, New York, October 20. The picture stars Gracie Fields, Miss Bennett, George Riguad and Kurt Kreuger and was directed by Gregory Ratoff.

## Honor Kirchgessner

Harry Kirchgessner, branch manager of National Screen Service, is to be honored by Boston exhibitors who have launched a "Harry Kirchgessner Testimonial" drive in tribute to the service he has given the industry in the Boston area.

# CONCENTRATE ON PREMIERES IN VICTORY DRIVE CAMPAIGN

## *Regional Meetings Called by Five Area Chairmen to Set Detailed Plans*

Pre-drive preparations were pushed rapidly his week as leaders and exhibitors made ready o do a job in which the industry could take isting pride.

With distribution and exhibition agreed that Bond Premeres" are the most effective Bond-elling devices, plans were concentrated on that ngle, according to S. H. Fabian, national hairman. Victory Loan Bond Premieres will e patterned after basic plans and conditions sed in the Seventh loan, but it was urged that ey be given a new dressing of showmanship.

### *Urges Parades Featuring Men with Service Emblems*

"At a recent meeting of the regional chair-en," Oscar A. Doob, campaign director, re-orted, "it was urged that the Bond Premieres e titled 'Victory Shows.' The idea will be to xploit the shows as a tribute to our returned ar veterans. Men wearing service emblems will e guests of honor, their tickets having been btained for them by Bond purchasers. In ome instances the person buying a $200 Roose-elt Bond will be admitted with a veteran."

Mr. Doob further said: "With this Victory how background, it will be logical to hold arades of service emblem-wearing boys, turn ut military or naval bands, decorate theatres nd create a general atmosphere of celebration —a revival of the V-E and V-J feeling in each ommunity. Block parties to honor men on the ommunity's 'Roll of Honor', radio programs, ecorated heroes as guests, etc.—are all pos-ible exploitation angles for use in the Victory hows."

Charles M. Reagan, national distributor hairman, and his committee, are at present orking out available films for the Bond shows. t is hoped to spot them so thoroughly that very community will have a celebration sur-ounding a capacity-attended Bond premiere.

### *Regional Chairmen Set Five Area Meetings*

Regional chairmen for five areas set meet-ngs with their state exhibitor, state distributor nd state publicity groups to map plans in their espective territories. The first of the meetings ot under way last Thursday when Charles P. Skouras, western regional chairman, met at his National Theatres' offices with the following exhibitor state chairmen from 11 states:

Harry Nace, Phoenix, Ariz.; Gus Metzger, Los Angeles; Roy Cooper, San Francisco; Frank H. Ricketson, Denver; Walter Lee Cas-y, Bonners Ferry, Idaho; J. A. English, Ana-onda, Mont.; Homer LeBallister, Reno, Nev.; George Tucker, Albuquerque, N. M.; O. J. Miller and Albert Finke, Portland, Ore.; John Rugar, Park City, Utah; Tracy Barham, Salt Lake City; Frank Newman, Sr., Seattle; and Les Newkirk, Cheyenne, Wyo.

Also attending were state distributor and publicity chairmen.

Mr. Fabian, Mr. Reagan, Charles E. Lewis, campaign coordinator, and Mr. Doob were to attend the other four regional meetings.

The second was called in Boston Tuesday by Sam Pinanski, New England chairman, with chairmen for six states in attendance. They were I. J. Hoffman and Harry F. Shaw, New Haven; C. J. Russell, Bangor, Me.; M. J. Mullin, Boston; Mel Morrison, Dover, N. H.; Ed Fay, Providence, and Frank Vennett, Rutland, Vt.

Harry C. Arthur, Jr., central regional chairman, called a meeting of his groups from six states October 11 at the Coronado Hotel, St. Louis, attended by the following state exhibitor chairmen: A. H. Blank, Des Moines; Howard Jameyson, Wichita, Kans.; Louis K. Ansell and Fred Wehrenberg, St. Louis; Elmer C. Rhoden, Kansas City, Mo.; William Miskell, Omaha, and C. B. Akers, Oklahoma City.

John J. Friedl, regional chairman for eight states, called his meeting for October 12 at the Blackstone Hotel, Chicago. The conclave was attended by the following state exhibitor chairmen: John Balaban, Jack Kirsch and Jules Rubens, Chicago; Marc Wolf, Indianapolis; Ray Branch, Hastings, Mich.; Carl Buermele, Detroit; Gilbert Nathanson and William Elson, Minneapolis; M. Cooper, Grand Forks, N. D.; Ed Kraus, Fargo, N. D.; Myer Fine, Cleveland; Col. Arthur Frudenfeld, Cincinnati; Byron McElligott, Aberdeen, S. D.; Fred Larkin, Sioux Falls, S. D.; and Harold J. Fitzgerald, Milwaukee.

### *Eastern Regional Heads Meeting in New York*

Harry Brandt, eastern regional chairman with eight states under his supervision, has called a meeting of his groups for October 17 at the Hotel Astor, New York City. Attending will be the following state exhibitor chairmen: A. J. DeFiore, Wilmington; Frank LeFalce, Washington, D. C.; Lauritz Garman and J. Lawrence Schanberger, Baltimore; Harry Lowenstein and Frank Damis, Newark, N. J.; Isadore Epstein, Philadelphia; Irving Lesser, New York City; C. J. Latta, Albany; Robert T. Murphy, Buffalo; John Nolan, Scranton; M. A. Silver and Morris Finkel, Pittsburgh; Ben Pitts, Fredericksburg, Va.; J. C. Shanklin, Ronceverte, W. Va.

With the addition of Ward E. Scott and M. A. Levy, Twentieth Century-Fox district managers, the committee of state distributor chairmen was completed, Mr. Reagan announced last week. The country has been broken down into 11 districts. Jerry Zigmond of Buchanan & Company is assistant to the national distributor's division.

In the Greater New York area, John Cassidy of RKO Theatres was named publicity director, Irving Yesser, general chairman of the WAC, has announced. Last Friday, a meeting was held by Mr. Lesser and Morris Kinzler, campaign director, with Frederick W. Gehle, New York state chairman of the War Finance Committee, and other executives of the Treasury Department. Plans for the drive were discussed.

### *List of Liaison Men Is Completed Now*

Ray Beall of the Interstate Circuit was named liaison for Robert O'Donnell, southern regional chairman, completing the list of six liaison men for as many regional chairmen. The liaison men will make their headquarters at WAC in New York for the duration of the drive. The others are: Jack Thall, acting for Mr. Skouras, western region; Joseph T. Ryan, for John J. Friedl, central states; Paul Levi, for Mr. Pinanski, New England chairman; Ralph McGowan, for Harry C. Arthur, Jr., central chairman, and Herman Schleier, for Harry Brandt, eastern chairman.

In Hollywood Sunday night Ted R. Gamble, National War Finance director for the Treasury Department, shared honors with Lt. General James Doolittle in addressing a meeting of stars and industry leaders, to launch the industry's program for the drive. Plans were revealed for spectacular nationwide star tours.

In paying high tribute to the industry's war effort, Gen. Doolittle said, in part: "You men and women responded magnificently to every call made upon you for the welfare of our nation. The millions of men who were in foxholes and behind the lines will bear testimony to what Hollywood has done." Louis B. Mayer introduced Gen. Doolittle and Mr. Gamble.

### *First of Three Bond Drive Trailers Are Started*

At Twentieth Century-Fox studios, "Bonds Make History," the first of three drive trailers, went into production. Fred MacMurray stars in the subject, which explains the historic war campaigns paid for by Bond purchases. The script was prepared by Connie Lee of the Hollywood Writers Mobilaztion group active in all campaigns.

With National Screen Service handling distribution in all exchange areas, it was announced that there would be 5,000 records of Bing Crosby singing "We've Got Another Bond to Buy," available to exhibitors for free use in lobbies during intermission. The discs also include special opening and closing announcements which ask patrons to buy Victory Bonds at the theatre.

In Camden, N. J., on Navy Day, October 27, all theatres will participate in a Victory Parade. I. Perlin of the Stanley theatre is chairman for the publicity committee for South Jersey.

In Richmond, Va., Robert V. Hatcher was named chairman for that city, with Louis O. Bowman in charge of promotion.

### ROOSEVELT BOND IS SPECIAL FOR DRIVE

**The Roosevelt Memorial Bond, issued expressly for the Victory Loan drive, will go on sale October 29, the opening day of the campaign, Secretary of the Treasury Vinson has announced. The $200 Bond ($150 issue price) will be a regular denomination in the E series. At a recent meeting of the industry's regional chairmen, it was suggested that a person buying a Roosevelt Bond be admitted to a Bond premiere with a war veteran.**

**Mrs. Eleanor Roosevelt has been invited to buy the first one through arrangements made by Edward C. Dowden of Loew's, working with the WAC. Mrs. Roosevelt will visit a Loew theatre and make the purchase from Greer Garson, who is in New York.**

# U. S. Cracks Down On French Trade Pact Evasions

Efforts of the French provisional government to evade definite commitments for the entry into the French market of American pictures brought from the U. S. State Department last week a sharp admonition that any settlement of the current controversy over the entry of films must be settled in conformity with the provisions of the pre-war trade agreement.

The demand for the adherence to the pre-war treaty was served on the French through the American Embassy in Paris, following receipt in Washington of a proposal that 55 per cent of French screen time be reserved for French pictures, with the United States and other countries fighting for the remaining 45 per cent. The plan was worked out by the French authorities after they had rejected a U. S. industry proposal to reduce the number of American films sent into the market from 150 to 108 a year.

### *Violates Trade Agreement*

In rejecting the offer, the State Department instructed its Embassy to advise the French that it was in violation of the provisions of the trade agreement. At the same time it was made clear that the department proposed to stand on its demand that a specific quota be set up for American pictures. Restrictions on film shipments to France have been lifted by the War Shipping Administration.

At the State Department, officials said merely that discussions with the French were being conducted "on a government level" and no further official comment was forthcoming.

A spokesman for the distributors, however, said this week that he foresaw an agreeable conclusion of the negotiations by December 15, the date on which the French Government has agreed to allow the reestablishment of American newsreels in that country.

However, it was learned that talks on the government level were undertaken following the failure and abandonment of discussions on a trade level and the whole situation was thoroughly reviewed by department officials in Washington in meetings with French Minister of Production Monet during the recent visit to the United States of Charles DeGaulle, Provisional President, and his staff.

### *Promised "Sympathetic" Review*

In those meetings, the Americans talked very frankly about the need for France to consider the desires of this country if she is going to ask us for large-scale financial assistance. At the close of the talks, M. Monet promised that upon his return to Paris he would review the whole situation in a "sympathetic manner."

Currently the situation is stalemated awaiting another offer from the French Government, which now apparently have no alternative but to resider the proposal made by the companies that their quota be reduced from 150 to 108. That figure, the companies said, was the lowest on which they could do business in France. Failing to receive it, they would have no choice but to withdraw from the market, they indicated.

The revision of quotas stems from a French decree barring double features, part of a program to reserve a greater proportion of screen time for the French industry, which the Government is encouraging. The 55 per cent of time which was reserved in the rejected proposal is believed to represent the maximum of which French production could make use.

## RKO May Refund Debt

Floyd B. Odlum, chairman of the board of RKO, announced Monday that the officers and directors of RKO had under consideration for some time a plan which contemplated the refunding of underlying debt of subsidiary companies and the redemption of the outstanding preferred stock of RKO.

## Ritchey Leaving for London; To Appoint Representative

Norton V. Ritchey, president of Monogram International Corporation, will leave soon for London and Europe on a business trip. While overseas he will appoint representatives for London and the Continent. Now in the process of rapidly expanding its organization, Monogram International has appointed foreign representatives for South America, Central America, the West Indies, the Near East, the Far East and Argentina. A number of company-owned branches will be opened in various other foreign countries, supplanting distribution franchises. Monogram's business in the British Isles is handled through Pathe Pictures, Ltd., with 10 branches throughout the United Kingdom.

# Rank Postpones Theatre Deals On the Continent

by PETER BURNUP

*London Bureau*

Although new and definite progress has been made in the exhibition of British films in Europe, J. Arthur Rank has abandoned temporarily, at least, the buying or leasing of theatres on the continent due to the "tonchiness" of various European governments.

Eagle-Lion exchanges have been established in Sweden and Denmark by E. T. Carr, Rank executive, and agencies have been set in Finland and Norway. Mr. Carr is expected soon to travel to the Balkans and Italy in the interests of the Rank enterprises.

In Norway, Luxfilm, formerly Rank's agent, has been replaced by Kommunes Film, a non-profit organization controlling 95 per cent of Norway's theatres, according to Mr. Carr, who reported "tremendous success" for British pictures there.

Mr. Carr also hopes to export a minimum of 30 first class British pictures to Scandinavia next year. He reports that "happy" arrangements have been made in negotiating the transfer of substantial sterling credits from Scandinavia to Britain.

## Monogram Appoints Simmel Near East Representative

Edward C. Simmel, former Office of War Information representative in Cairo, has been appointed Near East representative for Monogram International Corporation, Norton V. Ritchey, president, announced this week. Mr. Simmel has spent considerable time in the Near East, not only with OWI, but also for an aircraft company, and has handled the distribution of 16mm film for the Special Service Division of the army in Cairo. Monogram is planning to open its own exchange in Cairo and expects to service its distributors in Palestine, Syria, Iran and Iraq out of the Cairo headquarters.

## "Dolly Sisters" Premiere Held In Chicago

The world premiere of "The Dolly Sisters," 20th Century-Fox musical, was held October 5 in Chicago under the sponsorship of the State Street Council, an organization of Chicago businessmen, in cooperation with Balaban and Katz theatres and 20th Century-Fox. Three days of intensive activity began earlier in the week with the arrival of George Jessel, June Haver, Cesar Romero, Phil Silvers, Vivian Blaine, Mary Anderson and other Hollywood stars.

## Edwards in Temporary Charge Of Republic Advertising

Steve Edwards, Republic's director of publicity, has been placed in temporary charge of the company's advertising department, pending the return to New York of Herbert J. Yates, Sr., president of Republic Productions, Inc., at which time a successor to the post which Charles Reed Jones resigned October 2 will be appointed.

# Shipping Ban Is Lifted for Italy, France, Belgium

The War Shipping Administration this wee lifted its restrictions on film shipments to Franc Italy, Belgium and Greece, thereby clearing tran portation problems in anticipation of the tim when marketing in those countries by film comp panies is resumed.

Just when marketing will be resumed, howeve is still a matter for discussion. Although son progress has been made in the Spanish situatio there is still trouble aplenty in France. Ar there is even more trouble in Yugoslavia.

In Spain the Government has adopted a mo friendly attitude toward the American industr and the matter of imports, an industry source r ported. Progress on the problem is expected fro the talks currently being held in Madrid betwe the Spanish Government and U. S. representativ on film restrictions. Fayette W. Allport, a re resentative of the Motion Picture Producers ar distributors of America in London, is representin the industry in the discussion of such problem as import licenses, taxes and other duties ar regulations.

Concerning Yugoslavia, the State Departme has protested formally to that country against i confiscation of prints of four American companie No reply has been received as yet. Films belon ing to Paramount, Twentieth Century-Fox, Wa ners Brothers and Metro-Goldwyn-Mayer are b ing shown by Yugoslav exhibitors without autho ization, according to reports from distributi sources here.

# Benton Setting Up Information Unit

*Washington Bureau*

Organization of the interim international info mation service which Assistant Secretary Willia Benton is setting up in the State Department und mandate from President Truman is expected to completed by the end of the month.

Representatives of the department are meeti at frequent intervals with representatives of t Office of War Information and the Office of Inte American Affairs, whose wartime information activities will form the groundwork for the ne service, and later representatives of the indust will be invited to meet with Mr. Benton to pass the completed program.

The work now being outlined will be purely te porary in character, but will be merged into t permanent information service which is to be e tablished, under the President's order by ne January 1.

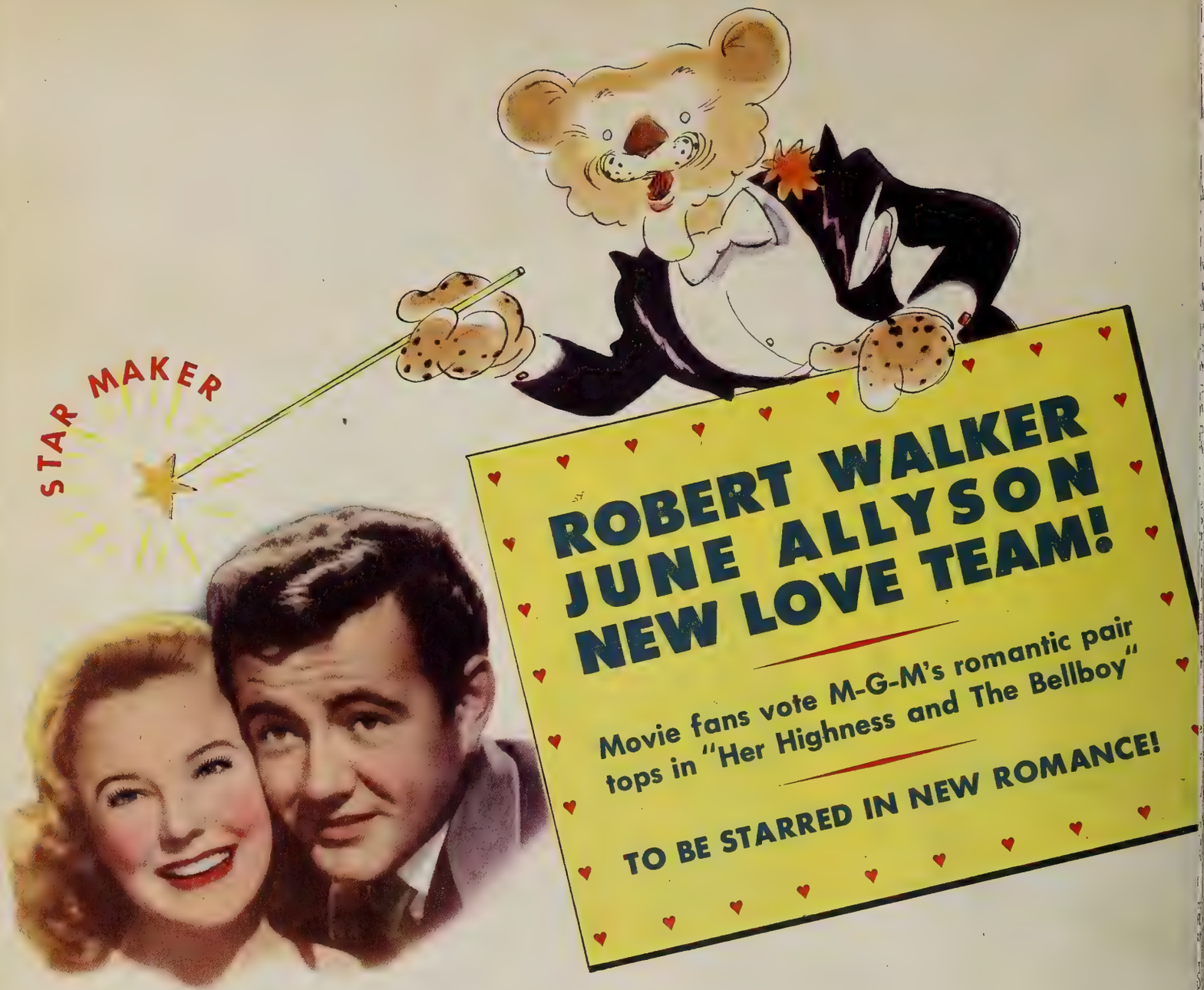
A great many operations of the two war agenci are expected to be dropped because they will n fit into the peacetime informational structure, b others will be streamlined and continued as pa of the effort to better acquaint the people of forei countries with United States policies and ways life.

An important part in the program will be r served for motion pictures, with the film wo handled by John M. Begg, chief of the motion p ture and radio division of the State Departme That division has served as liaison between t department and other Federal agencies in matte involved in the dissemination of information abro and has headed the development and execution cultural programs using films.

The department will have a considerable libra of 16mm films, including those produced by t OWI and OIAA as well as other Governme agencies, and a number of commercially-produc pictures, with which to start its work.

Colonel Jock Whitney, recently released fr the Army, has been mentioned among possible a pointees to handle the motion picture phases of t State Department program.


HER HIGHNESS AND THE BELLBOY




YOU GET A BIG M·G·M HIT–
YOU GET A NEW STAR-TEAM
when you play

HEDY LAMARR · ROBERT WALKER · JUNE ALLYSON

*in*

# "Her Highness and The Bellboy"

*with*

CARL ESMOND • AGNES MOOREHEAD • "RAGS" RAGLAND

Original Screen Play by Richard Connell and Gladys Lehman

A METRO-GOLDWYN-MAYER PICTURE

Directed by RICHARD THORPE

Produced by JOE PASTERNAK

CAPITOL
NEW YORK
SUCCESS
DUPLICATED
NATIONWIDE!

*Let's Finish The Job! Victory Loan . . . Oct. 29—Dec. 8*

# *Exhibitors Asking for More Color and Music with Down-to-Earth Themes*

*The exhibitors of the nation, given a chance to voice their opinions, have a lot to say on a variety of subjects. They think many of the pictures are running too long. They think there should be fewer war pictures. They want more color and music and more down-to-earth themes. Expressing their opinions frankly, they complain about the number of percentage pictures and film rentals, worry about the 16mm competition. They all have something to say. Herewith are some of their opinions:*

The thing that is wrong with this industry is the same that is wrong with all large industries. A certain few are trying to get control of everything, reaching out for power, the same as politicians and all so-called great men, but somehow they never live long enough to realize their ambition, thanks to the most powerful one above. If we could only learn that we can only eat so much, drink so much, sleep so much and live just so long, maybe we could all get a little of this precious fruit in this life, thereby enjoying our time allotted to us.—*Leo Stephany, Music Hall Theatre, Newport, Ky.*

What's wrong? Let us decide what we want to see, not some ancient reformer.

What's right? Lots! Down-to-earth human interest pictures. Technicolor. Superb acting.

Improvements? From an exhibitor's standpoint let's fill the reels up and cut down on the number of machine loadings, also, let's make a law to restrict the size of shipping cans to not more than three reels per can.—*Clifton Hamilton, Earlham, Iowa.*

**The industry should refuse to make "horror movies;" they are likely to stimulate crime. People should go to the movies to be entertained.**

**Producers should make more films like "This Is the Army," "Great Ziegfeld," "Stage Door Canteen," "Meet Me in St. Louis."**—*Lawrence Bros., Anamosa, Iowa.*

The shows nowadays are either too long or too short. Let us have some between 90 and 100 minutes. The shows nowadays are too slow at first and slow at last. There is no good acting nowadays. The actors and actresses play roles they can't even handle.—*Nick Raspa, Independent, Rivesville, W. Va.*

The color photography and sound are very good. No scary scenes in cartoons. Too much familiarity and love at first sight. Some pictures that might be classics spoiled by some few sexy scenes.—*Independent, Vale, Ore.*

¶ There is nothing wrong with the industry that some really good pictures will not cure. But you cannot string two songs and a dance together and call it a musical comedy. It must have a plot as well as the dramatic production.—*Sun Theatre, Coin, Ga.*

Fewer war pictures, keep running time of features under two hours—100 minutes about right.—*Independent, Beaufort, S. C.*

Trailers still obsessed with superlatives; running time of "A" features too long; should be 100-minute limit; better public relations needed; why not cooperative ads on what good the industry is doing; also radio programs. The industry is at the mercy of every crackpot and lamebrain who wants free space.—*Harold Bernstein, Los Angeles, Calif.*

Film rental too high. Too many percentage pictures. Latin-American pictures are box office poison but we are forced to use them against our better judgment.—*Independent, Battle Creek, Iowa.*

Films nowadays are good but most of the great ones are previewed with a false impression. Producers nowadays spend too much money on prints that have little value.—*Independent, Hawarden, Iowa.*

Some of the major companies, simply because they are making fewer pictures, have unreasonably allocated program pictures in high upper brackets.—*Rialto Theatre, St. Charles, Minn.*

The Producers-Distributors are by their many percentage pictures, allowing exhibitors to keep just enough at the box office to stay in business—so they can make more money for the Producer-Distributor.—*Independent, Bedford, Pa.*

**Too many war pictures. Too much corn.**—*Independent, Macom, Ga.*

We don't need so many heavy dramas. Give us more comedy.—*Independent, Wapakoneta, Ohio.*

Make the pictures about 70 to 90 minutes long. —*P. W. Wood, Deport, Texas.*

Too many high percentage pictures. Too much distributor control over independent theatres.—*Independent, Washington, D. C.*

Would prefer buying product in larger blocks. Say at least 30 pictures to block.—*Roxy Theatre, Independent, St. Helena, Cal.*

Our pet peeve for small towns is selling pictures on percentage. The checker gets the money the exhibitor ought to get and needs to keep going.—*Independent, Flaxton, N. D.*

¶ By artificially creating a scarcity of product —thus forcing longer first runs, the distributor skyrocketed film rentals on inferior product; designating pictures in the top bracket and on percentage—which under normal times would be given the "go-by" by exhibitors. Under present conditions even the prints four and five years old are sold at profiteering prices. Just was forced to book old nondescript picture at 90 per cent of the retail I originally paid for it. This is inexcusable. —*Edward Grossman, Isle, Aurora, Ill.; Mode, Juliet, Ill.; Esquire, Bloomington, Ill.*

**Too many percentage pictures—not enough that an exhibitor can make money on—we have to live too as well as Hollywood and in a lot less pomp and style.**—*Independent, Elkin, N. C.*

This would be a great business if the distributors of pictures were forced to give up their theatre holdings, as independent theatre owners cannot begin to cope with the affiliated theatres' buying power with the film companies.—*Clarence Golder, Co-owner, Civic Center Theatre, Great Falls, Mont.*

Percentage engagements leaving exhibitor little or no profit stifles initiative, kills ambition, encourages robot exhibition in place of individual and progressive exploitation.—*Oscar A. Brotman, Avaloe Theatre, Chicago, Ill.*

Too many cycles—war-mystery-epic—when one is made—a grand free-for-all, and public and exhibitors *both* suffer.—*Independent, Henry, Ill.*

Limitation of the number of theatres owned by any corporation, group, or individual, so that no one will be so big in buying power or theatre control, that he can control any territory or situation. —*Harold Wenzler, Daly Theatre, Los Angeles, Cal.*

I believe the industry is as nearly perfect as it can be. The producers and distributors are putting forth excellent product and I do not know of a theatre that is not making money. In a mutual industry such as ours what more could one want.—*Walter C. Hall, Lyric Theatre, Gaithersburg, Md.*

**Make pictures to combat racial and religious hatred. Let singing stars** sing **and dancing stars** dance **and acting stars** act! **Make more pictures like "A Song to Remember" to acquaint people with good music.**—*Independent, Philadelphia, Pa.*

Pictures are too long. 90 minutes should be plenty long enough for the best picture. Not enough good short ones.—*Independent, Detroit, Mich.*

Variety and less war pictures. Not too many musicals, give us plain everyday life.—*Tom W. Williams, Avon Theatre, Birmingham, Ala.*

Shorten some of these "dragged out" two-hour pictures. Quit padding. Eliminate some of these "would be" arty pictures for human stories.—*Independent, Antioch, Cal.*

Most pictures are too long. About 90 minutes is ideal.—*Independent, Decatur, Neb.*

¶ The producers in recent years have tried for length, rather than for less length and more fairness in charging. They will produce a picture with a long drawn out 100 minues up to 150 minutes. Then tack on percentage, and put out to the trade.

The houses in the business district can absorb them, because they have all day running time, capacity, and with proper advertisement—can punish the trade. But the poor neighborhood house with only night running time, cannot run a long feature and add another feature to make a double feature. They have hardly sufficient time to run the feature itself twice with a single short.

That is another angle; the producers want to foist a lot of shorts on you that the trade will not sit through. But you cannot tell the "brains" of the organization. A feature—no matter how good —should not be more than 85 to 90 minutes. It should not be all dialogue (or a walking-and-talking picture). It should be interspersed with music, a change of pace. No picture should be dramatized all the way.—*Independent, Louisville, Ky.*

Too many percentage pictures and too many extended playing time contracts and too much preferred playing time demanded by distributors. The exhibitor must exist also, if the business is to survive.—*Independent, Fort Branch, Ind.*

**Unless our industry unifies *soon* the wolves of special taxation, Government control, censorship (public and private) will make it a sorry industry indeed!**—*Independent, Colfax, Wis.*

I think there should be a split in the advertising cost on all percentage pictures.—*J. G. Howe, Richland Theatre, Carrollton, Ky.*

No person, group of persons, or industry has ever pleased everyone. I think the motion picture has done very well with only a few very small faults that can be overlooked.—*J. D. Haycock, Warwick Theatre, Newport News, Va.*

Present buying setup is not fair. The old system was much better than the one now in use. Distribution is taking unfair advantage of the Consent Decree.—*Independent, San Jose, Cal.*

Fewer war-theme features and more home-theme features.—*Independent, Watertown, Wis.*

"BEST PICTURE OF THE WEEK! FOR A SMILE IN YOUR HEART SEE IT."
—Jimmy Fidler (On 239 Stations)

"BOUND TO ATTRACT TOP BUSINESS. EXCEPTIONAL ENTERTAINMENT."
—Boxoffice

MONOGRAM presents

# GALE STORM and PHIL REGAN

IN THE SCOTT R. DUNLAP PRODUCTION

# "SUNBONNET"

with

GEORGE CLEVELAND · ALAN MOWBRAY
MINNA GOMBELL · EDNA M. HOLLAND
RAYMOND HATTON

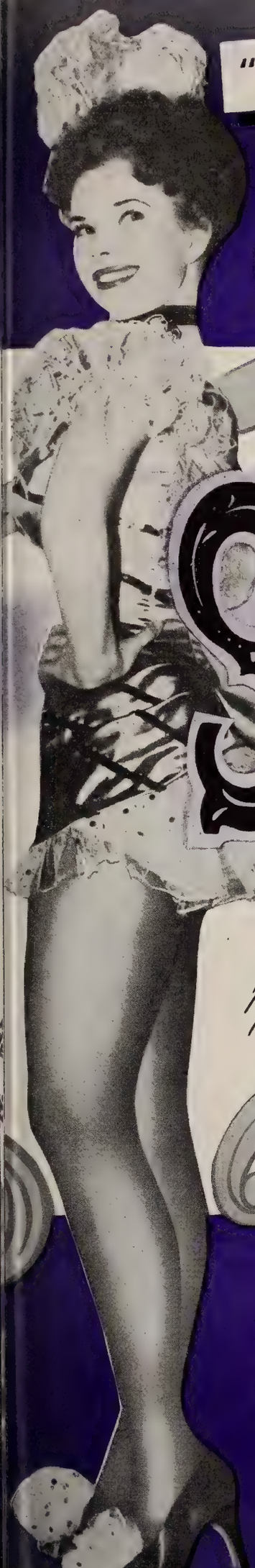
MONOGRAM PICTURES



"ENGAGING, COLORFUL, LIVELY... TOP DRAWER ATTRACTION."
—Hollywood Reporter

"MEMORABLE MELODIES, AMUSING COMEDY, GREAT PRODUCTION."
—Motion Picture Daily

"SURE TO CLICK! AMBITIOUS OFFERING, COLORFUL SPIRIT."
—Film Daily



# SUE

## GIRLS MADE PASSES AT MEN WITH MUSTACHES

in those wonderful, funderful days when the Bowery belles and Broadway swells took merry Manhattan on its gayest spree!



**Produced by SCOTT R. DUNLAP**
**Directed by RALPH MURPHY**

Screen Adaptation by Ralph Murphy and Richard A. Carroll
Original Story by Paul Gerard Smith and Bradford Ropes



**Sparkling with GUS EDWARDS' Unforgettable Song Hits!**

# *Previn Cites Use Of Music As Big Asset to Pictures*

The Radio City Music Hall has a new musical director, Charles Previn, who has helped create the scores for more than 300 pictures and who is a convinced and voluble advocate of music in films. However, he said in an interview last week, the theatre will not use film music on its programs unless outstanding and especially arranged.



Charles Previn

"Music taken from the films without careful editing is too moody, too abrupt. It bewilders the audience. It is empty," Mr. Previn thinks.

"I consider the music of the films to be a real literature," Mr. Previn added, "but it still is a question in my mind whether it can be used successfully in concert form. Of course, much depends upon the individual film. Some film music really is an entity."

In spite of such a stricture, Mr. Previn would welcome contributions from Hollywood for consideration, he emphasized. And he added that in his Hollywood experience he had become convinced, of music in films, that "it is so much a complement to a picture that it contributes 50 per cent of its success. Music in films, "I believe," he said, "is absolutely indispensable; to do without it would be like trying to do a Music Hall stage show without lighting."

Mr. Previn plans no definite change in Music Hall music policy. "After all," he said, " I couldn't come in and improve this place; I can only help continue its upward progress.

"I think I can say this, however: I think that what I would like to do is to see if we can't play a little more American music by composers such as MacDonald, Copeland, Barber, Gershwin, and a little more music by Beethoven, Brahms, Tchaikovsky and Mozart, of the type which hasn't been played here, but to which the public has been educated."

### *Educated to Good Music*

The public has been educated to good music by the musical accompaniment in so many films, Mr. Previn believes. He observed: "It is not really the question of good music versus bad music; jazz for instance is a reflection of American life, and some of it is as good as anything Schubert ever wrote; our Rodgers, and Cole Porters and the like are wonderful lyric writers and poets; it really is a question of good music, which is what the people like, versus *dull* music."

When he takes command of the Music Hall orchestra publicly, he is still going to be "an entertainer," Mr. Previn stressed. "Don't get me wrong," he said; "I'm not trying to educate; that's for the schools; I'm merely trying to take advantage of the lessons the public has learned elsewhere, through the radio and the films."

Mr. Previn succeeds the late Erno Rapee, of whom he was once an associate. Mr. Previn has been in Hollywood, and has been responsible for the music in the films which brought Deanna Durbin to stardom. He has had, in addition, the musical direction of nearly 100 Broadway musicals. He has presented and conducted opera, the ballet, choral ensembles, radio and symphony orchestras. He is a native of Brooklyn, and a product of Cornell and the Ithaca Conservatory. His first Music Hall program is the new Leon Leonidoff production, "Golden Harvest," accompanying MGM's "Weekend at the Waldorf" at the house.

## Warners Reopen Two Houses

Warner Bros. reopened the Globe, Clinton, Conn., and Tremont, Ansonia, Conn., October 12 for Friday-Saturday-Sunday operation only. Both houses were closed during the summer.

## MGM to Release Foreign Film, "The Last Chance"

The first film to be released under MGM's new policy of presenting noteworthy foreign pictures will be "The Last Chance," it has been announced by Arthur M. Loew, president of MGM International Films Corporation. "The Last Chance" was filmed in Switzerland by Lazar Wechsler. It deals with the escape across the Italian border of two young Englishmen and an American and has already been shown on the continent. Nine languages are spoken in the film, with English predominating. As announced last week, MGM has made plans to distribute up to 20 foreign pictures annually, dubbing them in English and giving each the same exploitation usually given American films. Three French films and two Mexican films also have been selected for release.

## "Story of GI Joe" Shown For War Fund Drive

Opening ceremonies of the New York National War Fund drive were marked by the showing of "The Story of GI Joe," the Lester Cowan-United Artists production, at Hunter College, New York, last Friday. The film had its New York premiere at the Gotham theatre, New York. The program at Hunter College included addresses by Winthrop Aldrich, National War Fund chairman, Carl Whitmore, New York War Fund chairman, George Lait, former war correspondent, and Burgess Meredith, star of "GI Joe."

## Parsons Resigns Producer Post with Monogram

Lindsley Parsons' resignation as producer and studio executive for Monogram has been accepted by the Monogram executive committee to take effect upon the completion of editing on "Swing Parade of 1946" and "Suspense," which are now in the cutting room. Mr. Parsons resigned in order to accept a position as co-producer with Jan Grippo on the new Bowery Boys series, and to devote more time to the production of the Charlie Chan series, in which he has an interest.

## RKO Begins Area Premieres On "First Yank Into Tokyo"

RKO Radio has begun a series of area premieres on "First Yank Into Tokyo." On October 9 openings were held in Seattle, Salt Lake City and Denver. Portland followed October 11, and Cincinnati has been set for October 25, and Milwaukee for October 29. Premieres in Baltimore, Washington and Richmond will be held October 31. Additional openings are set for St. Louis November 3, Minneapolis November 9 and Kansas City, Des Moines, Omaha and Los Angeles, November 15.

## Minneapolis Considers Higher Billboard Fees

An ordinance to increase the license fee and annual space charge for billboards is under consideration by the City Council of Minneapolis. A meeting to discuss the measure was postponed two weeks, after a hearing. The proposed ordinance provides an annual fee of $5 for each board, with an additional charge of $1 for every 10 square feet of the board.

## Joseph Conway Appointed

Joseph Conway has been named assistant to Sidney Samuelson, general manager of Allied Independent Theatre Owners of Eastern Pennsylvania. Mr. Conway formerly operated the Egyptian theatre, Bala Cynwyd, Penn.

## Goetz Appointed by RKO

Col A. Schwartz, general manager of the RKO out-of-town theatres, this week announced the appointment of Lt. Col. Joseph Goetz as assistant to Arthur Frudenfeld, division manager of the Cincinnati-Dayton territory for RKO.

## Manila Exchange Reopened

William Broan, held in Manila's Santa Tomas internment camp during the war, has reopened the Monogram Film Exchange, Ltd., in Manila.

# *Canada's Wartime Restrictions Will Be Maintained*

*Toronto Bureau*

Any hope of Canadian film companies and theatre men that wartime controls and restrictions of the Dominion Government on prices, construction, profits and taxes might be speedily removed to aid free enterprise was dispelled in the announcement by Justice Minister St. Laurent before Parliament at Ottawa last week that the Commons would be asked to pass an act declaring a state of emergency in Canada. The new legislation, already prepared, will supersede the War Measures Act under which 94,731 orders-in-council had been issued during the past six years without consulting Parliament. Many of these orders were applied to private business activities.

Coincident with the passage of the state-of-emergency bill, the Government will proclaim that the state of war has ceased but the measure will enable the powers-that-be to continue to issue directives for the control of business activties, meanwhile giving further effect to the previous wartime orders. It was said that the Government would assume authority for any continuing war orders under the new statute.

It was announced in the House that Finance Minister Ilsley shortly would disclose the date on which the refundable portion of the excess profits tax would be returnable. During the war this has been a 100 per cent levy on the determined profits of a corporation and has removed almost all of the liquid reserve of business firms. It is not expected that the refunding date will be immediate, the Government having already explained its mounting administrative costs despite the end of hostilities. There had been pressure for the tax adjustment, which is 99 per cent of the amounts collected, to enable the firms to put post-war plans in motion but it may be months before the money is repaid. This measure, among others, has restricted the operation of large circuits and exchanges.

Under the emergency act, the Government would continue to collect the 20 per cent amusement tax on theatre grosses, would maintain the frozen admission scales and continue control of film rental contracts and employment transfers. Construction of new theatres will continue under Federal permits, of which there is none, while priorities on materials and supplies will continue to the detriment of theatre companies.

## Indiana Theatre Owners Condemn Checking Policy

The Associated Theatre Owners of Indiana, Inc., Indianapolis, this week issued a resolution condemning the distributors' use of checkers and other practices which they characterize as "restraining the free right of independent exhibitors to bargain."

The association claims, in its resolution, that "there has developed in the . . . industry a coordinated effort on the part of the supposedly competitive distributors to compel all exhibitors to submit to inspection of their theatres and the checking of box office receipts by the representatives of the distributors, irrespective of whomsoever such representatives may be, whether competent or incompetent . . ."

The association further believes that "there has developed a similar coordinated effort to require the consent of all exhibitors to blind prices, arbitrary percentage arrangements and other arbitrary requirements which deprive the exhibitors of control of the operating policies of their theatres such as preferred playing time extended runs and increased admission prices."

## Columbia Declares Dividend

The board of directors of Columbia Picture Corporation at a meeting Oct. 4 on the coast declared a quarterly dividend of 68¾ cents per share on the $2.75 convertible preferred stock of the company, payable November 15, 1945, to stockholders of record November 1.

# THE HOLLYWOOD SCENE

### COMPLETED

**COLUMBIA**
Heading West
Secret Story

**MGM**
Two Sisters from Boston

**MONOGRAM**
Charlie Chan in Mexico

**PRC**
Lightning Raiders
Caravan Trails

**RKO RADIO**
Heartbeat (Hakim-Wood)

**UNIVERSAL**
Scarlet Street

**WARNERS**
Her Kind of Man

### STARTED

**COLUMBIA**
Perilous Holiday
Close Call for Boston Blackie

**MONOGRAM**
Face of Marble

**PARAMOUNT**
Love Lies Bleeding (Wallis)
California

**PRC**
Once and for All

**RKO RADIO**
The Stranger (International)

**UNITED ARTISTS**
Scandal in Paris (Pressburger)
Night in Casablanca (David Loew-Marx Brothers)

**UNIVERSAL**
Spider Woman Strikes Back

### SHOOTING

**COLUMBIA**
Blondie's Lucky Day
Gilda

**MGM**
Time for Two
No Leave, No Love
Holiday in Mexico
Green Years
The Yearling
Bad Bascomb
Postman Always Rings Twice
Black Sheep

**MONOGRAM**
Stepping Around
Rollin' Along

**PARAMOUNT**
Monsieur Beaucaire
Take This Woman
Blue Skies

**REPUBLIC**
Cat-Man of Paris
Madonna's Secret
Murder in the Music Hall
Concerto

**RKO-RADIO**
Badman's Territory
Bamboo Blonde
From This Day Forward
Some Must Watch
Kid from Brooklyn (Goldwyn)

**20TH CENTURY-FOX**
Shock
Centennial Summer
Sentimental Journey
Behind Green Lights

**UNITED ARTISTS**
Sin of Harold Diddlebock

**UNIVERSAL**
Tangier
House of Dracula
Because of Him
Canyon Passage

**WARNERS**
The Verdict
Night and Day

# Production Holds Level; Two Started at Paramount

*Hollywood Bureau*

Production activity maintained its level last week, as nine pictures were completed, and 10 were started. At the weekend, the shooting index stood at 45.

Two major productions went before the cameras at Paramount. Hal Wallis launched "Love Lies Bleeding," an emotional drama dealing with the effect of murder on the minds of those who commit it. The picture marks the return of Van Heflin to the screen after three years' service in the Army Air Forces. He was borrowed from MGM to co-star with Barbara Stanwyck and Lizabeth Scott. Lewis Milestone is directing.

"California" is a historical drama dealing with the settling of the sunshine state. It is being produced in Technicolor by Seton I. Miller, and John Farrow is directing. Heading the cast are Ray Milland, Joan Caulfield, Barbara Stanwyck and Barry Fitzgerald.

The new producing company recently organized by David L. Loew and the Marx Brothers launched its initial venture, titled "A Night in Casablanca." Archie Mayor is directing, and the cast includes, beside the zany brothers, Lois Collier, Charles Drake and Lewis Russell. The comedy will be released through United Artists.

### *Pressburger Starts Film Starring George Sanders*

Another film destined for United Artists release is Arnold Pressburger's new production, "Scandal in Paris." It stars George Sanders, Signe Hasso and Carole Landis, with Akim Tamiroff and Gene Lockhart. Douglas Sirk is the director.

After a three-month period of inactivity, International Pictures started work on "The Stranger," a melodrama in which Edward G. Robinson, Loretta Young and Orson Welles are starred. Welles is also directing, and Sam Spiegel is the producer.

At Universal, cameras were trained on a horror film, "The Spider Woman Strikes Back," a hair-raising little drama about a woman who sucks blood from her employees in order to feed a carnivorous plant. Gale Sondergaard, Kirby Grant, Brenda Joyce and Rondo Hatton comprise the cast. Arthur Lubin is the director; Howard Welsch the executive producer.

Phil L. Ryan is producing "Perilous Holiday" for Columbia release, and Edward H. Griffith is directing. Pat O'Brien is starred, with Ruth Warrick, Edgar Buchanan and Minna Gombell in the supporting cast.

Another "Blackie" is also in work at Columbia, this one titled "A Close Call for Boston Blackie." It stars Chester Morris, with Lynn Merrick, Richard Lane, George E. Stone and Frank Sully. John Stone produces; Lew Landers directs.

PRC's new venture of the week is "Once and for All," with Nancy Coleman, Philip Reed, Felix Bressart, Margaret Lindsay and Regis Toomey. Henry Brash is producing; Edgar Ulmer directing.

Monogram launched "Face of Marble," which Jeffrey Bernerd is producing and William Beaudine is directing. Claudia Drake, Maris Wrixon and Rosa Rey head the cast.

### *Short Subject on Tolerance Previewed in Hollywood*

"The House I Live In," a short subject stressing the importance of religious tolerance, was previewed for the press last week in Hollywood. Produced by Frank Ross and directed by Mervyn LeRoy, the picture stars Frank Sinatra. All three contributed their services gratis, and RKO Radio, which will release the film, donated space and facilities for its making.

A similar showing was held of the first full-color, feature-length picture to be produced in 16mm by the newly-organized Planet Pictures. The company plans to produce 11 similar features during the 1945-46 season. The initial offering, titled "Jeepherders," was produced and directed by Richard Talmadge and Harvey Parry. Jack Seaman, president of Planet, acted as executive producer.

### *Incidental News of Pictures and People*

Humphrey Bogart and Lauren Bacall will be co-starred in "The Devil Was a Lady," which Robert Buckner will produce and Raoul Walsh direct for Warners. . . . Rufus LeMaire has been signed to a three-year contract as executive talent director by 20th Century-Fox. . . . Liberty Films, the production unit comprising Frank Capra, William Wyler and Samuel Briskin, has acquired the screen rights to "It Must Be Love," by Lou Breslow and Joseph Hoffman. The picture will be released through RKO Radio.

Arrangements have been completed for Republic production of a high-budget Technicolor musical to be titled "Florida." . . . Margaret O'Brien has been announced for the stellar role in MGM's "Three Wise Fools." Lionel Barrymore, Lewis Stone and Frank Morgan have been selected for the title roles. . . . Columbia has purchased Gene Stratton Porter's famous book, "Keeper of the Bees." It has been turned over to John Stone for production. . . . According to the terms of an agreement just completed between Monogram and the King Features syndicate, the studio will make two "Jiggs and Maggie" comedies per year, based on the comic strip. Barney Gerard will produce the series.

Henry Fonda has been signed by Warners for the male lead in Bette Davis' next starring vehicle, "Ethan Frome," based on Edith Wharton's novel. The picture will mark Fonda's first screen appearance since his discharge from the armed services. Henry Blanke is slated to produce. . . . Frank Sinatra's first assignment under his new contract with MGM will be the lead role with Kathryn Grayson in the film version of "Jumbo," which will feature Jimmy Durante in the role he created in the stage production. Rouben Mamoulian will direct and Arthur Freed produce.

### *Lantz to Tour Country for Reactions on Cartoons*

Walter Lantz, Universal "Cartunes" producer, will leave Hollywood next month on a nationwide tour to contact exhibitors and exchangemen and obtain their opinion on audience taste in cartoons. . . . Producer Louis D. Lighton, who is currently preparing "Anna and the King of Siam," has had his 20th Century-Fox contract renewed. . . . Larry Parks has been chosen for the title role in Columbia's forthcoming Technicolor production, "The Al Jolson Story."

"The Conover Girl," an original by Ursula Parrott, has been purchased by Republic, and arrangements have been made for use of the facilities of the Conover model agency in connection with filming of the story. . . . "The House," an original by Louise Randall Pierson, has been acquired by Warners, and assigned to Jerry Wald for production. . . . Red Skelton will return to the screen in the stellar role in "The Show Off."




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PRESIDENT

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# FOREST' IS AS
# Y FEATURE COME TO LIFE!"

# New Paramount Sales Mark Set For Anniversary

Paramount's film deliveries during its One Third of a Century Celebration set a new company record, it was announced last week as Charles M. Reagan, vice-president in charge of sales, tabulated an impressive total of 170,009 for the five-week period. All available prints were kept in circulation to meet the demand, he said.

The company's previous record for any one week was established in Paramount week in 1936, when 30,887 shipments were made. This record was topped in each week of this year's celebration.

There were 33,237 shipments in the week ended September 1; 38,749 shipments in the week ended September 8; 33,109, September 15; 32,781, September 22, and 32,133 in the final week, an average of 34,002 for each week. The average weekly shipment during Paramount Week from 1936 to 1944 was 27,410.

In releasing the figures, Mr. Reagan praised the wholehearted cooperation of exhibitors, radio and press and the entire Paramount personnel.

The One Third of a Century sales contest was won by the New York district under Hugh Owen, divisional sales manager. Harry Goldstein's Cleveland district took scond place, and Del Goodman's west coast district, third. Among the exchanges, Indianapolis, managed by Dick Frank, was first; New York, managed by Henry Randel, was second, and Denver, managed by Chet Bell, was third. Dwight Spracher of the Seattle exchange ranked first among the salesmen; Louis Aurelio of Chicago was second and Max Hadfield of Seattle was third. Jerry Weiss of the Chicago exchange was first among bookers in over-counter sales.

Paramount shorts emerged from the booking drive in Paramount's One-Third-Of-A-Century celebration with an all-time high record, according to Oscar A. Morgan, short subjects sales manager.

"So many records were broken that complete scores will not be available for some time to come," said Mr. Morgan. "Accordingly, credit for many individual attainments will have to await final figures from our home office statisticians. Figures to date, however, disclose a film rental record that surpasses any previous accomplishment on Paramount shorts in the history of the company."

"Actual percentages against quotas are even more graphic in emphasizing the impressive records. Comparative figures show the percentage of 178.82 against the national quota for this period, and a further comparison with the same five-week period last year shows an increase of 24.76 per cent."

## Coast Office Workers Get Salary Raise

In an important decision setting a wage differential between Hollywood studio "white collar" workers and similar workers in Los Angeles film exchanges, the Los Angeles Regional War Labor Board has granted a seven per cent wage increase to about 130 workers in the exchanges. The workers, represented by the Screen Office Employees Guild, affiliated with the painters international, had sought to establish wage scales carrying automatic increases every six months, which would have brought about a 30 per cent increase. The companies had offered a flat five per cent increase.

## Legion of Decency Reviews Four New Productions

The National Legion of Decency reviewed four new films last week, finding one objectionable in part. In Class A-I, unobjectionable for general patronage, were "Blazing the Western Trail," "Song of Old Wyoming." In Class A-II, unobjectionable for adults: "Shadow of Terror." Rated as objectionable in part, in Class B, was "That Night with You," because of "light treatment of marriage; suggestive remarks."

## No Adverse Legislation In California Session

The California Theatres Association, Inc., has issued a final report on the 1945 regular session of the California state legislature in which it declares that all desirable legislation for the industry was passed and every unfavorable bill sidetracked.

One of the several undesirable bills to be defeated was the act to provide revenues for state and local post-war construction by imposing an excise tax on amusements. The act provided that a tax of one cent be levied for each 10 cents of the admission price.

The sales tax bill was one of the main issues in the recent session and here the motion picture theatres managed to maintain their status of being exempt from the state sales tax.

The roster of labor bills was long and varied but the Association reports that its legislative experience with labor were constructively pleasant.

# Operators Cancel New York Boycott

A boycott of MGM and RKO films in home offices in approximately 200 Loew and RKO circuit theatres, to be put into effect Monday by IATSE, New York Projectionists Local No. 306, was averted as the result of settlement of a contract dispute reached October 6 between the union and theatre representatives.

The union's negotiating committee voted to accept a 15 per cent increase, subject to ratification of the membership, and telegrams were then sent out to all projectionists, rescinding the boycott order. The issue of whether the companies would have the right to "request" certain individuals of the union as operators was settled on a 50-50 basis, with the companies selecting one man and the union designating the next to be hired. The contract is for two years.

The contract dispute originated when negotiations broke down over the union's demand for a 25 per cent increase in new contracts covering Broadway first runs, circuit houses, including Skouras and Randforce, and home office and newsreel projection rooms.

## Civil Liberties to Support Chester Projectionist

The American Civil Liberties Union has announced that it will support Philip L. Trainer, Chester, Pa., projectionist, in his fight to be reinstated in the Motion Picture Operator's Union. First ousted from Local 516 almost six years ago, Mr. Trainer was reinstated in the local when he signed an agreement which robbed him of speech or vote in union affairs. The Delaware County Common Pleas Court then voided this agreement. Afterwards Mr. Trainer again was expelled from this union, this time on the charge of non-payment of dues. He then appealed to the county court asking for an injunction to prevent the union from expelling him. The preliminary injunction was denied and Mr. Trainer has appealed to the State Supreme Court.

## IATSE Signs Contract for Television Workers

Making its first direct entrance into the television industry, the IATSE has signed a five-year contract with Allen B. DuMont Television covering the company's engineers and television workers in its New York station, WABD. Benefits obtained are retroactive to May 17, 1945. The contract provides for 14 jobs classifications, with minimum and maximum scales, length of service increases and wage increases which are expected to run as high as 100 per cent when computed on an hourly basis.

## Gilman Forms Booking Service

Irving Gilman, formerly of the Minneapolis Universal sales force, is organizing a buying and booking service for the Minneapolis area. Frank Mantzke, former Universal branch manager in the same territory, began operation of a buying-booking combination several months ago.

# Violence Closes Warner Studio; Sorrell Is Hurt

Repeated rioting at the Warner Brothers studio has climaxed the seven-month strike by the Conference of Studio Unions; a strike which has resulted in picketing of studios and theatres, but which, to last Friday, October 5, had not closed the studios.

The Warner studio was closed that day after more than 50 persons were injured when an estimated 2,000 strikers barred entry of workers. The studio opened Monday morning to a renewal of the fighting. Police and studio officers charged 200 pickets to open a passage for workers. Two policemen and 41 strikers were injured. Among the latter was Herbert K. Sorrell, strike leader, and chairman of the CSU strike committee. He was hit in the eye. Seven strikers were arrested. One was accused of carrying a blackjack, the others with resisting arrest.

The picket line was maintained Tuesday. Many IATSE workers spent Monday night in the studio. The California legislature's sub-committee of the Committee on Unamerican Activities asked Governor Earl Warren to investigate the strike, charging it was Communist inspired.

CSU lawyers said late Monday they would ask for a warrant against the studio, charging false arrest. Picketing was discontinued after some 350 workers were passed through the lines. In the rioting Friday, studio police hurled tear gas bombs and used fire hose.

The studio is producing "The Verdict" and "Night and Day." Its workesr are members of the International Alliance of Theatrical Stage Employees, whose jurisdiction over the set designers is being contested. Mr. Sorrell had been arrested with nine aides in the Friday rioting, and released on bond.

The strikers late last week called on President Truman to order an immediate National Labor Relations Board decision. Mr. Sorrell wired the President, the Secretary of Labor, Eric Johnston, MPPDA president, and Donald Nelson, SIMPP president. He advised them the strikers were planning a worldwide boycott of "unfair" pictures, those made by the studios. The strikers, he said, would appeal to the World Federation of Trade Unions now meeting in Paris.

## Los Angeles Theatre Tax Temporarily Postponed

Vote on the proposed five per cent city tax on theatre grosses appeared temporarily deferred this week when the Los Angeles City Council passd a resolution authorizing the appointment of a 15-member committee of business leaders to analyze the city's tax needs. A similar committee, previously set up, was limited to the study of ways and means to meet a budget deficiency originally stated at $1,000,000 and since raised to $10,000,000. The new committee is empowered to inquire into the basis of the increase and render its report before the theatre tax ordinance, now being drafted, is brought up for vote. Exhibitors hold that they are willing to pay their proportionate share of any general increase in licensing rates for businesses, but are opposed to any measure which places upon them a disproportionate share.

## 20th-Fox Will Release Two Pictures Next Month

"The Dolly Sisters" and "And Then There Were None" will be released by 20th Century-Fox during November, it was announced this week by William J. Kupper, general sales manager. "The Dolly Sisters," a Technicolor musical, starring Betty Grable, June Haver and John Payne, was directed by Irving Cummings and produced by George Jessel. "And Then There Were None," based on the serial, novel and play by Agatha Christie, was produced and directed by Rene Clair, for Popular Pictures. The cast includes Barry Fitzgerald, Walter Huston, Louis Hayward and Roland Young.

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*United Artists Corporation*

# SMPE Formulates 5-Point Program Of Advancement

The Society of Motion Picture Engineers, which will hold its 58th semi-annual technical convention at the Hotel Pennsylvania, New York, October 15-17, has formulated a five-point program to bring about technical and other advances in the three major branches of the industry and in theatre television, according to Donald E. Hyndman, president.

In cooperation with those interested, Mr. Hyndman said, the Society plans: 1. Group engineering at an accelerated rate on problems and projects directly related to production, distribution, exhibition, film, equipment, accessories, etc.

2. Further detailed work on the interrelations of the television art and the entertainment field of motion pictures, involving such specific projects as: studies of frequency allocation and band width requirements in relation to screen definition, private addressee systems, study of problems in installing and operating television equipment in theatres, follow-up on hearings before the Federal Communications Commission, etc.

3. More efficient work in standardizing procedures, methods, data, specifications, equipment, and the like, which brings economy to production, distribution, and exhibition.

4. Careful supervision of all engineering and technical projects on motion pictures with the American Standards Association and any international standardizing groups in order to maintain the industry in a position to steer equipment design throughout the world. This would tend to assure that American pictures could be distributed or exhibited anywhere, according to Mr. Hyndman, who said much of this cooperative work had been done in the past, but as a result of the war it is imperative that this international cooperative engineering be followed to the fullest extent.

5. Correlating, assembling, editing, and original preparation of material for needed engineering reference books and/or reports on: cinematography, sound recording and reproduction for motion pictures, laboratory practice, film exchange practice, process photography, projection, theatre engineering, preservation of motion picture film for record purposes, theatre television installation and operation.

These books or reports, Mr. Hyndman said, are urgently needed not only in the industry but also as text books for the teaching of courses on motion pictures in colleges and universities. Such courses are now proposed in answer to numerous requests from members of the Armed Forces as well as from civilians who, in past years, have often asked the Society to recommend institutions giving courses.

Following is the program of the conference sessions:

**OCTOBER 15**

***Open Morning.***

***10:00 a.m.*** ***Hotel, 18th Floor: Registration. Advance sale of "Victory" Dinner-Dance tickets.***

***2:00 p.m.*** ***Salle Moderne: Opening session of Conference.***

***8:00 p.m.*** ***Salle Moderne: Evneing Session.***

**OCTOBER 16**

***Open Morning.***

***10:00 a.m.*** ***Hotel, 18th Floor. Registration. Advance sale of "Victory" Dinner-Dance tickets. Tickets must be obtained before noon to insure accommodations.***

***2:00 p.m.*** ***Salle Moderne: Afternoon Session.***

***8:00 p.m.*** ***Georgian Room: "Victory" Dinner-Dance. Social get-together, dancing and entertainment.***

**OCTOBER 17**

***Open Morning.***

***2:00 p.m.*** ***Salle Moderne: Afternoon Session.***

***8:00 p.m.*** ***Salle Moderne: Evening Session. Adjournment of the Fifty-Eighth Semi-Annual Technical Conference.***

***All technical sessions will open with an interesting 35-mm motion picture short.***

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 23, No. 11**—Beast of Belsen and his Nazi gang tried for crimes. . . . Admiral Nimitz home. . . . President Truman asks aid for National War Fund. . . . Meet the Frogmen. . . . Duke and Duchess of Windsor. . . . "Danmark" comes home.

**MOVIETONE NEWS—Vol. 28, No. 12**—Admiral Nimitz welcomed to Washington. . . . Marine and Navy heroes honored. . . . Shopping for souvenirs. . . . Jap balloon bomb found in Canada. . . . New auto jack solves flat problem. . . . Alfred E. Smith hospital drive. . . . Pigskin parade.

**NEWS OF THE DAY—Vol. 17, No. 209**—World Series. . . . Nazi criminals on trial. . . . Homecoming of Nimitz. . . . Charlie McCarthy goes to Washington. . . . First films of Frogmen.

**NEWS OF THE DAY—Vol. 17, No. 210**—Nimitz honored. . . . Alfred E. Smith Memorial Hospital drive. . . . Lifesavingfrom the sky. . . . Irish against Ramblin' Wrecks, Navy vs. Duke, Penn. vs. Dartmouth.

**PARAMOUNT NEWS—No. 12**—"Danmark" sails again. . . . Frogmen secret released. . . . War fund needs your help. . . . Beast of Belsen on trial. . . . World Series.

**PARAMOUNT NEWS—No. 13**—Washington hails Nimitz. . . . First B-29's home from Pacific. . . . Brynes reports on London parley. . . . Army powerhouse, Navy powerhouse, Football.

**RKO PATHE NEWS—Vol. 17, No. 14**—World Series opens. . . . Belsen death camp leaders on trial. . . . Frogmen carry out demolitions. . . . Duke and Duchess of Windsor. . . . Truman in War Fund appeal.

**RKO PATHE NEWS—Vol. 17, No. 15—Washington hails** Nimitz. . . . Boyington and 13 others receive Congressional Medal of Honor. . . . President Truman goes to fair. . . . Navy eleven crushes Duke, 21-0. . . . "Baby Box" keeps germs away. . . . First films of Jap fire balloons.

**UNIVERSAL NEWS—Vol. 17, No. 439**—Horror camp trials. . . . President opens War Fund drive. . . . Admiral Nimitz. . . . President Osmena. . . . Duke and Duchess of Windsor. . . . Underwater shock troops. . . . World Series.

**UNIVERSAL NEWS—Vol. 17, No. 440**—Capital ovation for Nimitz. . . . London parley report. . . . New Jap foreign minister. . . . Holy Name victory service. . . . War capture proves skill. . . . Football—Notre Dame, 40; Georgia Tech, 7.

# Republic Planning Top-Budget Films

The company policy of regular delivery of box office product is being maintained in connection with top-budget productions at Republic, James R. Grainger, president of Republic Pictures Corporation, reported at the regional sales meeting held October 6 and 7 at the Blackstone Hotel, Chicago. Mr. Grainger also announced that prerelease engagements are being set now on both "Dakota" and "Mexicana" with "Concerto" set for the first of the year.

Commenting on his recent visit to the coast, Mr. Grainger emphasized the ability of the studio to handle extensive big-budget production, adding that all classifications of product are benefiting by increased budgets and close attention to story, cast and production values.

Mr. Grainger also pointed up the recent agreements signed with Ben Hecht, who will produce his own short story, "Specter of the Rose," and Alan Dwan who was signed to a writer-director-producer contract.

Edward L. Walton, assistant general manager and executive aide to Mr. Grainger, attended the session as did district sales manager Francis A. Bateman, western; Sam Seplowin, central; Will Baker, midwestern; and Nate E. Steinberg, prairie. Branch representatives included William Grant, Minneapolis; Jack Frackman, Milwaukee; E. H. Brauer, Indianapolis; Robert F. Withers, Kansas City; Harry Lefholtz, Omaha; David Nelson, Des Moines, and Louis V. Kuttnauer, St. Louis.

## Screen Guild's Program To Be Mapped October 16

John J. Jones, president of the new Screen Guild Productions, and John J. Franconi, Dallas, secretary, will meet in Hollywood October 16 to work out final details on product, distribution, accounting and financing with three proposals offered by independent producers also to be considered. Mr. Jones and Mr. Franconi were appointed by franchise holders and company partners to map a program. Offices will be opened in New York and Hollywood, while tentative arrangements, of an undisclosed nature, have been made for the engagement of a national sales manager and a coast manager.

# 15 PRC Features Completed Now, Young Reports

Fifteen 1945-46 features have been complete by PRC, Kenneth M. Young, president, announce last week in a statement released at a home offic press reception marking the completion of a 10 day conference on proposed expansion and pro duction. It was said that "several independen producers who have heretofore produced and re leased through major studios" were likely to joi the company's production roster.

The 15 completed films are: "Enchanted Forest (color), "Flying Serpent," "Detour," "Strangle of the Swamp," "I Ring Doorbells," "Club Ha vana," "How Do You Do?" "Danny Boy," "Wif of Monte Cristo," "Song of Old Wyoming (color), "Romance of the West" (color), "Cara van Trail" (color), "Once and for All," "Prairi Rustlers" and "Lightning Raiders." "Song of Ol Wyoming" and "Prairie Rustlers" have been se for release early next month.

Worldwide development of PRC interests wit the establishment of distribution outlets in majo foreign cities is planned by the company, but definite program is not feasible now because the many restrictions on trade abroad, Harry H Thomas, vice-president in charge of distributio declared. He said he would appoint a foreig department assistant shortly, who will explo the market in South and Central America an Europe.

## Milton Feld, Universal Executive, Resigns

Milton H. Feld, Universal executive, has r signed and will leave the studio upon completio of his present assignments, about December When Cliff Work became vice-president and ge eral manager of the studio in 1938, Mr. Feld wa one of the original group assigned to important ex ecutive posts by Nate Blumberg, president. Du ing this period Mr. Feld supervised a great man of the company's top productions.

Mr. Feld has been in the industry for man years and his experience covers distribution an exhibition. He was managing director of th Frank L. Newman Theatres in the Middle Wes When these theatres were sold to Paramount 1924, he, along with Mr. Newman, was employe by Paramount to operate their theatres on th Pacific coast. He entered film production in 193 with Twentieth Century-Fox, where he was producer until his affiliation with Universal.

Mr. Feld has an independent setup, involving number of top writers, under consideration but h future plans will not be crystalized until the con pletion of his Universal commitments, it was sai

## Paramount Names Mesibov Trade Press Contact

Sid Mesibov has been appointed to replace A Finestone as trade press publicity contact for Para mount Pictures. Former assistant to Alec Mos exploitation manager, Mr. Mesibov's first wor with the industry was as film inspector and shipp with First Division Films. Later he moved in booking and sales with that company and the went with Warner Brothers theatre departme in Philadelphia. He joined Paramount in 1940 a field advertising representative, with headquarte in the New York exchange. Mr. Finestone ha been transferred to the Paramount studio on th coast.

## Republic, RCA Victor Promote Roy Rogers' Recordings

"Along the Navajo Trail," title song of Repul lic's forthcoming Roy Rogers outdoor special, the number used on Mr. Rogers' first recordi under his new deal with RCA Victor. Victor an Republic are cooperating on a promotion campaig with music stores to use material on Roy Roger films in window and counter displays to tie in wi local bookings.

# It's A Box Office Beauty!

Crowded with Comedy!

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IT HITS THE HEART!

*Fancy-free, gay and devil-may-care —a new combination of music and mirth—made for audience entertainment.*

# Swingin' ON A RAINBOW

*featuring* **JANE FRAZEE** AND **BRAD TAYLOR**

*with*

HARRY LANGDON • MINNA GOMBELL

AMELITA WARD • TIM RYAN

PAUL HARVEY

WILLIAM BEAUDINE, Director

Screen Play by Olive Cooper and John Grey.
Original Story by Olive Cooper

A REPUBLIC PICTURE

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In h theatremen serve one another with information about the box-office performance o product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20**

## Columbia

**OVER 21:** Irene Dunne, Alexander Knox—Light comedy. Very amusing. Alexander Knox is very well liked. —E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**POWER OF THE WHISTLER:** Richard Dix, Janis Carter—Doubled this with Roy Rogers and enjoyed extra weekend business. Played Friday, Saturday, Sept. 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**SONG TO REMEMBER, A:** Merle Oberon, Paul Muni —Remarkable Technicolor. Fine acting by all. Music should win an Academy award. It was superb.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**SOUL OF A MONSTER:** Rose Hobart, George Macready—This picture did below average business. Played Sunday midnight, Sept. 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

**THOUSAND AND ONE NIGHTS, A:** Cornel Wilde, Evelyn Keyes—A remarkable picture that pleased a below-average crowd. Evelyn Keyes should have more roles after this. Cornel Wilde is proving quite popular. Played Wednesday, Thursday, Sept. 26, 27.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**THOUSAND AND ONE NIGHTS, A:** Cornel Wilde, Evelyn Keyes—Swell show. Everyone pleased. Technicolor and gowns exquisite.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

## Metro-Goldwyn-Mayer

**ANCHORS AWEIGH:** Gene Kelly, Frank Sinatra—One great picture. Color magnificent. Iturbi is always enjoyed immensely. The scene in the Hollywood Bowl was wonderful. Kelly's dancing with the cartoon mouse also was wonderful.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**HER HIGHNESS AND THE BELLBOY:** Hedy Lamarr, Robert Walker—Not a super by far. This is a very light story and highly improbable, but I guess that doesn't matter. The audience thought it was O.K.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MAIN STREET AFTER DARK:** Edward Arnold, Selena Royle—It is just a passable program picture. Somewhere it missed with our clientele.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**OUR VINES HAVE TENDER GRAPES:** Margaret O'Brien, Jackie Jenkins—Excellent family picture with a down-to-earth story that will appeal to young and old.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**SON OF LASSIE:** Peter Lawford, Donald Crisp—This was just as good at the box office as "Lassie," which is saying plenty. The color scenery was exquisite and the story was interesting enough to hold the audience. Some of our two-footed actors could profit by the result of Laddie's training. Played Sunday, Monday, Sept. 16, 17. —A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**THRILL OF A ROMANCE:** Esther Williams, Van Johnson—The younger crowd certainly went for this. Technicolor is lovely. The singing and swimming is great. —E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

## Paramount

**FOR WHOM THE BELL TOLLS:** Gary Cooper, Ingrid Bergman—A top rate picture that was a box office disappointment. I could have done as well with a regular run-of-the-mill double feature.—H. Goldson, Plaza Theatre, Chicago, Ill.

**INCENDIARY BLONDE:** Betty Hutton, Arturo de Cordova—Beautiful coloring. Barry Fitzgerald excellent. Betty Hutton played her part well. She is energetic.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MAN IN HALF MOON STREET, THE:** Nils Asther, Helen Walker—No business on this. It is a rather disappointing "who dunnit."—H. Goldson, Plaza Theatre, Chicago, Ill.

**MEDAL FOR BENNY, A:** Dorothy Lamour, Arturo de Cordova—No film for Dorothy Lamour. Some thought it was good; others thought it was terrible. It is all talk and what is more it is in broken English. That was too much.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MURDER, HE SAYS:** Fred MacMurray, Marjorie Main —It was the audience who were murdered in this one. If he makes any more like this, he will be the victim if it was left our audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**MURDER, HE SAYS:** Fred MacMurray, Marjorie Main —Crazy as they come, but the audience certainly ate it up. —E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**SCARED STIFF:** Jack Haley, Ann Savage—One of the worst pictures I have played in a long time. We had complaints and walkouts. Skip it, if you can. Played Tuesday, Sept. 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**YOU CAME ALONG:** Robert Cummings, Lizabeth Scott —Great picture. Thoroughly enjoyed by everyone.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

## RKO Radio

**ALONG CAME JONES:** Gary Cooper, Loretta Young—Waste of film. Why put two good stars in such a weak story is more than we could figure out.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**CHINA SKY:** Randolph Scott, Ruth Warrick—An action-packed feature that pleased my Sunday patrons. Played Sept. 23.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**ENCHANTED COTTAGE, THE:** Dorothy McGuire, Robert Young—Good picture, but a bit heavy for some.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**HAVING A WONDERFUL CRIME:** Pat O'Brien, George Murphy—Fair mystery for double bill.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**IT'S A PLEASURE:** Sonja Henie, Michael O'Shea—It was a pleasure to play "It's a Pleasure" when we saw our box office statements. Sonja Henie is one of the few stars who still draw the crowds. Played Monday, Tuesday, Sept. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**IT'S A PLEASURE:** Sonja Henie, Michael O'Shea—This is a swell show in Technicolor and pleased all. Business was good. Played Sunday, Monday, Sept. 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**TARZAN AND THE AMAZONS:** Johnny Weissmuller, Brenda Joyce—The animals seem to be disappearing from these pictures. I think the audience expected more jungle scenes. Disappointing story.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**TARZAN AND THE AMAZONS:** Johnny Weismuller, Brenda Joyce—The usual run of the Tarzan pictures. The scenarios do not differ much from one to the other, but they do business and that is all that matters. The monkey nearly always steals the show.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**THOSE ENDEARING YOUNG CHARMS:** Robert Young, Laraine Day—The customers were satisfied but that was all.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**THREE CABALLEROS, THE:** Disney Cartoon Feature —Better than I expected. I have had no success with feature length cartoons. Many adults walked out on it. The audience was preponderantly kids.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

## Republic

**THE BELLS OF ROSARITA:** Roy Rogers, "Gabby" Hayes—Roy Rogers is always a definite box office appeal at our theatre.* We had keen competition from the local fair but Roy still drew the crowd. Played Friday, Saturday, Sept. 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**CHEATERS, THE:** Joseph Schildkraut, Billie Burke—Good show. Very different from the usual run.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**CHEYENNE WILDCAT:** Bill Elliott, Bobby Blake—Used on second half of a double bill. O.K. with children and with Western fans. Played Friday, Saturday, Sept. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**EARL CARROLL VANITIES:** Dennis O'Keefe, Constance Moore—Our patrons must have received advance information on this feature as we failed to make house expenses. The title was about the only attractive part of the picture and it was misleading. The cast could have been improved by including Roy Rogers and Trigger. Played Wednesday, Thursday, Sept. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**IDENTITY UNKNOWN:** Richard Arlen, Cheryl Walker —Used on weekend double bill with negative results. Played Friday, Saturday, Sept. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**MAN FROM OKLAHOMA:** Roy Rogers, Dale Evans—A real Western musical show which pleased good business. Play it. Played Friday, Saturday, Sept. 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**TOPEKA TERROR:** Allan Lane, Linda Stirling—Lane is certainly getting to be a favorite here. A pleasing picture. Played Friday, Saturday, Sept. 21, 22.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

## Twentieth Century-Fox

**ROYAL SCANDAL, A:** Tallulah Bankhead, Anne Baxter —I will hand it to Miss Bankhead. She was good in this picture, but it was a period picture and they do not fit into the small town theatres. At least it did not fit here. Business was very low.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**WILSON:** Alexander Knox, Charles Coburn — Words cannot describe this masterpiece. My patrons thanked me for showing a picture of this type. It outdrew anything I have had in months. Contests in the various schools helped to double my audience. Played Monday, Tuesday, Sept. 24, 25.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

## United Artists

**ARROWSMITH:** Ronald Colman, Helen Hayes—Although this was made in 1931 the story is still good. The acting, however, is a bit overdone.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**SUMMER STORM:** George Sanders, Linda Darnell—Nothing to rave about. Did below normal business. Would not suggest this picture if you have a selective deal. Played Wednesday, Thursday, Sept. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Universal

**PENTHOUSE RHYTHM:** Kirby Grant, Lois Collier—Average musical show which entertained those who came. Business was light. Played Sunday, Sept. 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Warner Bros.

**CORN IS GREEN, THE:** Bette Davis, John Dall—Fine film, but not for small towns for it is all talk and no action.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**GOD IS MY CO-PILOT:** Dennis Morgan, Raymond Massey—Same as all the other airplane pictures.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**ROUGHLY SPEAKING:** Rosalind Russell, Jack Carson —A good comedy but business was light. There was nothing wrong with the picture, but they just didn't come out. Played Wednesday, Thursday, Sept. 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**ROUGHLY SPEAKING:** Rosalind Russell, Jack Carson

*(Continued on following page)*

(Continued from opposite page)

-This pleased and brought us a few extra customers.—H. Goldson, Plaza Theatre, Chicago, Ill.

**TO HAVE AND HAVE NOT:** Humphrey Bogart, Lauren Bacall—We played this to our sorrow. The picture is too dark and Bogart out of place. No small town picture. Played Saturday, Sunday, Aug. 4, 5.—Fred Flanagan, Moon Theatre, Stratton, Colo.

## Short Features

### Metro-Goldwyn-Mayer

**THE MOUSE COMES TO DINNER:** Technicolor Cartoons—These Tom and Jerry cartoons are tops.—A. Golden, Plaza Theatre, Chicago, Ill.

### Paramount

**IN A MUSICAL WAY:** Speaking of Animals — Our patrons always seem to enjoy these offerings. Good fill-in on any sort of a gropram.—H. Goldsom, Plaza Theatre, Chicago, Ill.

### RKO Radio

**DONALD'S CRIME:** Walt Disney Cartoons—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Twentieth Century-Fox

**MOTHER GOOSE NIGHTMARE:** Terrytoons—One of the best cartoons ever to come from Terrytoon.—H. Goldson, Plaza Theatre, Chicago, Ill.

### Warner-Vitaphone

**I'M A BIG SHOT NOW:** Blue Ribbon Hit Parade—Clever and entertaining Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

# Einfeld Plans New Production Units

Charles Einfeld and unnamed associates will launch what is described as a "large scale" production company late this month or early in November with the construction of a major-sized studio among the aspects of the enterprise now under consideration, it was learned in an interview with him last week in Hollywood. The interview followed the premature disclosure by the J. W. Frawley Company, realtors, that land had been optioned and plans were being drawn for a studio.

The studio, it is reported, will be built on a 40-acre site in the Hollywood area.

Mr. Einfeld confirmed the Frawley report in part, saying such a deal was ready for execution if other plans now in formation required it, but he made it clear that no final decision on this point had been reached.

In any event, Mr. Einfeld said, start of actual company operations would not await the building of a new plant, but would get under way before the end of the year and after he has made a New York trip late this month or early in the next, for conferences on the enterprise. His associates include both industry figures and others outside the industry, he said, but details of scope of their undertaking cannot be divulged at this time. However, it is believed that David Loew is an important member. Mr. Einfeld declined to discuss distribution, but said that actors and directors already were being contracted.

## Large-Scale Campaign Set For Time Subject

March of Time's campaign for "The Palestine Problem" will be on a feature level, according to Twentieth Century-Fox's publicity department. At present the short subject is having its premiere at the Roxy, New York, on the same bill with "The House on 92nd Street." Special screenings have been given to publishers and editors of all Anglo-Jewish publications, radio commentators and feature writers. More than 15,000 chapters of the United Palestine Appeal are supporting the subject in all their publications and 700 chapters of the Hadassah are cooperating in advertising the picture.

# Short Product in First Run Houses

### *NEW YORK—Week of October 8*

***ASTOR: Dog Watch*** ..... ***RKO***
Feature: Wonder Man ..... RKO

***CAPITOL: Swing Shift Cinderella*** ..... ***MGM***
***Guest Pests*** ..... ***MGM***
Feature: Her Highness and the Bellboy ..... MGM

***CRITERION: Phoney Baloney*** ..... ***Columbia***
***Football Thrills of 1944*** ..... ***MGM***
Feature: Lady on a Train ..... Universal

***HOLLYWOOD: Flivver Flying*** ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.

***PARAMOUNT: Popular Science, No. 1*** ..... ***Paramount***
***What a Picnic*** ..... ***Paramount***
***A Lamb in a Jam*** ..... ***Paramount***
Feature: Duffy's Tavern ..... Paramount

***RIALTO: Donald's Crime*** ..... ***RKO***
***Tops in the Big Top*** ..... ***Paramount***
***Jasper's Booby Trap*** ..... ***Paramount***
Feature: River Gang ..... Universal

***RIVOLI: Jasper and the Beanstalk*** ..... ***Paramount***
***From A to Zoo*** ..... ***Paramount***
Feature: Love Letters ..... Paramount

***ROXY: Swooning the Swooners*** ..... ***20th Cent.-Fox***
***The Palestine Problem (March of Time)*** ..... ***20th Cent.-Fox***
Feature: The House on 92nd Street ..... 20th Cent.-Fox

***STRAND: Learn and Live*** ..... ***Vitaphone***
***Fresh Airdale*** ..... ***Vitaphone***
***The 900*** ..... ***Vitaphone***
Feature: Mildred Pierce ..... Warner Bros.

### *CHICAGO—Week of October 8*

***APOLLO: What Every Veteran Should Know*** ..... ***WAC***
***Fresh Airdale*** ..... ***Vitaphone***
Feature: A Thousand and One Nights ..... Columbia

***ORIENTAL: Hare Conditioned*** ..... ***Vitaphone***
Feature: Story of G.I. Joe ..... United Artists

***STATE LAKE: Mouse in Manhattan*** ..... ***MGM***
Feature: Love Letters ..... Paramount

***WOODS: Hep-Cat Serenade*** ..... ***Sack***
***Where the Pest Begins*** ..... ***Columbia***
Feature: Johnny Angel ..... RKO

## National Theatre Heads to Meet After Rhoden Party

Thirty-six executives of National Theatres Corporation, headed by Charles Skouras, president, and the heads of subsidiary companies, will attend the Silver Jubilee Dinner honoring Elmer C. Rhoden in Kansas City October 24. National Theatres executives will remain for two days during which they will hold the organization's Autumn meeting.

Other out-of-town guests who have made reservations are Ben Kalmenson, Roy Haines and Hall Walsh of Warners; Spyros P. Skouras, Tom Connors and W. C. Gehring of 20th Century-Fox; Robert Mochrie, Walter Branson and Ray Nolan of RKO; R. J. O'Donnell, Interstate Circuit; A. H. Blank, G. Ralph Branton and Harry Warren, Tri-States Theatres Corporation; George Skouras, Skouras Theatres Corporation; Samuel Broidy, Lon Fidler, Ed Morey, Sol Francis of Monogram; Harry Thomas, Reeves Espy, Max Roth and Jack Adams, PRC; Rudloph Berger and Burtus Bishop, Jr., MGM; James R. Grainger, Republic; Irving Mack, Filmack Company; Harry Taylor, Viking Popcorn Machines, Los Angeles.

Many exhibitors and others from the midwest also have made reservations. Total attendance is expected to reach 200.



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**TYPICAL RATES** shown in box are, on an average, 10½% lower than prewar rates. As Air Express operations have increased in efficiency, savings have been passed on to the shipper, making this service a better business buy than ever.

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|---|---|---|---|---|---|
| 149 | $1.00 | $1.00 | $1.00 | $1.40 | 3.5 |
| 349 | 1.04 | 1.25 | 2.63 | 4.20 | 10.5 |
| 549 | 1.11 | 1.52 | 4.38 | 7.00 | 17.5 |
| 1049 | 1.26 | 2.19 | 8.75 | 14.00 | 35. |
| 2349 | 1.65 | 4.03 | 20.13 | 32.20 | 80.5 |
| Over 2350 | 1.68 | 4.20 | 21.00 | 33.60 | 84. |

**WRITE TODAY** for interesting "Map of Postwar Town" picturing advantages of Air Express to community, business and industry. Air Express Division, Railway Express Agency, 230 Park Avenue, New York 17. Or ask for it at any Airline or Express office.

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# *Rodgers Warns On Indiscriminate Building Program*

A warning against an over-expanded theatre building program was sounded by William F. Rodgers, MGM vice-president and general sales manager, last week at the first open forum held by the Southern California Theatre Owners Association, at the Ambassador Hotel in Los Angeles. Although new theatres are badly needed in some communities, said Mr. Rodgers, shifts of population, changeover of industry from war to peace and the consequent recession of business in some areas do not encourage indiscriminate building of new theatres.

"I believe we are on the threshold of great prosperity," Mr. Rodgers said, "and I don't look for a serious recession." He added, however, that an immediate building boom might be harmful since it would serve to divide business. "I hope this situation will not turn out to be as serious as we have been given to believe," he said.

Fairness would continue to be MGM's policy in dealing with post-war problems of independent theatre owners, Mr. Rodgers pledged. Theatre owners who do not improve their theatres are breaking faith with their customers and with the industry, he told the association members.

"You, as a theatre owner, have a right to expect great attractions—and you will not be disappointed," declared Mr. Rodgers. "We will continue to make the finest possible entertainment product for the theatre-going public. But the showman, in turn, must make it keep pace with the community he serves."

Mr. Rodgers was introduced by Paul William, general counsel of the theatre owners association.

# *Arthur Appeal on Arbitration Filed*

The appeal of Harry Arthur, St. Louis exhibitor, from a decision of the Federal District Court denying his petition for an injunction against the local arbitration tribunal was filed with the Federal Circuit Court of Appeals, St. Louis, last week.

Russell Hardy, Mr. Arthur's counsel, said the petition would charge error in both facts and law on the part of Judge Duncan, in the former holding the clearance is a highly controversial phase of the film industry and one which cannot be solved by simple and direct methods, and in the latter by affirming the validity of a method setting controversies which it is alleged constitutes a court not set up by Congress.

The U. S. Supreme Court Monday dismissed Mr. Arthur's appeal from a lower court decision denying his petition to intervene in the New York Consent Decree action.

Elsewhere, Samuel W. Tannenbaum, arbitrator in the New York tribunal, ruling on a clearance complaint against five consenting companies, filed by the East Islip Theatre Company, operating the East Islip theatre, at East Islip, N. Y., has eliminated the seven days' clearance held by the Amityville over the East Islip.

Existing clearance of the Babylon theatre, Babylon, Long Island, is reasonable and should not be disturbed, while clearance in favor of the Bayshore and Regent at Bayshore, over the East Islip is fixed at 21 days.

## Talent Being Selected For "Night of Stars"

A record number of stage, screen and radio stars have announced their desire to participate in the 12th annual "Night of Stars" to be held at Madison Square Garden, November 13, according to Mavin H. Schenck, MGM executive and chairman of the producing committee. Besides Mr. Schenck other officers of the producing committee are Barney Balaban, David Bernstein, Nate J. Blumberg, Jack Cohn, N. Peter Rathvon and Albert Warner.

MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

# How to Make Friends

According to a report in *Motion Picture Daily*, theatre grosses in 140 representative theatres for 1945 are still running slightly ahead of 1944, although the margin is dwindling. This, we may assume, is an indication that shortly we could be looking up at the 1944 box office figures.

More than a year ago, the Famous Players Canadian circuit warned of a possible drop in business and called upon its managers for more exploitation activity. Shortly thereafter a large west coast circuit, then a midwestern company picked up the call and announced that they were placing more emphasis on exploitation against the day when a recession would set in.

Analysis of the names of theatre men on the Quigley Awards lists since the beginning of the year shows that there is a considerable number of new contributors whose names were previously unfamiliar. This we assume is an indication that more managers have been heeding the demands for increased activity and promotion.

For every ten managers who send their campaigns to the Quigley Awards Committee there are probably 100 or more less indulgent theatre men who are doing more by way of exploitation but who are either too modest or indifferent to submit their efforts.

It might be wise for the theatre man to consider that, if an appreciable drop in grosses makes itself apparent, his own lot is likely to become a bit uncomfortable.

Therefore, if he has been enlarging the range of his promotional activities in behalf of the box office, he can do much to establish that he is exploitation-minded by submitting his campaigns to the Awards Committee.

Here they are assured of publication and the attention of all.

△ △ △

# Ability Is What Counts

The award of the Third Quarter Plaque in the Quigley Showmanship Competitions to P. E. McCoy of the Miller theatre, Augusta, Ga., is further evidence that big time showmanship talent is not restricted to the key cities.

Although Augusta is rated one of the important cities in the South, it is doubtful if even the wartime migration could have lifted the population there to 100,000.

In reaching a unanimous decision, the Awards Judges were guided not alone by the high standards of Mr. McCoy's exploitation and publicity of his attractions, but they were also appreciative of his promotions directed at building prestige and goodwill for the theatre in the communal scope.

Mr. McCoy's ability to enlist the press, civic officials and organizations, merchant cooperation and the general citizenry in many of his public-spirited promotions is an excellent demonstration of the high calibre of showmanship and good management carried on in our less cosmopolitan cities.

The fact that Mr. McCoy was given preference over a group of the nation's top-ranking showmen, many of whom are located in so-called key cities, also serves to point up the fact that the Quigley Awards Judges are willing to recognize and allow for any disparity in lack of facilities which managers in the smaller towns may consider as a disadvantage.

△ △ △

# Literature for Reading

A news item last week related that theatre men in Reading, Pa., had pooled their resources in a joint radio broadcast to publicize their attractions, due to a newspaper strike.

Overlooked was the fact that Larry Levy, manager of Loew's Colonial theatre, during the first week of the strike, had 10,000 tabloid heralds imprinted with scenes and stories from his current and coming attractions. The ingenious showman then had a regular agency distribute them door to door.

△ △ △

# Can Circle the World in Six

One of last week's news reports stated that distributors and exhibitors will use better prepared and executed advertising and exploitation campaigns in an effort to keep grosses at the high levels of the war years. The claim was made that a majority of theatre managers are notified of the booking of a picture as few as nine days before the film opens, thus preventing managers from making merchandising, newspaper or other tieups commensurate with the value of the product.

All of which sounds as if someone is overlooking the manager's resourcefulness and ingenuity. Here at the Round Table we have seen some first rate campaigns executed by theatre men with less than nine days of preparation.

What's the shortest possible time in which you could turn in a creditable performance?

—CHESTER FRIEDMAN

# HIGH-PRESSURE SHOWMANSHIP




Red King, publicity director for the RKO theatres in Boston, arranged for this novel street ballyhoo announcing "Bell for Adano" date at the Boston theatre.




Louie Charninsky's ballyhoo for "White Pongo" attracted widespread attention to the film's date at the Capitol, Dallas. Pictures of the gorilla broke in local newspapers. That's Louie, left center.

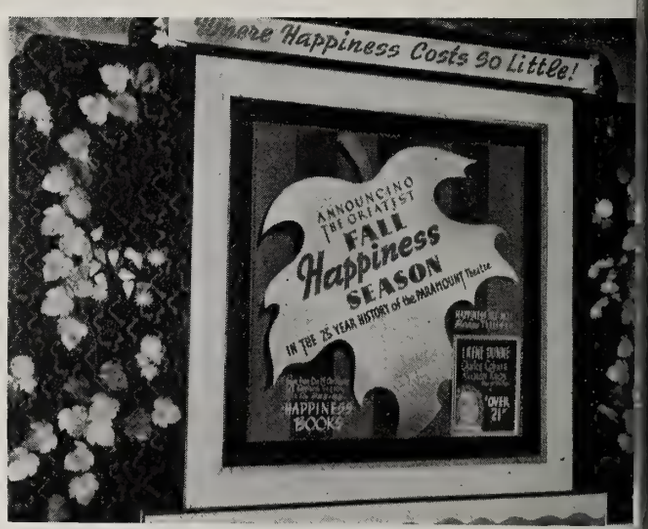



Left, miniature locomotive and train give realistic touch to P. E. McCoy's display at the Miller theatre, Augusta, Ga.

Right, E. Ferrari, assistant manager at the Patio, Brooklyn, made this window tieup with local bookshop to publicize "Valley of Decision".




A week before "Rhapsody in Blue" opened at the Kentuck theatre in Lexington publicist Bob Cox used these fou attractive young ladies plugging Gershwin tunes.




Jimmy Eshelman, manager of the Paramount, St. Paul, Minn erected this lobby display to promote the "Fall Happine Season" and theatre anniversary.



# *Exploitation Through Displays and Ballyhoo*




This attractive window display was one of many tied in with the "mail early" campaign, set up in Omaha for the engagement of "Christmas in Connecticut" at the Brandeis theatre.




At left, Charles Moss, manager of the Criterion theatre in New York City, obtained this striking marquee flash during the engagement of "Lady on a Train". Star blowups on the front attracted more than usual attention from passersby.



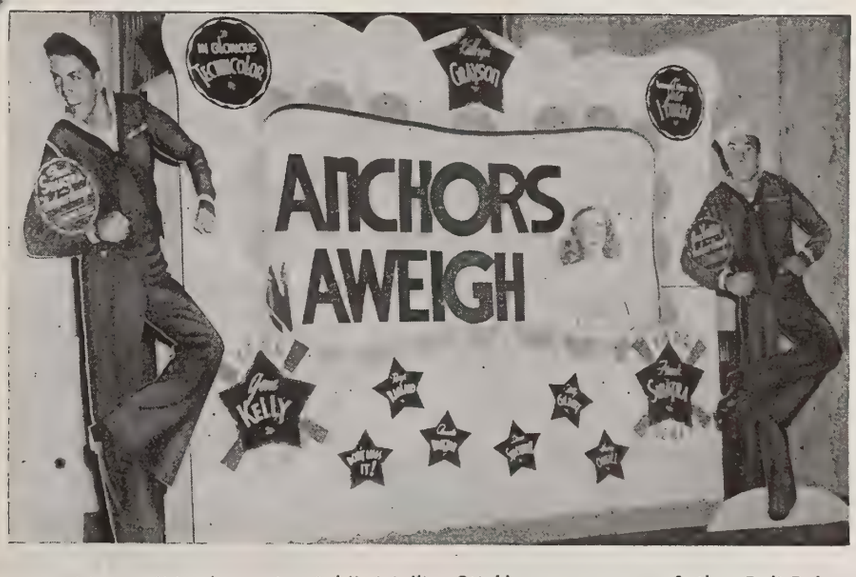
Here's a window which Harold Mortin arranged on "A Thousand and One Nights" at the State in Syracuse.




For his showing of "State Fair" at the Paramount in St. Paul, manager Jimmy Eshelman circused billboards, fences and walls throughout the city.




One of several window displays on "Wonder Man" promoted by Walt Ahrens, manager of the Orpheum, Des Moines.




To publicize "Anchors Aweigh" Mollie Stickles, manager of the Poli-Palace in Meriden, Conn., had this huge lobby board erected well in advance of the opening.

# Exploiting the New Pictures

**How the recent pictures are being sold a the first run and pre-release date showing**

## DOLLY SISTERS

Considerable excitement and widespread publicity marked the world premiere of "The Dolly Sisters" at the Chicago theatre in Chicago last week.

The premiere was sponsored by the State Street Council, an organization of prominent Chicago businessmen in cooperation with the Balaban and Katz Theatres, and Twentieth Century-Fox.

Three days of intensive activity highlighted the opening, beginning with the arrival of George Jessel, Jean Haver, Cesar Romero, Vivian Blaine and other Hollywood stars. For Balaban and Katz, Bill Hollander, director of advertising and publicity, assisted by Archie Herzoff, Herb Lyon, Jane Savage and Helen Goldstadt, shared honors with Twentieth Century-Fox exploiteers Jay Frank, Al Winston and Harry Rice, under the direction of Sid Blumenstock, assistant exploitation manager for Fox.

### *Stars Entertain Servicemen*

Two days before the opening, the stars arrived in Chicago and appeared at Gardner General Hospital, where they entertained invalided servicemen. The program was broadcast on the ABC network.

In the evening the stars attended a cocktail party for press and radio luminaries, and were guests on five "after the hour" variety show, originating from WBBM over a coast-to-coast hookup.

On Thursday, the stars made an appearance on the "Breakfast Club" program, another on Station WGN, still another on WANO and later over the Blue Network with Harold Stokes, ABC Varieties.

The stars made an appearance at Hawthorne Racetrack, where the featured handicap race was named after the picture and all races on the program were named for stars in the picture. This day was designated as "Dolly Sisters" Day at Hawthorne. In the evening, the stars entertained at the city's Servicemen's Centre.

On opening day of the picture, State Street was specially decorated for a parade. The stars, mounted policemen and a police band escorted the stars through the city where special ceremonies took place at State and Madison Street. Beginning at noon, the stars made personal appearances at the theatre with each performance.

Newspapers carried features, news stories and generous mention in the columns for two weeks prior to the opening, full page newspaper display advertisements were carried in the Chicago papers by Netcher's Boston Store on opening date announcing the parade on State Street in addition to the world premiere.

Additional newspaper breaks were obtained on the sports pages due to the "Dolly Sisters" day at Hawthorne, when June Haver presented the winning jockey of the main race with a special trophy cup.

In the lobby, advance copy with "Stars in Person" posters were used and the marquee was given similar treatment.

A banner was stretched across State Street directly in front of the theatre, welcoming the premiere.

Three hundred three-sheets, 300 window cards and special posters on el platforms announced the world premiere. Advance ads in the newspapers started a week prior to the opening, increasing in size from day to day.




*Hollywood stars move up State Street, Chicago, in automobile parade, which highlighted th world premiere of "The Dolly Sisters" at the Chicago theatre.*




*Reproduction of one of the newspaper ads for the Chicago world premiere of "The Dolly Sisters".*

Golden Gate Theatre, in San Francisco, a ranged an unusual tieup with the Cinema Sho in connection with the date of "George White Scandals."

The Cinema Shop, one of the most activ of all San Francisco's stores, arranged a hug display in its women's dress department, fe turing huge colored enlargements of the pi ture's stars with full theatre credits.

Nine foot enlargements in color of the Scan dal's letters with blowups of girls separatin each letter were used on top of the marque both in advance and during the current show ing. Generous newspaper art breaks and pul licity were landed in all of the local newspaper




*Store display arranged at the Cinema Sho in San Francisco, in conjunction with th opening of "George White's Scandals" at th RKO Golden Gate theatre.*

## GEORGE WHITE'S SCANDALS

Augmenting the usual advertising and publicity channels, Helen Wabbe, publicist at the

# CITY HONORS WAR VETERANS IN WELCOME TO "G. I. JOE"

Seeking for some one thing on which to nge his campaign on "G.I. Joe" at the J. J. arker Broadway theatre, Portland, Ore., Jack latlack concentrated on the ex-serviceman's mblem, since every ex-serviceman is a G.I. oe, too. To that end, the opening gun of the mpaign was the plastering of the entire city ith 10 by 15 blue and white cards with copy eading: "Honor the wearer of this button here was a cut of the button itself). Your .I. Joe. See Ernie Pyle's 'The Story of .I. Joe', now playing J. J. Parker's Broad-ay."

Jack's next step was to distribute 5,000 of ese to business men who welcomed the chance display the cards in their windows, show-ases, counters, and aisle posts. All stores in own over the Labor Day weekend had cards ung on the door knobs with copy: "Closed to onor the wearer of this button. We've gone see," etc., etc. 500 tent cards with "honor e wearer of this button" copy were distributed cafes and night clubs for use on tables; nprinted paper napkins with the same copy ere also distributed and the emblem was used all theatre advertising.

As an advance teaser, a special trailer was ade up by Matlack welcoming home G.I. Joes nd a 40 by 60 sign to this effect was also used the theatre lobby. One of the city's largest epartment stores, Lipman's, came through ith a full half page ad entirely devoted to wel-oming home servicemen and the picture, with o mention of their merchandise for sale; they lso came through with window displays, too.

### Paper Uses Stories and Editorial

The *Oregonian* carried Ernie Pyle's syndi-ated column, giving a front page interest reak to the picture. In addition, the paper sed "G.I. Joe" bumper strips on their fleet f 20 trucks and also played up the picture on heir four glass panels on the corner of their uilding. On the *Oregonian's* dozens of 24 and 8 sheet stands about town, Matlack sniped the heets with "You've read Ernie Plye in the




By Photo-Art Commercial Studios

*umper strips were utilized on the fleet of he* Oregonian's *trucks as part of Jack Mat-ock's advance publicity on "G.I. Joe" at the roadway theatre, Portland.*




*One of the numerous window displays promoted by Jack Matlack for the engagement of "G.I. Joe" at the J. J. Parker Broadway theatre in Portland, Ore.*

*Oregonian;* now see his story on the Broadway screen." The paper also came through with an excellent editorial.

A special screening was held for the press, and an Ernie Pyle party for members of the newspaper fraternity and city dignitaries. Special printed invitations were gotten out.

With gas-rationing cancelled, Jack jumped the gun by placing "C" cards on every main street windshield. Copy on these cards read: "C you won't need this 'C' card to see Ernie Pyle's 'Story of G.I. Joe', now playing Broadway theatre."

Tying in with Portland's famous George White's Servicemen's Center, Matlack offered two guest tickets to G.I. Joes who registered with the longest service record. The winner was the theatre's G.I. Joe for the day.

Twenty of the city's leading cigar stands featured placards with a cut of Burgess Meredith smoking a cigar with one of his buddies in the picture. Tiein copy here read: "One cigar a piece" was Ernie Pyle's Christmas gift to G.I.'s.

### War Veterans Stage Parade

Mayor Earl Riley issued a proclamation and lauded the film. A parade was held in which the American Legion, Veterans of Foreign Wars, fraternal organizations and others participated. As an advance teaser, a 24-sheet was used in the lobby, and 8 by 10 stills were mounted on regular "A" boards. Three and six-sheets were also spotted in key locations.

Twenty merchants came through with window displays, book stores used displays on their counters and $1,000 worth of top-notch radio spots were used on all available network shows. Grace Elliott, Oregon's only radio movie commentator, talked about the picture on her radio show for 20 minutes. Three days after opening, Jack ran a two-column ad with plenty of white space carrying the message, "Such crowds. All Portland is enjoying and cheering Ernie Pyle's 'The Story of G.I. Joe'."

## *Local Girl Angle Aids 'Wonder Man'*

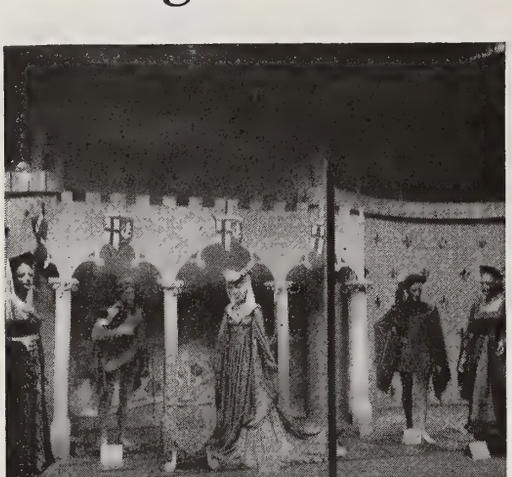
In connection with the date of "Wonder Man" at the RKO Palace theatre, Cincinnati, Nate Wise, publicist, and Irwin Book, manager, started a teaser campaign two weeks in advance to build up interest in the date. The three local papers, apprised of the importance of the picture and the fact that a local girl, Vera Ellen, is prominently featured, gave their support in publicizing the picture.

The front, executed by Book, featured a succession of blowups weeks in advance, which was climaxed by the current front which was highlighted with animation. Dash cards were used on street cars, in addition; colored blowups were used in all the downtown hotels and other devices were employed.

For the date on "Thousand One Nights," the boys promoted one of the local department stores for a 400-line ad tieing in the picture with their restaurant. A fashion break was also planted in the *Times Star* and a national Lux Soap ad was arranged to run on opening day. Comprehensive coverage of spots on three local radio stations was had and a 15-minute sponsored program at the Union Terminal was devoted to plugging the picture.

FOR SAME DAY
SPECIAL TRAILER SERVICE
FILMACK
PDQ and PERFECT, too
FILMACK TRAILER CO.
1325 S. WABASH CHICAGO 5, ILL.

# *Murray Promotes "Henry V" Tieups In England*



*One of the numerous windows promoted by Harry Murray, manager of the Odeon, Scarborough, Yorkshire, England, for his showing of "Henry V".*

Harry Murray, manager of the Odeon theatre in Scarborough, Yorkshire, England, put on a highly successful campaign for his showing of "Henry V." Taking full advantage of the colorful era depicted in the film, Harry went all out in his promotions to recreate the atmosphere of the times.

He devised a special Proclamation announcing "that all residents and visitors to Scarborough shall have equal rights and opportunity to see and hear the presentation of William Shakespeare's 'Henry V' at the Odeon theatre, etc.," and used actual maps, in full color, drawn of the invasion.

Weeks in advance of the engagement the Odeon Cafe, located above the theatre, was decorated with colorful shields, copies of the Proclamation and maps, and stills from the picture. A full portrait of Henry V was painted on the restaurant mirrors, except for the face and patrons were invited to see how they would look as Henry V by focusing their faces in the space left for the head. All menus were overprinted with playdate and blocks of Laurence Olivier as Henry V.

### *Scores Newspaper Contest*

Four weeks in advance of playdate all quads and hanging cards, all newspaper ads and publicity carried announcements of the film. A newspaper contest was arranged with the Scarborough *Mercury* inviting contestants to answer seven questions on the life of Henry V, answers to be addressed to the Odeon manager and the first twelve winners to receive guest tickets to see the film.

Arrangements were made with the Divisional Education Officer for specially conducted groups of children to attend morning shows and passes were issued to hospital authorities enabling nurses and doctors, whose time was limited, to gain admission without queueing.

Harry promoted nine unusually effective windows with Rowntrees' clothing store, exhibiting some of the actual costumes worn in the film, and both the Scarborough *Mercury* and *Evening News* carried cuts of the stars and stories a week prior to the opening.

# *QUIGLEY AWARDS CONTENDERS*

The men and women listed below have submitted evidence of showmanship within the fortnight, which justified their names being placed on the list of outstanding showmen.

JAMES G. BELL
Penn, New Castle, Pa.

JOSEPH S. BOYLE
Poli-Broadway, Norwich, Conn.

LIGE BRIEN
Enright, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIE CHARNINSKY
Rialto, Dallas, Texas

LOU COHEN
Poli, Hartford, Conn.

BOB COX
Kentucky, Lexington, Ky.

JAMES J. DEMPSEY
Paramount, Lynn, Mass.

JAMES ESHELMAN
Paramount, St. Paul, Minn.

FRANCIS J. FAILLE
Paramount, North Adams, Mass.

ALICE GORHAM
United Artists, Detroit, Mich.

RONALD HART
Rosum, Leamore, Staffs., England

EARL L. HUBBARD
20th Century, Buffalo, N. Y.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

GEORGE KRASKA
State, Boston, Mass.

WALT LEACH
Stanley, Chester, Pa.

LARRY LEVY
Loew's, Reading, Pa.

HAROLD B. LYON
Des Moines, Des Moines, Ia.

P. E. McCOY
Miller, Augusta, Ga.

CONRAD MANDROSS
St. Mary's, St. Mary's, O.

JACK MATLACK
Broadway, Portland, Ore.

LOU MAYER
Palace, Chicago, Ill.

CYRIL MEE
Strand, Harrisonburg, Va.

H. S. MORTIN
Loew's, Syracuse, N. Y.

LES POLLOCK
Loew's, Rochester, N. Y.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

J. G. SAMARTANO
Loew's, Providence, R. I.

MATT SAUNDERS
Poli, Bridgeport, Conn.

F. B. SCHLAX
Kenosha, Kenosha, Wis.

SOL SORKIN
RKO Keith's, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

HELEN WABBE
Golden Gate, San Francisco, Ca

H. F. WILSON
Capitol, Chatham, Ont., Canad

NATE WISE
RKO Theatres, Cincinnati, O.

H. M. YUDIN
Centre, Petersborough, Ont., Ca

## Pooch Show Successful for "Lassie"

Reported as bringing in no less than 700 kiddies was the canine show put on at the Belmar theatre, Pittsburgh, in connection with Sid Dickler's date on "Son of Lassie." Prizes donated by cooperating merchants were awa to the winners. Sidewalk and lobby signs utilized, as were window cards, heralds a whispering campaign which Sid got sta slightly before the children started comin the show.





Her sly ways and sweet words got her a couple of guys fast, but she got "nicked" in the end. That's generally what happens to folks who hand out pretty talk and don't back it up. That's why we keep promises out of our business. When we say an Altec contract can be like a guardian angel in your projection room, we can prove it — thousands of times over. Because right this minute Altec contracts are protecting thousands of houses all over the country. It may be a time and money saver for you to call or write today.

ALTEC
SERVICE CORPORATION

*250 West 57th Street*
*New York 19, N. Y.*

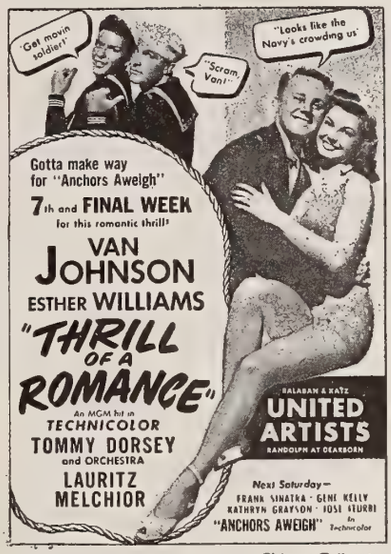
THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

# NEWSPAPER ADS




Paterson Morning Call

Jay Wren, publicity director, Paramount-Adams Theatres, New Jersey



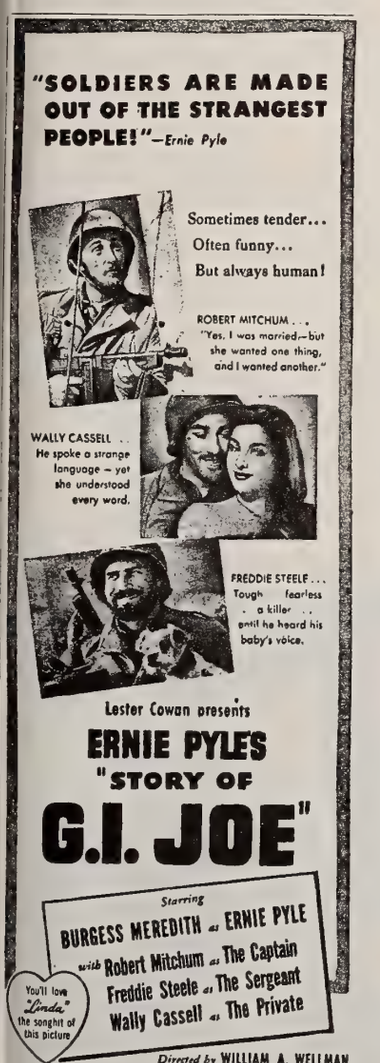

Chicago Tribune

Jimmy Savage, publicist, B. & K. Theatres, Chicago.




Washington News

Sol Sorkin, manager, RKO Keith's, Washington, D. C.




New York Mirror

Harry Goldstein, publicity director, Brandt circuit, New York.




Chicago Daily News

Milton Woodward, publicist, RKO Theatres, Chicago, Ill.




Lynn Telegram-News

J. J. Dempsey, manager, Paramount theatre, Lynn, Mass.




Memphis Commercial Appeal

Elliott Johnson, advertising manager, Malco Theatres, Memphis, Tenn.

NOW BOOKING




*Can Be Booked Through The Following Exchanges:*

SCREEN GUILD OF THE S. E.
164 Walton Street, N.W. Atlanta, Georgia
21 So. Liberty St., New Orleans 13, La.

SCREEN GUILD OF THE N. E.
54-58 Piedmont St., Boston 16, Mass.

SCREEN GUILD OF TEXAS
308 South Harwood Street, Dallas, Texas

SCREEN GUILD OF MICHIGAN
2310 Cass Avenue, Detroit 1, Michigan

BELL PICTURES CORPORATION
New York State and Northern New Jersey

SCREEN GUILD OF PHILADELPHIA
1315 Vine Street, Philadelphia 7, Penna.

SCREEN GUILD OF W. PENNSYLVANIA
1709 Blvd. of the Allies, Pittsburgh 19, Pa.

SCREEN GUILD OF MISSOURI
3334 Olive Street, St. Louis 3, Missouri

SCREEN GUILD OF NO. CALIFORNIA
1069 Market Street Building (Office)
125 Hyde St. (Exchange), San Francisco, Cal.

SCREEN GUILD OF WASHINGTON, D. C.
1001 N. Jersey Ave., N.W., Wash'ton 1, D.C.

SCREEN GUILD OF ILLINOIS
1325 South Wabash Avenue, Chicago
Also serving Milwaukee and Indianapolis

SCREEN GUILD OF OKLAHOMA
702 W. Calif. Ave., Oklahoma City, Okla.

KING ENTERPRISES
Des Moines, Omaha, Kansas City

SCREEN GUILD (OF CANADA) LTD.
21 Dundas Sq., Toronto 2, Ont.

SCREEN GUILD OF NORTH CAROLINA
300 W. Third St., Charlotte 1, N. Carolina

FILM CLASSICS OF CLEVELAND
2108 Payne Ave., Cleveland

SCREEN GUILD OF MINNEAPOLIS
1109 Currie Ave., Minneapolis

FILM CLASSICS OF CINCINNATI
1635 Central Parkway, Cincinnati

Distributed by SCREEN GUILD PROD. INC.

J. MARCAN NERCESIAN
258 E. 1st South St.
Salt Lake City, Utah

Playing to Outstanding Business Everywhere
"WILDFIRE"
in
GORGEOUS COLOR

Watch for Our Next Production
James Oliver Curwood's
"GOD'S COUNTRY"


# SHOWMEN PERSONALS

**In New Posts:** Curtis H. Miller, general manager, Northtown and Cinema theatres, Tampa, Fla. Cyril Mee, the Strand and State theatres, Harrisburg, Va. Malcolm Estes, Lake, Lake Worth, Fla. Sydney Goldman, from the Army to Center theatre, New York City.

John Sweeney, from the Navy to Bellevue, Roslindale, Mass. Ed Spritzer, El Rey, Los Angeles. Paul Kleinman, Pearl, Philadelphia. Alton Frey, Colonial, Allentown, Pa. Albert Rabino, Allegheny, Philadelphia.

**Assistant Managers:** William White, Lyric, Camden, N. J. Bill Erwin, Rialto, Allentown, Pa. Winfield Krayer, New Palace, Philadelphia. Bernard Blumenthal, Winter Garden, New York City. George Pajonas, from the Army, Tivoli, Brooklyn.

**Wedding Bells:** Sam Horwitz, assistant manager at the Poli, Hartford, Conn., and Estelle Calegman, assistant manager at the local Bijou.

**Showmen's Calendar:** November 1st: Daniel Boone born—1734. 2nd: N. and S. Dakota became states—1889. 10th: Thanksgiving Day in Canada. 11th: Armistice Day; Washington became a state—1889. 13th: Robert Louis Stevenson (Author) born—1850. 16th: Oklahoma became state—1907. 22nd: Thanksgiving Day. 30th: Mark Twain born—1835; Louisiana purchased—1803.

James S. Ackron, Gordon W. McLean, Ja Fieman, A. Jerry Cooper, Oscar A. Brotm Henry G. Hall, Earle S. Horne, Bill Smith, Arc H. Adams, Robert Goldstein, Horace Truitt, Jo G. Broumas, Charles J. Scheel, Bill C. Tall Moe Farber.

Curby A. Smith, Bruce Royal, John W. Hov Douglas B. Keyes, B. H. Powers, Joseph H man, Ray McLain, Merritt Pragg, Louie Willian Kirby Griffin, George J. Posner, Owen B. McFa land, Frank J. La Cava, Morris Kaufman, Fra Dancer.

Ralph H. Lundgren, C. Don Sheedy, E. Gabriel, R. D. Olson, Sam A. Kimball, Frank Bartholomay, Fred W. Curtice, Eugene Veni Johnnie Turner, Eidney Magen, Theodore Schl ser, Harry Pickett, Dave Unger, Alfredo Esc milla, Richard Stoddard, Walter Brooks.

George Settos has purchased the Palace Montpelier, Ind. J. B. Krul has taken over t Park from William Szyzpulski in Detroit. H son, Eddie Krul, is managing the Park.

**Happy Birthday:** Laurel Nelson, Lewis Doran, Joe Kendall, I. Goldstein, Don C. Mall Howard S. Hunt, Samuel W. Kendall, Robert Griffith, Robert B. Busch, Louis L. Simons, Sa Hebscher, B. L. Kearney, Henry G. antos, J. Schotborgh.

## Scores Radio Tieup for "Falcon" in Buffalo

In a recent tie-up on "The Falcon in San Francisco" Earl L. Hubbard, advertising director of the 20th Century theatre of Buffalo, N. Y., went 'all-out' tying up with local radio station WEBR, which has the "Radio Adventures of the Falcon" on the air every Tuesday evening.

Earl promoted without any costs, spots and plugs on WEBR four days in advance of the opening of the picture, newspaper story in the *Courier-Express* and had a 'roving Falcon' on the street for two hours with advance publicity on both radio station and newspaper, awarding the first one to identify the "Falcon" with a $25.00 Victory Bond, which was also promoted and given by the American Safety Razor Corporation, sponsors of the Falcon radio program. It attracted considerable interest and helped the theatre's attendance.

## Mayor Proclaims "Bataan" Week

Commander Larry Cowen, Director of Pu licity Fabian Staten Island Theatres, a George Kemp, manager of the Paramount the tre in Stapleton, exploited "Back to Bataan" having Borough President Palma issue a procl mation entitled "Back to Bataan Week." Th proclamation was blown up and placed in fro of the theatre. All ads carried the proclamati and the newspapers gave it big space. Tw heroes of the "March of Death" after the su render on Bataan appeared in person.

## Brien Ties Up with PCA

Lige Brien, manager of the Enright, Pitt burgh, effected a neat tieup with PCA Airlin for his showing of "Where Do We Go Fro Here?" They gave him a beautiful windo display that tied in perfectly with the film an furnished scratch pads which were distribute to patrons on leaving the theatre.





by THE HERALD

*CANADIAN visitors recently in New York are pictured at the Round Table office Left, Maurice Saslof, manager of the Broadway theatre, Toronto; right, Mr. and Mrs. L. P Carrier. Mr. Carrier is a director of three theatres in Shawinigan Falls, Quebec.*

# PICTURE GROSSES

***A statistical compilation and comparison of Box-Office Performance in first-run theatres***

**Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.**

**Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1945.**

**SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.**

**INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.**

## THE STRANGE AFFAIR OF UNCLE HARRY (Univ.)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $192,500 |
| Comparative Average Gross | 162,000 |
| Over-all Performance | 118.8% |

| | |
|---|---|
| BALTIMORE—Keith's, 1st week (DB) The True Glory (Col.) | 108.1% |
| BALTIMORE—Keith's, 2nd week (DB) The True Glory (Col.) | 70.0% |
| CINCINNATI—RKO Palace | 101.4% |
| LOS ANGELES—Hillstreet (DB) On Stage, Everybody (Univ.) | 98.3% |
| LOS ANGELES—Pantages (DB) On Stage, Everybody (Univ.) | 109.7% |
| NEW YORK—Criterion, 1st week | 182.3% |
| NEW YORK—Criterion, 2nd week | 137.3% |
| NEW YORK—Criterion, 3rd week | 103.0% |
| WASHINGTON—Keith's | 129.5% |

## RHAPSODY IN BLUE (WB)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $861,400 |
| Comparative Average Gross | 576,800 |
| Over-all Performance | 149.3% |

| | |
|---|---|
| BALTIMORE—Stanley | 130.1% |
| CINCINNATI—RKO Capitol | 154.6% |
| LOS ANGELES—Warner's Downtown, 1st week. | 146.2% |
| LOS ANGELES—Warner's Downtown, 2nd week. | 111.1% |
| LOS ANGELES—Warner's Hollywood, 1st week. | 132.8% |
| LOS ANGELES—Warner's Hollywood, 2nd week. | 125.8% |
| LOS ANGELES—Warner's Wiltern, 1st week | 136.5% |
| LOS ANGELES—Warner's Wiltern, 2nd week | 130.0% |
| NEW YORK—Hollywood, 1st week | 242.1% |
| NEW YORK—Hollywood, 2nd week | 224.2% |
| NEW YORK—Hollywood, 3rd week | 201.7% |
| NEW YORK—Hollywood, 4th week | 179.3% |
| NEW YORK—Hollywood, 5th week | 183.8% |
| NEW YORK—Hollywood, 6th week | 183.8% |
| NEW YORK—Hollywood, 7th week | 179.3% |
| NEW YORK—Hollywood, 8th week | 188.3% |
| NEW YORK—Hollywood, 9th week | 201.7% |
| NEW YORK—Hollywood, 10th week | 134.5% |
| NEW YORK—Hollywood, 11th week | 103.0% |
| NEW YORK—Hollywood, 12th week | 90.0% |
| NEW YORK—Hollywood, 13th week | 107.6% |
| NEW YORK—Hollywood, 14th week | 102.1% |
| PHILADELPHIA—Boyd, 1st week | 160.8% |
| PHILADELPHIA—Boyd, 2nd week | 111.8% |
| PHILADELPHIA—Boyd, 3rd week | 103.9% |
| PHILADELPHIA—Boyd, 4th week | 99.0% |
| SAN FRANCISCO—Warfield, 1st week | 151.3% |
| SAN FRANCISCO—Warfield, 2nd week | 111.5% |
| ST. LOUIS—Ambassador | 141.9% |

## ANCHORS AWEIGH (MGM)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $2,118,500 |
| Comparative Average Gross | 1,720,300 |
| Over-all Performance | 123.1% |

| | |
|---|---|
| BALTIMORE—Century, 1st week | 138.7% |
| BALTIMORE—Century, 2nd week | 98.2% |
| BALTIMORE—Century, 3rd week | 80.9% |
| BOSTON—Orpheum | 108.2% |
| BOSTON—State | 96.4% |
| BUFFALO—Great Lakes, 1st week | 121.7% |
| BUFFALO—Great Lakes, 2nd week | 100.6% |
| BUFFALO—Great Lakes, 3rd week | 71.5% |
| CHICAGO—United Artists, 1st week | 160.8% |
| CHICAGO—United Artists, 2nd week | 152.1% |
| CHICAGO—United Artists, 3rd week | 139.1% |
| CINCINNATI—RKO Capitol, 1st week | 206.1% |
| CINCINNATI—RKO Capitol, 2nd week | 154.6% |
| CINCINNATI—RKO Capitol, 3rd week | 92.7% |
| CINCINNATI—RKO Capitol, 4th week | 82.4% |
| CINCINNATI—Keith's, MO 1st week | 90.9% |
| CLEVELAND—Loew's State, 1st week | 169.1% |
| CLEVELAND—Loew's State, 2nd week | 129.3% |
| CLEVELAND—Loew's Stillman, MO 1st week | 150.0% |
| CLEVELAND—Loew's Ohio, MO 2nd week | 129.6% |
| CLEVELAND—Loew's Ohio, MO 3rd week | 111.1% |
| INDIANAPOLIS—Loew's, 1st week | 145.5% |
| INDIANAPOLIS—Loew's, 2nd week | 110.2% |
| KANSAS CITY—Midland, 1st week | 155.5% |
| KANSAS CITY—Midland, 2nd week | 100.0% |
| KANSAS CITY—Midland, 3rd week | 80.0% |
| LOS ANGELES—Egyptian, 1st week | 162.8% |
| LOS ANGELES—Egyptian, 2nd week | 137.8% |
| LOS ANGELES—Egyptian, 3rd week | 137.8% |
| LOS ANGELES—Egyptian, 4th week | 117.4% |
| LOS ANGELES—Egyptian, 5th week | 125.0% |
| LOS ANGELES—Egyptian, 6th week | 91.4% |
| LOS ANGELES—Los Angeles, 1st week | 163.6% |
| LOS ANGELES—Los Angeles, 2nd week | 138.6% |
| LOS ANGELES—Los Angeles, 3rd week | 133.0% |
| LOS ANGELES—Los Angeles, 4th week | 105.0% |
| LOS ANGELES—Los Angeles, 5th week | 109.2% |
| LOS ANGELES—Los Angeles, 6th week | 75.6% |
| LOS ANGELES—Ritz, 1st week | 150.4% |
| LOS ANGELES—Ritz, 2nd week | 130.0% |
| LOS ANGELES—Ritz, 3rd week | 134.9% |
| LOS ANGELES—Ritz, 4th week | 113.8% |
| LOS ANGELES—Ritz, 5th week | 121.9% |
| LOS ANGELES—Ritz, 6th week | 95.9% |
| MINNEAPOLIS—Wisconsin | 103.4% |
| MINNEAPOLIS—Strand, MO 1st week | 102.3% |
| NEW YORK—Capitol, 1st week (SA) Paul Whiteman's Orchestra | 138.7% |
| NEW YORK—Capitol, 2nd week (SA) Paul Whiteman's Orchestra | 139.6% |
| NEW YORK—Capitol, 3rd week (SA) Paul Whiteman's Orchestra | 140.2% |
| NEW YORK—Capitol, 4th week (SA) Paul Whiteman's Orchestra | 141.8% |
| NEW YORK—Capitol, 5th week (SA) Paul Whiteman's Orchestra | 138.2% |
| NEW YORK—Capitol, 6th week (SA) Paul Whiteman's Orchestra | 132.9% |
| NEW YORK—Capitol, 7th week (SA) Paul Whiteman's Orchestra | 132.1% |
| NEW YORK—Capitol, 8th week (SA) Paul Whiteman's Orchestra | 113.5% |
| NEW YORK—Capitol, 9th week (SA) Paul Whiteman's Orchestra | 106.3% |
| NEW YORK—Capitol, 10th week (SA) Paul Whiteman's Orchestra | 99.6% |
| OMAHA—Paramount | 144.1% |
| OMAHA—Omaha, MO 1st week | 103.4% |
| PROVIDENCE—State, 1st week | 168.7% |
| PROVIDENCE—State, 2nd week | 115.6% |
| PROVIDENCE—State, 3rd week | 78.1% |
| SAN FRANCISCO—Fox, 1st week | 144.8% |
| SAN FRANCISCO—Fox, 2nd week | 96.5% |
| SAN FRANCISCO—St. Francis, MO 1st week | 134.0% |
| SAN FRANCISCO—St. Francis, MO 2nd week | 86.5% |
| SAN FRANCISCO—St. Francis, MO 3rd week | 72.6% |
| SEATTLE—Fifth Ave | 107.2% |
| SEATTLE—Music Box, MO 1st week | 119.4% |
| ST. LOUIS—Loew's State, 1st week | 139.6% |
| ST. LOUIS—Loew's State, 2nd week | 100.6% |
| ST. LOUIS—Loew's State, 3rd week | 83.8% |
| ST. LOUIS—Loew's Orpheum, MO 1st week | 143.9% |
| WASHINGTON—Palace, 1st week | 133.6% |
| WASHINGTON—Palace, 2nd week | 104.2% |
| WASHINGTON—Palace, 3rd week | 85.5% |

## STATE FAIR (20th-Fox)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $531,900 |
| Comparative Average Gross | 446,100 |
| Over-all Performance | 119.2% |

| | |
|---|---|
| BALTIMORE—New, 1st week | 106.7% |
| BALTIMORE—New, 2nd week | 86.5% |
| BOSTON—Memorial | 111.3% |
| CINCINNATI—RKO Albee | 165.6% |
| CINCINNATI—RKO Shubert, MO 1st week | 180.8% |
| DENVER—Denver (DB) The Shanghai Cobra (Mono.) | 136.9% |
| DENVER—Esquire (DB) The Shanghai Cobra (Mono.) | 121.5% |
| DENVER—Webber (DB) The Shanghai Cobra (Mono.) | 127.4% |
| KANSAS CITY—Esquire, 1st week | 87.3% |
| KANSAS CITY—Esquire, 2nd week | 82.5% |
| KANSAS CITY—Uptown, 1st week | 161.1% |
| KANSAS CITY—Uptown, 2nd week | 112.9% |
| NEW YORK—Roxy, 1st week (SA) Conee Boswell, Condon Brothers | 148.9% |
| NEW YORK—Roxy, 2nd week (SA) Conee Boswell, Condon Brothers | 115.0% |
| NEW YORK—Roxy, 3rd week (SA) Conee Boswell, Condon Brothers | 100.4% |
| NEW YORK—Roxy, 4th week (SA) Conee Boswell, Condon Brothers | 107.3% |

## Rose Heads Chicago Group Aiding Community Drive

Jack Rose, of Manta and Rose Circuit, Chicago, chairman of the amusement group of the current Community and War Fund Drive, heads a list of industry leaders in the Chicago area, active in the campaign. Among them are John Balaban and Abe Platt, Balaban and Katz Corporation; James Coston and Charles Ryan, Warner Bros.; Edwin Silverman and James Booth, Essaness Circuit; Jack Kirsch, Allied of Illinois; Arthur Schoenstadt, H. Schoenstadt and Sons; Harold Stevens, Paramount; J. A. Courtney, DeVry Corporation; Thomas Flannery, White Way Signs, and Lou Reinheimer, independent exhibitor.

## Government Cites McGrady

President Truman last Wednseday presented the Medal of Honor to Edward F. McGrady, vice-president in charge of labor relations and director of Radio Corporation of America. At the request of the Secretary of War, Mr. McGrady was loaned to the War Department by RCA as a consultant on labor problems.





**ONE OF THE** foremost needs confronting business and industry during the period of readjustment is to keep goods and materials of every kind and for every purpose moving expeditiously.

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## POSITIONS WANTED

MANAGER - PROJECTIONIST, ELEVEN YEARS' experience in all phases theatre work: Equipment maintenance, Exploitation, Promotions, Art work. Have been on vital war job since 1942. Wish to get back in theatre. Age 30, married. Best references. Prefer small town. 134 Old St. Win's Court, Portsmouth, Va.

AT LIBERTY—THEATRE MANAGER OR EXecutive. High type, mature man. Aggressive showman thoroughly experienced and capable, exploitation, publicity, advertising and all angles of operation. Sober and reliable every respect. Association leading independent or major circuit desired. Responsible reference ability and integrity. Address BOX 1908, MOTION PICTURE HERALD.

MANAGER, 20 YEARS' EXPERIENCE, PICTURES, vaudeville. Go anywhere. Excellent references. Services only, or will invest $5,000 with services in profitable situation. Write Box 1912, MOTION PICTURE HERALD.

PROJECTIONIST — MANAGER, EX-SERVICE, 39 married, 18 years' experience all types equipment, phases of management and operation. Do original poster and art work. Wish permanent position small town where I can open radio and music show on side. Best of references. Box 1911, MOTION PICTURE HERALD.

## STUDIO EQUIPMENT

ARMY SURPLUS NEW AKELEY CAMERAS, INcludes 12V motor, tachometer, counter, 2 - 200' magazines, convertible for newsreel work, $195; Debrie metal camera, 6 magazines, 3 lenses, $350; RCA Galvanometer, $650; Moviolas, $195; Background Projection outfit worth $10,000, now $4,990. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

## USED EQUIPMENT

REPORT NO NEW CHAIRS UNTIL SPRING—meanwhile look—700 Irwin heavy panel back, box spring cushion chairs, excellent, $6.95; 355 American veneer back, springless cushions, good, $4.50; 200 American heavy panel back box spring cushions; reupholstered, $6.50; 219 Irwin veneer back, padded seats, $4.95; 520 American ¾" veneer back, 5-ply seats, $5.75; 230 American heavy panel back, box spring cushions, $6.50; 800 American metal lined fully padded backs, box spring cushions, rebuilt, reupholstered, $8.95; plastic coated dark green leatherette, 50" wide, two to ten yard pieces, 40/50 yards per roll, $1.25 yd. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

DISCHARGED? OPEN A THEATRE NOW—Complete booth outfits—projectors, lamphouses, lens, new soundheads, motors, new amplifier, new speakers, sound screens. Guaranteed one year—Powers—$1,050; Simplex, $1,500. Why pay more? S. O. S. CINEMA SUPPLY CORP., NEW YORK 18.

## NEW EQUIPMENT

LATEST RCA PHOTOPHONE TYPE THEATRE 30W Amplifiers, $195; box office bowl Heaters, $5.95; inside color lamps, 25/40W blue, 16½c; Soundscreens—crystal, beaded, square foot, 44½c; Flextone plastic coated, washable, 30½c; 30W Cinemaphone Amplifiers, $125; Soundheads, single sprocket, $91.25; Gyrostabilizer, $282.50. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

## BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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## BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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# *Committee Drafts 3-Way Tax Relief For Industry*

*Washington Bureau*

Three-way tax relief for the industry is in sight for next year, embodied in tax legislation drafted last week by the Ways and Means Committee and this week sent to the floor of the House for action.

Under that measure, the increased admission tax rates adopted in the last revenue act will be revoked next July 1, and the tax will drop back to the former basis of one cent on each 10 cents of admissions. At the same time, all other wartime excise rates will be eliminated, including the higher levies on transportation, gasoline, etc.

The committee failed to adopt the Administration's suggestion that the excess profits tax be repealed January 1, but voted to reduce the rate from 90 to 60 per cent for 1946 and abolish the levy entirely at the close of that year. For corporations which are not subject to the excess profits tax, a cut from 40 to 36 per cent was provided in the joint normal and surtax rate.

The capital stock tax and declared value excess profits tax will both be wiped off the statute book.

For individuals, the bill provides the same personal exemption from normal tax as is now allowed from surtax and in addition reduced the surtax on the lower brackets by four percentage points and provided a 10 per cent cut for those in the higher brackets.

An important feature of the legislation is the continued freezing of the social security tax rate at one per cent, each, on employer and employe, pending the enactment by Congress of definite legislation on that subject.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1945.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Managing Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. That the owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin S. Quigley, 1270 Sixth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; and that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN
(Signature of business manager)

Sworn to and subscribed before me this 27th day of September, 1945.

DOROTHY S. KAVANAGH
Notary Public, Queens County
Queens County Clerk's No. 27
N. Y. Co. Clk's. No. 528, Reg. No. 273-K

[SEAL]

My commission expires Mar. 30, 1946.

## Oldest Paramount Studio Employee Is Honored

In recognition of her record as the oldest employee in point of service at Paramount's Hollywood studio, Stella Stray of the accounting department last Thursday was honored in a ceremony arranged by Cecil B. DeMille, producer-director, with whom she started in the business 32 years ago. Mr. DeMille presented Miss Stray with a citation issued in special observance of Paramount's One Third of a Century Celebration. He also presented her with a DeMille medal, a Virginia Dare-Sir Walter Raleigh commemorative half dollar, which he awards to those who have performed some outstanding service for others. Miss Stray was employed by Mr. DeMille February 15, 1914, when the producer set up his studio in a barn in a wheatfield. She was his only office employee. The citation, presented to her "in grateful appreciation of these years of loyalty and endeavor," was signed by Mr. DeMille and Charles M. Reagan, Paramount vice-president in charge of distribution.

## Eastman Kodak Employees Receive Wage Increase

A 15 per cent increase in the basic 40-hour wage rate has been announced by the Eastman Kodak Company for more than 30,000 employees in the United States. The raise becomes effective October 14 in all plants, stores, branches and processing stations, and at four subsidiary plants.

MOTION PICTURE HERALD

# Better Theatres

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**THEATRE NEEDS DOMINATE TEDPA-TESMA CONVENTION**

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OCTOBER 13, 1945

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# SEND NOW for this FREE book on BETTER LIGHTING for BETTER BOX-OFFICE

*Do you know* just how important LIGHTING is in attracting patrons to your theatre? Here's a brand-new, 32-page booklet that tells you how to make better lighting *pay off* . . . to the very last penny!

*Send now* for this Westinghouse two-color book "Westinghouse Lamps for Theatres" with no less than 26 pages of theatre drawings which picture vividly how you can make *lighting* make more money for you. This book shows not only how the outside lighting of signs and marquee can bring more customers up to your ticket window, but how the lighting of foyer, auditorium and rest rooms, too, can sell the beauty, comfort, cleanliness and convenience of your theatre . . . and turn first-time patrons into regulars.

*Be prepared* for keener competition. Order this book today and learn how to make a theatre truly modern with really up-to-date lighting.

*Don't forget*—the printing order is limited—better send for your copy *today*. Fill in the coupon below:




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Gentlemen:

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Westinghouse presents John Charles Thomas, Sunday, 2:30 P. M., E.W.T., NBC. Tune in Ted Malone, Monday through Friday, 11:45 A. M., E.W.T.—American Broadcasting Company.

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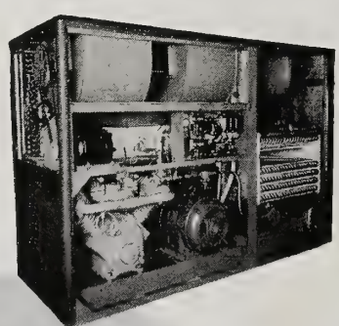
● Back of every usAIRco theatre air conditioning system is one basic idea—to design and to build the comfort cooling unit around your box office. Theatre air conditioning that pays you a profit is the blueprint of all usAIRco systems.

Leader in theatre air conditioning is usAIRco's Refrigerated Kooler-Aire, a compact "packaged" system that's meeting the comfort cooling requirements of exhibitors everywhere. In a single unit, factory engineered and assembled, the Refrigerated Kooler-Aire combines the refrigerating section, an evaporative condenser, and the section for cooling, dehumidifying and circulating the cooled air. Made in eight sizes to meet the load and design requirements of any theatre air conditioning job, with single or multiple installation, usAIRco Refrigerated Kooler-Aire gives you more air conditioning for your dollar!

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**AIR CONDITIONING CORPORATION**
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**REFRIGERATED KOOLER-AIRE**

**1.** "Packaged" unit—see illustration with covers removed. **2.** Proper cooling, dehumidifying, cleaning and circulation of air. **3.** Easy to install—all wiring and piping complete in "packaged" unit. Simply connect to water, air duct and electrical systems. **4.** Low cost operation—minimum of maintenance. **5.** Saves space—compact "packaged" unit requires little room.



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# Said 'n' Done

STATEMENTS AND REPORTS ABOUT THEATRE EQUIPMENT, MATERIALS AND SERVICES AND THOSE WHO SELL THEM

## Seating Company Head Reviews Policy and Problems

Belief that theatre operators can be optimistic about the possibility of getting auditorium seating in good quantity in the near future was expressed this month by W. A. Gedris, president of the Ideal Seating Company, Grand Rapids, Mich. At the same time he pointed out the obstacles more or less generally confronting the public seating industry. He said:

"There are three prime factors confronting every chair manufacturer: the securing of materials, employment of trained and adequate labor, and the announcement of satisfactorily adjusted prices from the OPA. The materials factor should offer few obstacles for Ideal, as we have been in the process of securing the needed materials to resume theatre chair production for some time. Many of our peacetime employees have returned and we expect many more to be at their former jobs within the next thirty days.

"Possibly the most difficult angle facing the resumption of chair manufacturing will be securing a satisfactorily adjusted price from OPA, although we anticipate that it will be forthcoming shortly.

"It will be the policy of the Ideal Seating Company to allot a portion of the early production to each Ideal dealer throughout the United States, so as to fairly and equitably supply chairs to all communities.

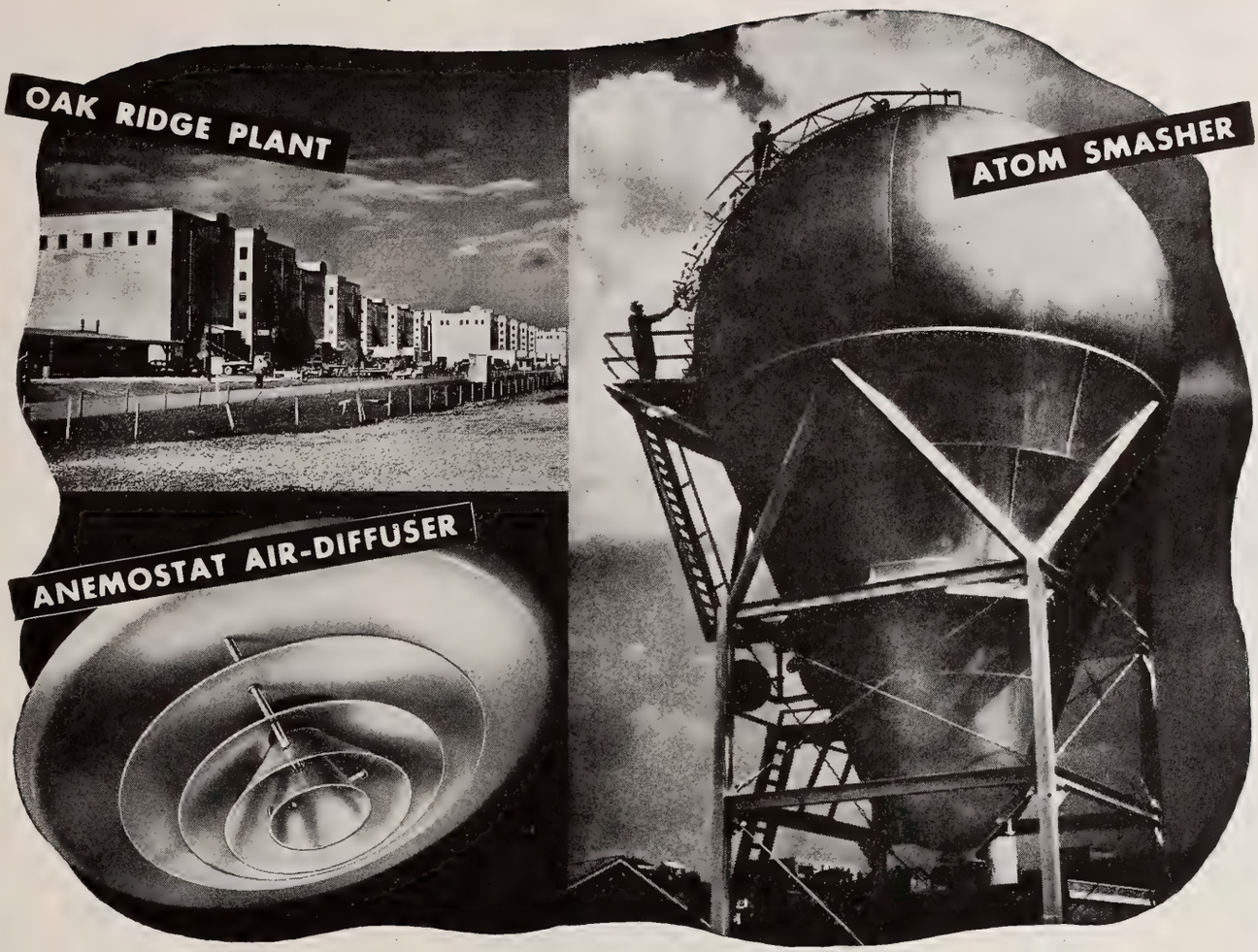
"Ideal has been fortunate in so far that we have been able to procure materials which will permit the resumption of the manufacture of even the finest type of prewar quality theatre chairs. Since American theatre men have been so patient and understanding of the problems which have confronted seating manufacturers during the war, we feel that it is only proper that we confine all of our production efforts to chairs for theatres.

"Arrangements have been made in our engineering departments so that those who are to start early construction of new theatres can immediately get planning service from Ideal. With their seating requirements made known now, their needs can be filled in ample time for installation before anticipated openings.

"Expanded plant facilities will permit Ideal to produce chairs at such an accelerated rate that normal production should soon be attained with the requirement of theatres being filled in the customary time.

"Ideal's forthcoming chairs will embody a number of exclusive, patented features. Samples are already on display in the showrooms of all Ideal dealers, where they may now be seen by theatremen.

"Now that our war contracts have been terminated and our plant is being cleared of Government inventory, all our efforts are directed to reconversion to peacetime production of theatre chairs."




# SPLITTING THE ATOM

The recent application of the splitting of the atom has shaken the earth to its foundation. The implications are magnificent —yet terrifying. However, we, together with all men of good will, are confident that this new-born knowledge will ultimately be controlled and used for the *benefit* of mankind.

It is no longer a secret that the experimentation and development work took place in Government-owned plants in the states of Washington, New Mexico and Tennessee, as well as in the province of Ontario, Canada.

Equipment used in these plants had to be the most effective available for the respective purposes. *We are gratified that ANEMOSTAT air-diffusers were utilized in these projects.*

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*The use of Anemostat air-diffusers in these projects, as in the foremost industrial plants throughout the world, proves that Anemostats are vital to air-conditioning. The list of Anemostat installations reads like a blue-book of world industry. Consult our engineers for draftless air-diffusion.*

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# ROYAL SOUND MASTER

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## PD-50 SERIES AMPLIFIER

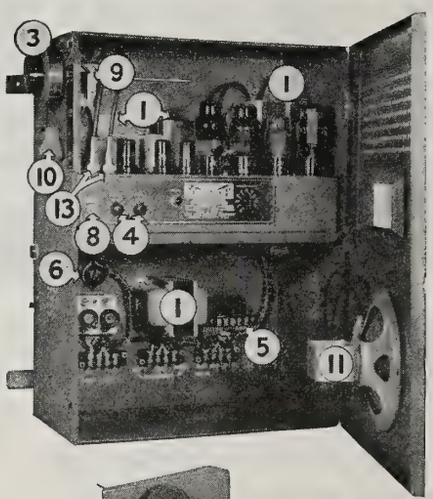


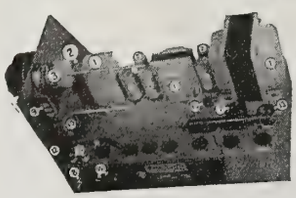
The circuit design of the "PD-50" series amplifier incorporates all the latest recognized developments essential for highest quality, brilliant, true life-like reproduction.

Foremost of the many unusual built-in features is the complete complement of "Climatite" treated transformers and chokes, recognized throughout the world for their ability to stand up under most severe operating conditions, they have been found to be unusually free from trouble under extremely humid tropical conditions . . . Plug-in type filter condensers make replacements of these condensers as simple as changing a tube . . . Calibrated step-type volume control . . . Instantaneous silent change-over in photo-electric cell circuit . . . Photo-electric cell connections through low capacity cable with heavy locking connectors to amplifier . . . Wide range tone control . . . Built-in booth monitor and monitor amplifier assures ample volume on monitor . . . True, life-like humless reproduction . . . Maximum safety factor . . . Complete amplifier chassis quickly and easily removed from cabinet and extra chassis is available for theatres wishing stand-by protection . . . Available as an accessory is a remote volume control and changeover, for operation from the working side of the Number Two projector.

### 15 POINTS OF QUALITY

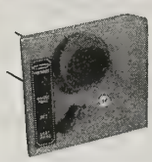
- 1. All transformers and chokes "Climatite" treated
- 2. Plug-in type filter condensers
- 3. Calibrated step-type volume control
- 4. Wide range tone control
- 5. Exciter lamp balance
- 6. Exciter supply voltage control
- 7. Amplifier voltage control
- 8. Photo-electric cell voltage control
- 9. Auxiliary volume control
- 10. Sound change-over in photo-electric circuit
- 11. Built-in booth monitor and monitor amplifier
- 12. Complete extra chassis available for stand-by protection
- 13. All connections from chassis to cabinet plug-type
- 14. Remote volume control and change-over available for working side of No. 2 projector
- 15. Highest quality workmanship throughout






At left is the Sound Master Chassis, above, the calibrated step-type volume control.



**Remote Volume Control and Change Over**

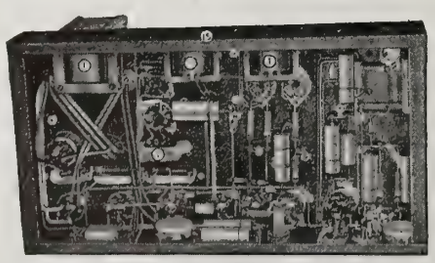
Brings complete sound control to the working side of each projector.




**PLUG-IN CONDENSERS**

Make condenser changing as easy as putting in a tube . . . no wasted time . . . no wasted effort.

### MORE THAN AN AMPLIFIER . . .



### A MIRACLE OF TROUBLE-FREE OPERATION

One look at the workmanship in this amplifier is enough to convince even the most critical user of the high quality of Sound Master equipment.

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## Tracks on Pre-War Schedule

Pre-war delivery schedules on certain items in its line of all-steel curtain tracks have been announced by E. J. Vallen, president of Vallen, Inc., Akron, Ohio. In effect September 15th, the schedules now are for Nos. 150, 152-Rear-Fold, 152-A Round-the-Corner type, and 200. Mr. Vallen added that No. 15 Floating and No. 40 junior controls will also be delivered promptly and that the company's No. 11 Aero-Speed and equipment for special applications should be available shortly.

•

## Engineering Chiefs Named

Promotions in the engineering department of RCA Victor Division, announced this month by D. F. Schmidt, director of engineering, place J. B. Coleman in the post of assistant director of engineering, and make M. C. Batsel chief engineer of engineering products.

Mr. Coleman formerly held the latter position. Mr. Batsel, who has been closely identified with RCA Photophone developments and is active in affairs of the Society of Motion Picture Engineers, was chief engineer of the RCA plant in Indianapolis prior to his new appointment.

•

## Used in Atomic Bomb Plant

The grim purpose of the atomic bomb plant at Oak Ridge, Tenn., was physically as well as otherwise concealed, it would appear from an announcement by Marsh Wall Products, Inc., Dover, Ohio, that large areas of it were colorfully finished in the company's Marlite. This plastic wall veneer, used in theatres and other buildings in which color and finish are important factors, was employed for the walls of cafeterias, lounges and other areas of the atomic bomb establisment. A total of 876,-326 square feet of it was used at Oak Ridge.

•

## Booklet on New Projector

An eight-page booklet has been issued by the DeVry Corporation, Chicago, describing the company's new 35-mm. theatre projector. The model is designed with the soundhead integrated with the projector head. Printed in two colors, the publication pictures this equipment and DeVry amplifiers.

•

## Theatre Engineering Added

A theatre engineering division has been added to the services offered by the Adams Development Corporation, New York, general manager of which is Peter F. Masucci, who was previously identified with the motion picture theatre equipment field for many years. He was formerly in charge of the New York office of the International Seat Corporation, Union City, Ind.

The company has been operating in the general industrial field. Through the new division it is expanding its facilities to include, according to the announcement, designing, construction and equipment engineering, lighting, interior decoration, remodeling, etc.

•

## Canadian Branches Planned

Development of a theatre equipment distribution service to embrace all of Canada is


IDEAL
CHAIRS
ARE BACK AGAIN!
"Built to Excel — Not Just to Compete"
See them at your Ideal dealers. If you are planning a new theatre, send us your blue prints now for seat planning service. No obligation.
IDEAL SEATING COMPANY
Grand Rapids, Michigan




## Blurmites* . . . Ushered Out for Keeps

**by PLASTIC-FINISHED Marlite**

Such unsavory customers as dirt, grease, grime, heat and moisture can't get anyplace in your theater when Marlite paneling is on the job. That's because this modern wall and ceiling material has the pioneer high-heat-bake finish which not only stops Blurmites' destructive work before it ever gets started, but also cuts installation time and cleaning costs . . . eliminates costly redecorating entirely.

In addition, unusual material flexibility and a wide range of attractive colors and patterns make Marlite ideal for powder room, lavatory, foyer, lounge and office . . . long-lived beauty and utility are winning both patron and employee approval in leading theaters everywhere.



**ABOUT DELIVERY! Although Marlite is ordinarily available from 29 warehousing points, today's unusual demands may delay regular delivery. But, just as rapidly as war-born conditions clear up, you'll see a return to the usual prompt Marsh service.**

*Blurmites—destructive agents, harmful to the finish of many wall ceiling and counter surfaces.

Marlite
REG U.S. PAT. OFF.

**MARSH WALL PRODUCTS, Inc.**
1069 MAIN STREET • DOVER, OHIO
duty-ful

PLASTIC-FINISHED WALL PANELS • FOR CREATING BEAUTIFUL INTERIORS

WALKER -PM- SCREENS

Quality

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

planned by General Theatre Supply Co., Ltd., Toronto, according to Frank H. Kershaw, newly appointed president of the company, who formerly was a district manager of the Famous Players Canadian circuit. The company acquired the Canadian Theatre Supply Company this month from Mr. and Mrs. Victor Armand, and Charles L. Maybee, former theatre inspector of the Manitoba government, joined the organization as manager of this branch.

A new branch has also been opened in Vancouver, B. C., with Willis Forward, former Ontario theatre inspector, as manager. Pete Brown, vice-president and general manager, continues as supervisor of the head office in Toronto, while the Montreal branch remains under the management of Harry Burko.

•

## New Soundhead Described

A folder, picturing and describing the company's new soundhead, has been issued by the Weber Machine Corporation, Syracuse, N. Y. Large-scale photographs include a detail view of the dynamic filter which is one of the chief features of this newly designed sound reproduction equipment.

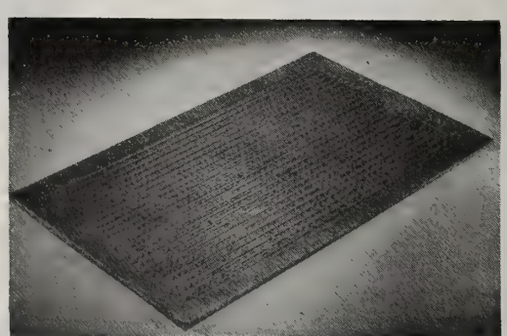
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## Many More Uses for Plastic Material Seen

Developments due directly and indirectly to the production of war goods promises to bring about a rapid extension of the uses of Formica veneering, declares J. Roger White, vice-president of the Formica Insulation Company, Cincinnati. While production of such war goods as airplane propellers had little to do with decorative qualities of the material, efforts to adapt the material to those and other purposes pointed the way to make Formica laminated plastics adapted to new decorative and architectural applications.

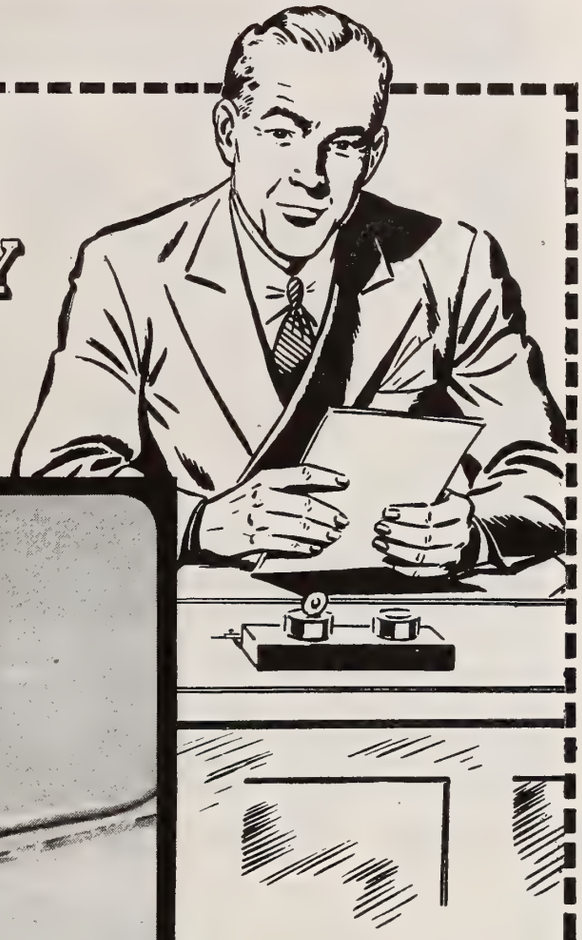
"A large, specially-designed heating unit for preparing laminated sheets for forming into Formica drainboards, and a special press has been installed to facilitate production of the forming-type of material which is believed to have multiple applications," he pointed out.

"Postwar colors in decorative laminates supply alluring interest to architects. Increased uses of Formica laminated materials for dinette tops, kitchen table tops, kitchen and home equipment, as well as for many office, stores, theatre and restaurant applications are envisioned. Use of laminates as baseboard on display fixtures and counters due to the material's ability to resist scuffing and cleaning solutions used for floor-mopping is also expected."



Rubber friction mat which has been added to the line of the American Mat Corporation, Toledo. It is of rubber and resin composition, measures 18 x 30 inches, with a thickness of 3/16-inch, and is of heavy, wide rib construction. The color is black.

# Just What will I gain with HIGH INTENSITY PROJECTION?






The gains you make by switching to "National" High Intensity Projector Carbons show up not only on the screen but at the box office.

For High Intensity Projection vastly improves the quality of your picture . . . and provides more relaxation and enjoyment for your patrons. For instance, the One Kilowatt High Intensity arc:

- Brightens the screen by 50-100%.
- Produces a snow-white light, especially suited for color pictures.
- Throws clearer, easy-to-see images on the screen.

*And the cost of One Kilowatt High Intensity Projection?* Considering its advantages, you'd expect it to be high. Yet—based on actual current and carbon consumption—it adds but little, if anything, to lamp operating cost.

So, briefly, that's how you stand to gain with this type High Intensity Projection. Consult National Carbon Company, Inc., for further details and your supply house on the availability of High Intensity Lamps.

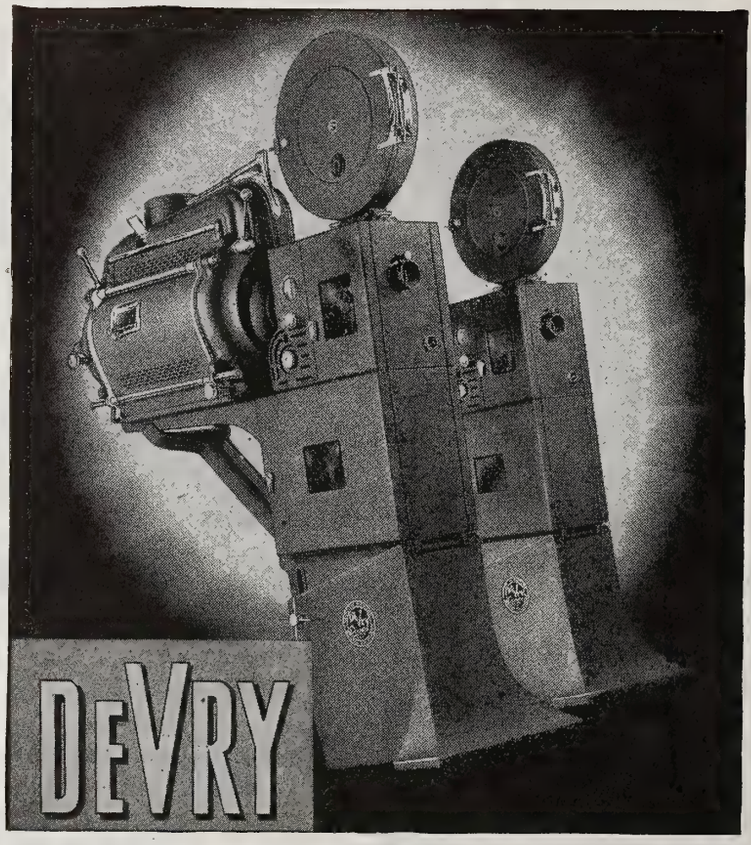
The word "National" is a registered trade-mark of National Carbon Company, Inc.

**NATIONAL CARBON COMPANY, INC.**
*Unit of Union Carbide and Carbon Corporation*

UCC

*General Offices:*
30 East 42nd Street, New York 17, N. Y.

*Division Sales Offices:* Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco




## PROJECTORS WORTHY OF A PROUD NAME

A PROUD NAME in the motion picture world, DeVRY is justly proud of its new 35mm motion picture projectors for which orders are now being accepted. Into these streamlined, rugged, durable and trouble-free essentials to audience satisfaction has gone a wealth of engineering knowledge and experience. Back of their sterling performance in the theater, are new manufacturing techniques, improved machinery, broadened facilities—and the skilled craftsmanship of men who have earned their FIFTH Army-Navy "E" award for excellence in the production of motion picture sound equipment. RESULT: a theater projector that exceeds generally accepted commercial standards in every respect. Coupon will bring you facts of importance.

**Five Time Winner**

DeVRY alone has been awarded five consecutive Army-Navy E's for Excellence in the production of Motion Picture Sound Equipment.

BUY WAR BONDS

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1111 Armitage Ave., Chicago 14, Illinois

Please send details about the NEW DeVRY 35mm Theater Projectors and Sound Systems.

*Name*.....

*Address*.....

*City*.....*State*.....

*Theater*.....*Capacity*.....

*LET DON COLLINS HELP FIND THE ANSWER TO YOUR PROJECTION PROBLEMS. Letters from both managers and projectionists are invited. Write Don in care of* BETTER THEATRES, 1270 *Sixth Ave., New York* 20, *N. Y.*

"World's Finest Postwar Chairs"

FENSIN SEATING COMPANY

62 EAST 13th STREET • CHICAGO 5

Distributors in All Principal Cities

### Win Army Gratitude

Several manufacturers of theatre equipment report recent acknowledgments from the Government of their excellent records in the production of war goods.

An Army-Navy "E" has been made to the Weber Machine Corporation, Rochester, while the Heywood-Wakefield Company, Gardner, Mass., has had its fifth star added to the original award in 1943.

"Fred C. Matthews, head of Motiograph, Chicago, has received a letter from Gen. H. H. Arnold of the Army Air Force, thanking his organization for "outstanding services rendered" in supplying airborne radio equipment.

# Theatre Projects

***RECENT REPORTS OF THEATRES PLANNED***

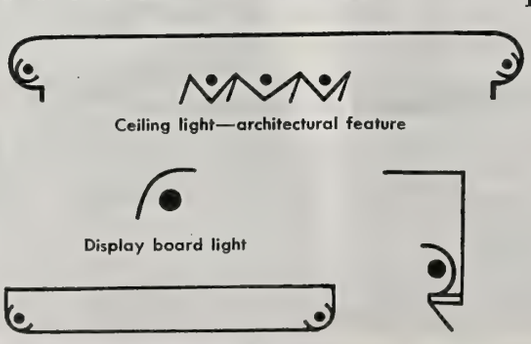
DOTHAN, ALA.: Martin Davis Theatres.
GADSDEN, ALA.: Paul W. Hofferbert, architect.
LOXLEY, ALA.: Fred T. McLendon Circuit.
MOBILE, ALA.: Charlie King.
VALLEY HEAD, ALA.: E. M. Box.
PRESCOTT, ARK.: Miss Addys Brown; 650; Bruegeeman, Swaim & Allen, architects.
ELMWOOD, CONN.: Newton Theatre Corp.; 700.
NEW HAVEN, CONN.: Nick Mascoli; 1,100; Charles Abramovitz, architect.
NORWICH, CONN.: Loew's, Inc.; 1,400.
NORWICH, CONN.: Edward Lord; 1,000; $90,000; Charles Abramovitz, architect.
PENSACOLA, FLA.: E. L. Padgett and Clinton Vucovich.
WINDER, GA.: Martin-Thompson Theatres.
KEOKUK, IA.: Frisina Amusement Co.; $200,000.
ABINGDON, ILL.: Pirtle Circuit; 800.
BUSHNELL, ILL.: Pirtle Circuit; 800.
MCLEANSBORO, ILL.: Pirtle Circuit; 800.
MICHIGAN CITY, IND.: Dunelake Theatre Corp.; 1,500.
PLAQUEMINE, LA.: Lionel Delacroix; $100,000.
PONCHATOULA, LA.: Paul Drake.
VILLE PLATTE, LA.: Don George and L. E. Guidry.
VIOLET, LA.: Mrs. Bertha Foster.
MANKATO, MINN.: Minnesota Amusement Co.; 1,000.
ST. PAUL, MINN.: Joe Stern.
ST. PAUL, MINN.: Guttman Theatres.
ST. PAUL, MINN.: Esther Averbach.
BROOKHAVEN, MISS.: L. E. Dowling.
KOSCIUSKO, MISS.: Associated Theatres, Inc.
QUINCY, MO.: L. Moncton & Associates; $150,000.
SPRINGFIELD, MO.: Frisina Amusement Co.; $150,000.
ST. LOUIS, MO.: Fanchon & Marco-St. Louis Amusement Co.; Three theatres about 2,000 seats each and costing about $250,000 each.
ST. LOUIS, MO.: Fred Wehrenberg Circuit; $150,000; A. F. & A. Stauder, architect.
UNIVERSITY CITY, MO.: Ansell Bros. Theatres; 2,000; $200,000, L. F. Abrams architect.
SYRACUSE, NEBR.: Walter Gunther; 400.
ASHEVILLE, N. C.: Two theatres by H. B. Meiselman; (1) 1,450-seats, $125,000; the other 800 seats; Henry I. Gaines, architect.
NEWARK, N. J.: Belray Enterprises, Inc.
WILDWOOD, N. J.: Hunt's Theatres, Inc.; 2,000; William H. Lee, architect.
JAMAICA, N. Y.: Raybond Theatres; 800.
MINOT, N. D.: Minnesota Amusement Co.; 1,000.
CLEVELAND, OHIO: Kimmor Amusement Co.; 2,000; $300,000; George Ebeling, architect.
DAYTON, OHIO: United Theatres.
OTTAWA, OHIO: R. E. Wanamaker and J. W. Spurlock; 700.
DUSHOREVILLE, PA.: Eugene Minier.
ANDREW, S. C.: Moris L. Abrams; J. A. Conney, architect.
CHATTANOOGA, TENN.: Eastern Theatres, Inc.
DONELSON, TENN.: Crescent Amusement Company; 975.
KNOXVILLE, TENN.: W. E. Drumbar; $15,000.
MURFREESBORO, TENN.: Crescent Amusement Company; $150,000.
RIPLEY, TENN.: Aubrey Webb.
DALLAS, TEX.: Interstate Theatres; 1,200.
FORT WILLIAMS, ONT.: Odeon Theatres of Canada.


Many have learned
from experience that
THERE'S NO SUBSTITUTE
for TECHNICAL SKILL
when it comes to producing
projection arc lamps
As the only projection lamps manufactured complete within one factory, Strong lamps can be so engineered as to guarantee the best screen results.
They make it possible for even the most modest theatre to have low cost, high intensity projection . . . the utmost in screen lighting.
Strong High Intensity Lamps deliver double the light of the low intensity at little increase in cost.
Sold by the better independent theatre supply dealers.
THE STRONG ELECTRIC CORPORATION
87 City Park Avenue Toledo 2, Ohio
The World's Largest Manufacturer of Projection Arc Lamps

# SEEING is the biggest



## . . . . and G-E Lamps lead the way!




**Take a look** at these suggestions on the use of G-E lamps that will help you gain greater patronage for your theater.

**Overhead,** continuous rows of G-E fluorescent lamps in an architectural feature like this will diffuse plenty of soft, indirect light in foyer and lobby.

**In coves, above murals,** and concealed along the edges and tops of signs, G-E Slimline lamps help to focus attention on coming attractions . . . by improving Seeing, the biggest thing in selling.

Hear the G-E radio programs: "The G-E All-Girl Orchestra," Sunday 10:00 p. m. EWT, NBC; "The World Today" news, Monday through Friday 6:45 p. m. EWT, CBS; "The G-E Houseparty," Monday through Friday 4:00 p. m. EWT, CBS.

# thing in Selling



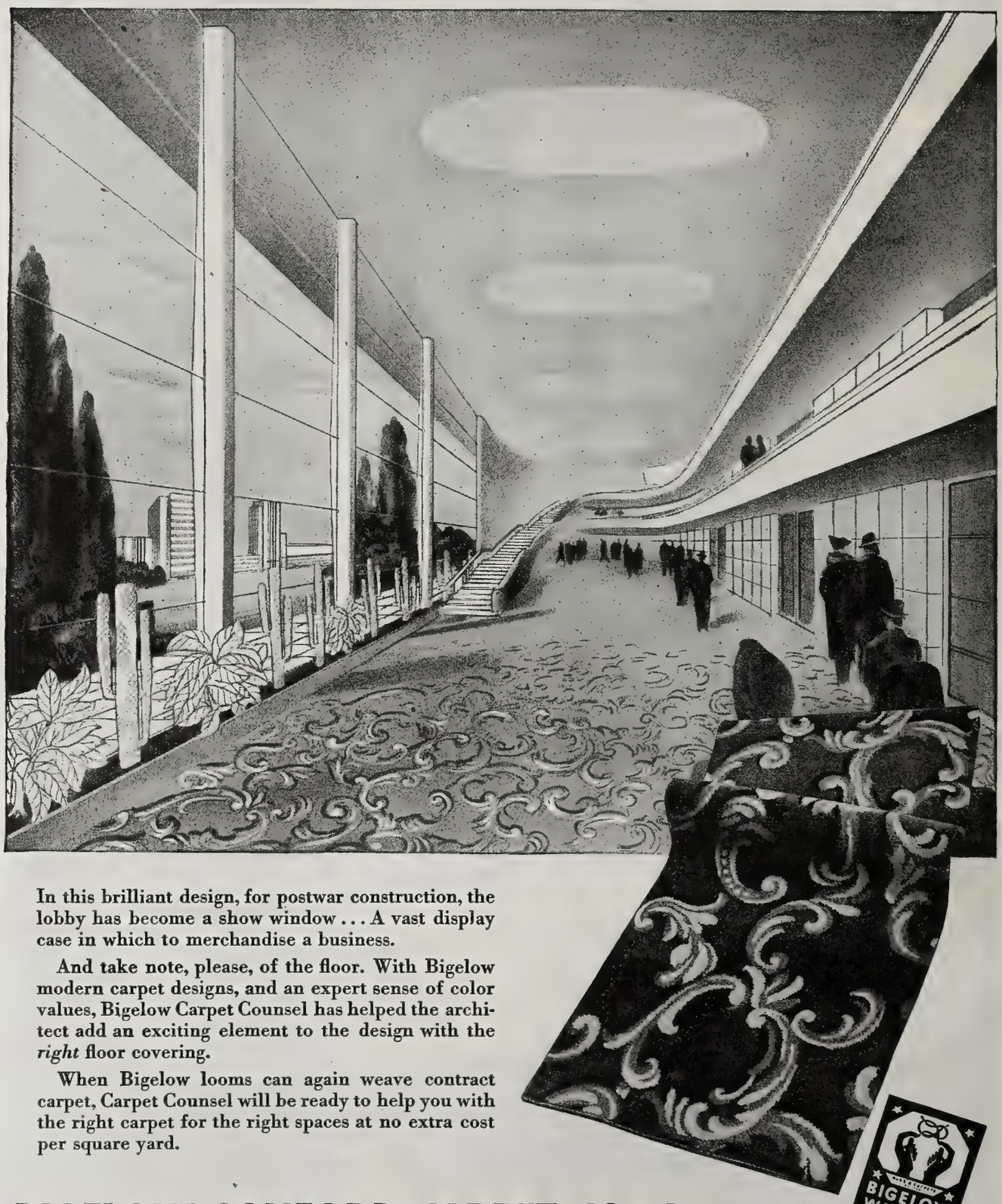
The Constant aim of
General Electric Lamp Research
is to make G-E Lamps
Stay Brighter Longer

BUY MORE
WAR BONDS

G-E LAMPS

GENERAL ELECTRIC

# GOOD POSTWAR PLANNING DESERVES GOOD CARPET PLANNED BY BIGELOW



In this brilliant design, for postwar construction, the lobby has become a show window . . . A vast display case in which to merchandise a business.

And take note, please, of the floor. With Bigelow modern carpet designs, and an expert sense of color values, Bigelow Carpet Counsel has helped the architect add an exciting element to the design with the *right* floor covering.

When Bigelow looms can again weave contract carpet, Carpet Counsel will be ready to help you with the right carpet for the right spaces at no extra cost per square yard.

BIGELOW WEAVERS

## BIGELOW-SANFORD CARPET CO., INC.

140 MADISON AVENUE, NEW YORK 16, N. Y.

Better Theatres
GEORGE SCHUTZ, Editor

# Dealers Warned of Slow Start In Meeting Huge Theatre Needs

IT WILL TAKE another year before the flow of theatre equipment and supplies will resume its normal pre-war pace, manufacturers told dealers at the joint three-day convention of the Theatre Equipment Dealers Protective Association and the Theatre Equipment and Supply Manufacturers Association at the Edgewater Beach Hotel in Chicago, October 5-7.

Oscar Neu, newly elected president of TESMA and head of Neumade Products, New York, told the assembly of over 200 manufacturers and dealers, that there will really be nothing radically new on the market before the 1946 convention. Many manufacturers, he said, are working on new products, but they are far from completion.

Agreeing with Mr. Neu, Ray Colvin, executive-secretary of TEDPA, said that he cannot see how the great demand for supplies and equipment in this country and abroad could be met even by the end of 1946. He revealed the following results of a survey conducted by TEDPA:

As much as 27% of all projectors will be replaced, and 30% rebuilt; 11% of the existing sound units, 20% of the projection lamps, 21% of the generators and rectifiers, 37% of the screens, and 61% of the carpeting will be replaced just as soon as the merchandise becomes available. Those figures do not include the foreign market demands, which had been earlier described by N. D. Golden of the U. S. Department of Commerce as being of huge proportions.

## MANUFACTURERS RE-ENERGIZED

Aware of the many peace-time problems facing the manufacturer, between 40 and 50 manufacturers in attendance pledged greater activity of the TESMA. They elected Oscar Neu president; William Gedris, Ideal Seating Company, Grand rapids, Mich., vice-president; and Carl W. Bowie, Star Manufacturing Company, St. Louis, secretary-treasurer.

Larry Davee of Century Projector was named head of a committee that will be dispatched to Washington to secure all available information on surplus property disposal.

A constitution and by-laws committee was appointed to bring regulations up-to-date and to lay plans for soliciting members. The committee is comprised of Mr. Davee, Mr. Gedris, E. J. Vallen, Akron, Ohio; H. B. Engel of the De Vry Corporation, Chicago; and J. E. Robin, New York. Membership dues have been set at $50 per year.

A drive will be made to bring in a minimum of 200 members. The officers plan to meet in the East within two to three months to report on progress.

TESMA will also study a proposal made by various members to hold national exhibits in conjunction with conventions of national theatre owner associations three times a year in various parts of the country. Mr. Neu indicated that the manufacturers will get the support of the producers and film distributors at those conventions, by providing personal appearances of stars and advance showings of new pictures to stimulate attendance.

C. R. Stover of the Western Electric Company predicted that black light will be in great demand in theatres, due to its exploitation values. He said that the new 96-inch fluorescent lamp will soon be in colors.

D. B. Joy, general sales manager of the National Carbon Company, announced that with the end of the carbon quota in six months, the new post-war carbons will make their appearance; however, he added, dealers will be given plenty of notice to clean their shelves of present supplies.

## WAR RECORD PRAISED

Speaking at the convention banquet, Jack Kirsch, president of Allied Theatre Owners of Illinois, expressed thanks to the manufacturers and dealers for rendering a fine service during the war years. He said that during all his travels he did not come upon one theatre



The executive committee of TEDPA in session, during the convention at the Edgewater Beach Hotel, Chicago. Left to right: Joe Hornstein, New York; Ray Colvin, St. Louis, chairman; Art Thelie and F. A. Van Husan, Omaha. A fifth member is William E. Carrell of Louisville (not shown).



A convention planning session — Ray Colvin, secretary of the TEDPA, and Oscar Neu, secretary-treasurer of the TESMA.



Seen in one of the numerous "corridor conferences" during the TEDPA and TESMA conventions at the Edgewater Beach Hotel in Chicago. Left to right: John K. Baker, Theatrical Scenic Studios, St. Louis; Irving Samuels, Automatic Devices, Allentown, Pa.; Mr. and Mrs. C. S. Ashcraft, C. S. Aashcraft Manufacturing Company, Long Island City, N. Y.; E. R. Geib and D. B. Joy of National Carbon Company.

that was forced to close because of lack of equipment, repair parts, or supplies.

Ray G. Colvin was re-elected secretary-treasurer of TEDPA for two years. The executive committee, all re-elected, includes F. A. Van Husan, Omaha: Joe Hornstein, New York: William E. Carroll, Louisville, and Art Thelie, Omaha.

A lively sidelight of the convention was the "Independent Associates" campaign carried on by Joe Robin. He made many an occasion to tell the dealers and manufacturers that the "independent operator must fight to remain in business in the face of growing monopolistic trends." He said he was attempting to raise a fund of $25,000 to bring that issue before the exhibitor.

## Party for New Sound Equipment

The new sound equipment of the Western Electric Company made its formal debut October 4th at a cocktail party in New York's Waldorf-Astoria Hotel. Each of the two models, the aristocratic "Westrex Master" and its less ambitious companion, the "Standard," was displayed, the soundheads mounted on Century projector heads and bases. Their guests, who jammed the three-room suite to its theoretically exclusive doors, seemed to include most of the elite of projection in and around New York. Also present were the foreign managers of the W. E. Export Corporation, who had come from all parts of the world for a week of sales meetings. In the United States the equipment is distributed through dealers of the Century Projector Corporation.

Don Collins described principal innovations of this equipment in his department last month. At least two of these represent adaptation of military devices developed by Bell Laboratories during the war. The flutter filtering system is derived from radar technology; the pec-amplifier employed for photocell amplification had its origin in walkie-talkie equipment. In claiming a flutter factor of only .07%, as against the Academy minimum standard of .15%, Western Electric engineers emphasize the electrical character of the new filter as a means of keeping the film in uniform motion. The method is described thus:

"The scanning drum and its flywheel turn on outboard ball bearings. The flywheel carries a heavy ring of copper. The inner face of the flywheel housing supports four permanent magnets so spaced that their fields cut the ring at equal intervals around its circumference. Induced eddy currents provide a load of the required constancy."

The film is also kept under constant tension, it is pointed out. This is mechanically accomplished by a device described as follows:

"A lever arm, pivoted at one end by two miniature ball bearings, carries at the free end a pair of small ball races which, as a pad roller, rides against the film. A small adjustable spring causes the pad roller to exert a constant pressure. The lever arm also carries a miniature piston which moves in a cup of special damping fluid. This smooths the action further."

Relative "isolation" of the sound mechanism from the projector head has been sought by introducing between them two loops of film.

The amplifier delivers 40 to 50 watts. The cabinet accommodates two units, which may be interconnected if greater power is desired.

The "Standard" soundhead is similar to the "Master" in general design. The flutter system is of simpler engineering, however, although it is said to give a flutter factor well within the Academy limits. The exciter lamp is prefocussed, but is adjustable both vertically and horizontally.



*Photo by Staff Photographer*

At Western Electric Export Corporation equipment exhibit in New York. Don Collins (second from left) Warner circuit projection engineer and conductor of Better Theatres' projection department, tells one about sound "in those early days" to C. Applegate, W. E. Export chief engineer; George L. Carrington, president of Altec Service Corporation; Lester B. Isaac, director of sound and visual projection of Loew's Inc.; and E. S. Gregg, vice-president of W. E. Export.

# HOW TO END DISTORTED COLOR

Simplex HIGH

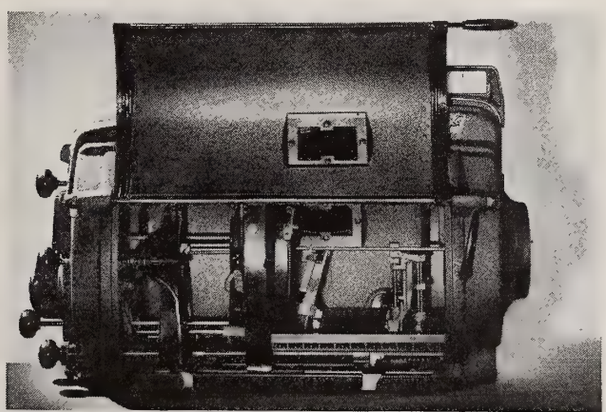
## PROJECTION ARC LAMPS

deliver the snow-white light which is absolutely essential to the satisfactory projection of Technicolor pictures. The light of the low intensity lamp is yellow by comparison and in projection changes the color values of the film.

Furthermore, Simplex High lamps project twice as much light as the low intensity, and thus permit a good image with the present dense black and white films.

Determine now to reap the benefits of these doubly-brilliant, more beautiful pictures.

Simplex High lamps are low in original cost. The name Simplex assures you that they are the product of the best engineering and production brains in the industry.



Distributed Exclusively by **NATIONAL THEATRE SUPPLY** Division of National • Simplex • Bludworth, Inc. "There's a Branch Near You"

*"There's a Branch Near You"*

# HIGHLIGHTS OF FALL INSPECTION




**An explanatory check-list covering the more critical preparations for winter operation.**

ANOTHER WINTER approaches, and although for some part of our continent this means no urgent seasonal attentions to the theatre, throughout most of these latitudes it calls for certain inspections, preparations and repairs.

The matter of fall inspection has been dealt with often and variously in these and other columns of BETTER THEATRES pretty regularly in the past, with detailed indication of what to look for and what to do about it. On this occasion, therefore, I shall only hit the main points of the job, as a handy reminder and convenient general guide.

### MARQUEE ROOF

1. Sweep clean of all dirt, dust, sticks, etc., which work themselves into drains. Make sure that none of their foreign matter gets into the down spout while in the process of cleaning. To make certain that the down spot is clean, work a stiff wire or electrician's snake gently and slowly down the drain. Check the screen over the drain and if in bad condition replace it with a new one.

2. Inspect all flashings around the roof, be it of tar paper or metal, as leaky or defective flashings can cause insulation troubles in the marquee light wiring. Repair or replace any bad spots on the roof as that will be too late when ice and snow collects and a leak develops. Do not leave anything on the roof (such as empty cans, boxes, burned out transformers, nails). Do not allow anyone to walk on the roof; if repairs must be done, instruct the workmen to be very careful.

3. Check the down-spouts from roof to sidewalk for open seams and rusted spots in the metal.

4. If the roof is of metal, paint it with red lead.

### BUILDING ROOF

The same inspection should be made here as itemized for the marquee roof. If the roof is covered with gravel or slate make sure that the gravel stops are in good shape so as not to have the material run down the drains. Check very carefully the condition of the down-spouts, especially at sidewalk level, as any leaks will cause ice to form around the pipe at sidewalk level.

### EXIT DOORS

1. Make sure that they are tight fitting. Check saddles for close fit.

2. Make sure all doors are working properly—cold weather will make bad doors worse.

3. Drains in the exit areas should be kept clear at all times especially before hard winter months set in to prevent ice formation as much as possible.

### FIRE ESCAPES

1. Make sure all ladders and steps are clear and in safe condition.

2. Check counterweights and hinges; if rusted tight, work loose with hammer and chisel, paint and apply grease to all of the moving parts.

### OUTER WALLS

1. Repair cracks by filling with cement.

2. If leaks are discovered in the foundation walls, or walls below grade line, first patch up the leaks, then cover the areas with waterproof cement or asphaltum.

### OUTDOOR DISPLAY FRAMES

1. Make sure doors are not warped and do not bind or scrape, and that the locks work properly.

2. Scrape off any loose or blistered paint and repaint with a good grade of outdoor paint or varnish.

### WINDOWS

1. Make sure they are tight-fitting; if loose, install weatherstripping.

2. Remove paint that is scaly and repaint. Windows (and for that matter even display frames) should be painted in this order: sash top, stiles, sash bottom, meeting rail, stops, trim, stool and apron.

### LOBBY MATS

1. Check mats or runners carefully and remove or repair any bad spots—it is better to have a short mat in *good* condition than a long one in *bad* condition. (Make plans to buy new mats or runners at the first opportunity—do not wait until winter sets in.)

### CARPET RUNNERS

1. Make sure they are sufficient for protection of carpeting especially at the entrance doors (these runners can be of rubber, fibre or soft leathers).

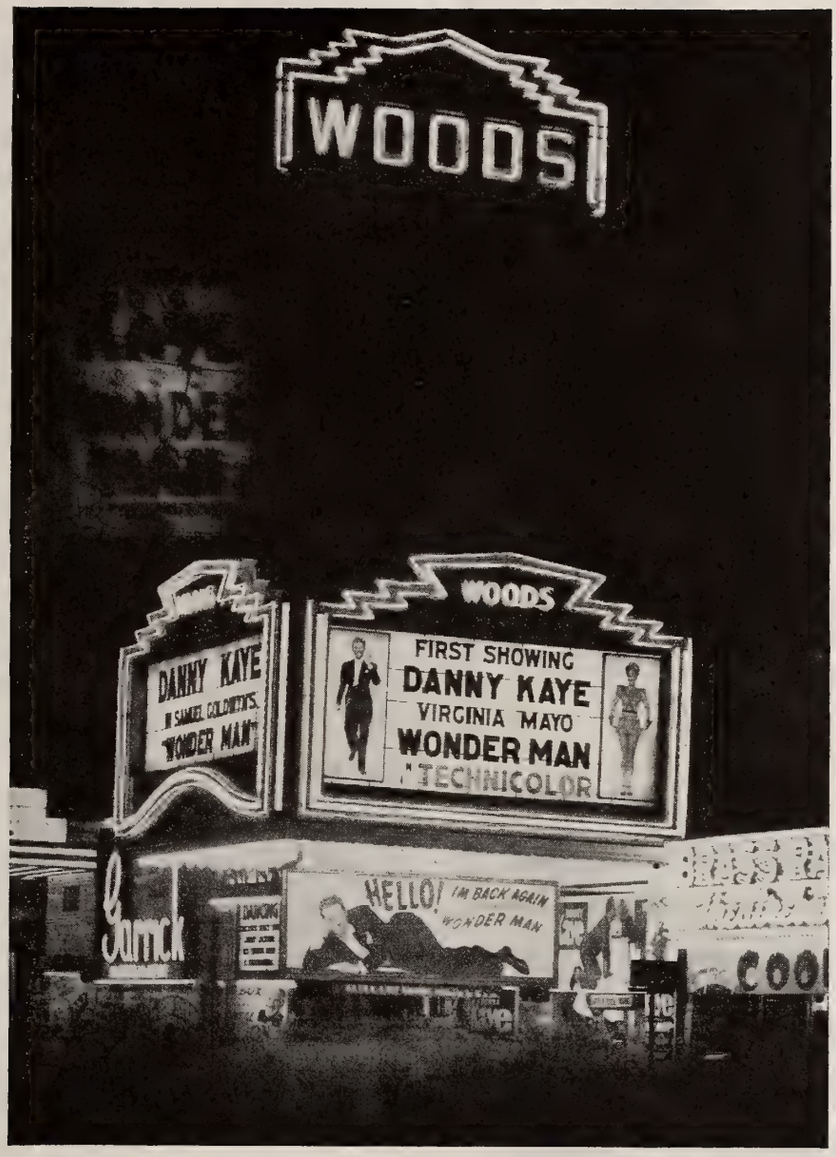
2. Repair—or, if possible, replace—defective carpeting in heavy traffic areas.

3. Repair bad spots in floor under the car-

**Next Better Theatres—issue of November 10th**

FALL BUYERS NUMBER

**Revised Listings of Manufacturers & Supply Dealers**




# The only Marquee Frame which affords

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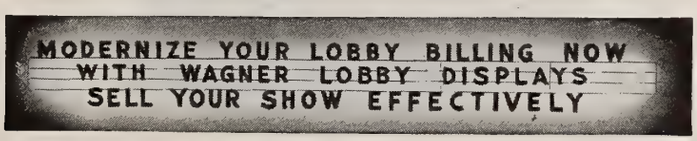
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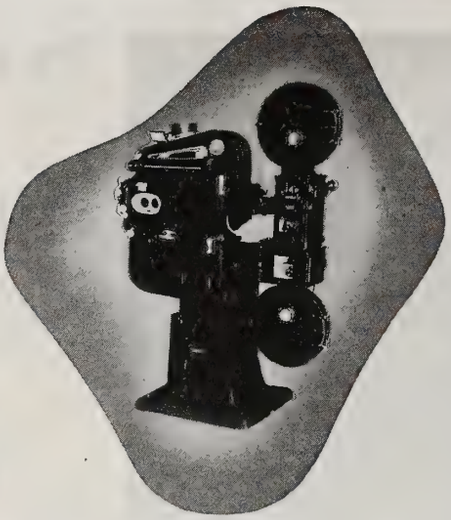

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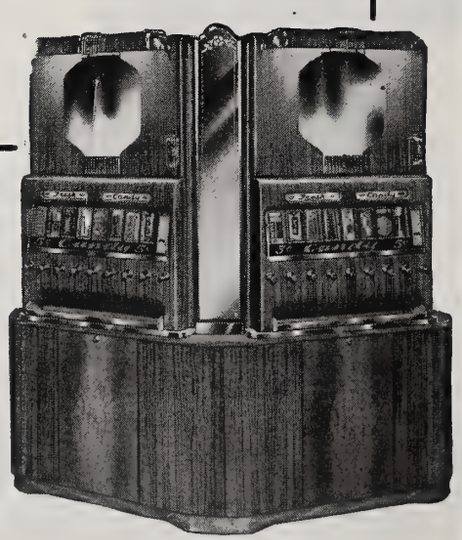
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peting as moisture penetrates more readily in winter than in summer.

### HEATER COILS, BLOWERS, ETC.

1. Make sure heating coils and fins are thoroughly cleaned.
2. Check fittings and piping around coils.
3. Check the insulation inside the housing and make sure that louvres, by-pass doors, dampers and filters are in good condition.
4. Tighten down the blower and motor to their foundation and make sure that drive belts are in good condition, aligned properly and have tension adjusted so as to minimize wear.
5. Remove all old grease or oil possible from the blower and motor bearings and refill with clean, fresh oil or grease.
6. Check alignment of the blowers and motor especially for defects in the bearings by observing them with equipment in operation.
7. Check electrical equipment and wiring, especially connections at the motor and starter switch.

### BOILER

Clean out all soot or refuse from the fire-box and pipe stacking, and clean out hole at base of chimney.

2. Check fire-bricks for any breaks in insulation.
3. Make sure all dampers are working freely and that there are no leaks.
4. If the boiler is coal-fired, check grates for breakage or warped sections.
5. If boiler is oil-fed, clean the burner (*but do not disturb any adjustments or settings unless you are thoroughly familiar with its operation*). Any major repairs should be done by a qualified furnace man.
6. Check the insulation around the boiler and steam piping.
7. Note any water leaks at valves, fittings and inlets to boiler sections. If necessary, drain old water from the boiler and refill with clean, fresh water, and if indicated by condition, mix a good grade of anti-rust solution with the water in the boiler.
9. Clean and, if need be, tighten the pet cocks and water gauges.
10. If at all possible, clean out the safety valve.

•

# Safe Wall Construction

WHILE THE FLOOR plan, architectural style, interior treatment, seating and projection arrangements and the various facilities for serving the public are immediate

•

concerns of the theatre operator himself in theatre design, the materials and methods of actual construction tend to be regarded as matters that can be left up to the architect or contractor. Certainly the theatre operator does not need to have detailed knowledge of construction; however, it has been my observation that he might well know enough about it to know when he is getting safe, durable, legal construction, and when he is not. Here are critical factors in wall construction.

He usually is trying to hold down the cost to a certain figure; even so, there are safe and dangerous places to cut corners, and the fellow who is paying, not only the construction bills, but also those for maintenance and later correction of defects or illegal practices, shouldn't be entirely ignorant of these matters. Some of the circuits have construction departments to handle them, but these are relatively few.

From this point of view I dealt with theatre roof construction in these columns last month. In this article are pointed out critical considerations in wall construction.

## DESIGN OF FOOTING

The theatre walls should always be laid over properly designed footings so that there will be no possible chance for settlement of the structure except that due to the compression of the soil. These footings should be of concrete, especially on a clay or soft soil, so that they are like a continuous beam spanning any soft areas. (Where these footings must of necessity be of a special nature, due to soil condition, grade lines and exceptional offset requirements, they should be made strictly in accordance with the rules and regulation of the local building codes.)

It should be kept in mind that any projections of the footings beyond the building wall line must be carefully considered, for when the projection or offset of the footing is too great for the strength of the concrete, the footing will crack and throw the wall out of plumb or cause serious fractures. Usually the footing is at least 12 inches wider (6 inches over on each side) than the wall.

For best results, the concrete for the footings should be deposited in *thin* layers and be *well rammed* for uniform spread, so that it becomes *firmly inbedded on bottom of trench.*

After setting, the footings or walls below the grade line should be treated with a covering of some good waterproofing cement, or a generous swabbing of hot asphaltum, especially when there is a basement.

## BRICK FOOTINGS

It is rarely that brick footings are used for a theatre foundation walls (except to support a light wall partition); however, when they *are* used, the brick footings should always start with a "double course" on the soil bed, then be laid in single course for ordinary footings.


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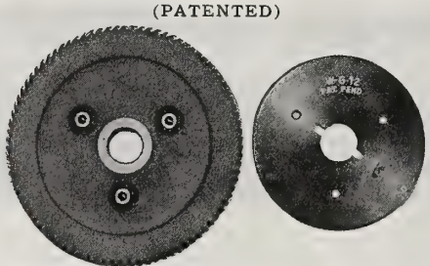
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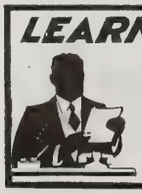
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The outside of the work should be laid all headers.

For heavily loaded brick footings, each projecting course should be made double, the "header course" above and the "stretcher course" below.

## WALL "SPECS" TO WATCH

Most cities regulate the thicknesses and types of walls by laws; but in any location, resistance to fire should be given great consideration in deciding upon the thickness. The strength of a wall depends upon the quality of the materials used, and how the wall is erected. A wall bonded every 14 inches in height with good rich mortar slushed full in the joints will be as strong as a poorly erected wall, say, 7 inches thicker. A cement mortar is much better for walls than a lime mortar; and when brick is well wetted before laying, the wall will be very much stronger than a wall built with dry bricks.

As a general rule, walls for theatres run about 13 inches thick for the average theatre, but if they extend to a great height and have clear spans exceeding 25 feet, thicker walls should be erected. It must be remembered that the length and height of a wall can be a source of structural weakness, especially if there are no intermediate brick piers or steel columns for reinforcement and support of the roof load.

Where the walls are quite high and have long clear spans, their thicknesses are generally increased 4 inches for every 25 feet over, say, 100 or 120 feet in length.

Walls of concrete blocks are not often used except for small theatres in some locations and under certain building code restrictions. Concrete blocks are all right for walls that are comparatively thin and bear light loads, however, the thicknesses of such walls should not be less than that required for brick walls.

Walls of hollow tile are also used only in some locations and under certain code restrictions. The reason for this is that when the tile is heated excessively, as by fire, and then suddenly cooled by the application of water, they are apt to crack from the sudden contraction. This applies especially to hard burned terra cotta, which will crack and fall to pieces under severe heat.

## BEST BRICKS TO USE

When we say bricks, what are we referring to? There are bricks, and again there are bricks. The general make up of bricks is sand and lime, or clay, molded into the required shape and burned or heated in a special kiln. The clay bricks used in construction work are known as *common* bricks, *face* bricks, *fire* bricks and *glazed* or *enameled* bricks. The common bricks are generally used in walls where their appearance is of no prime im-

portance. They can be classified as hard-burned bricks, red bricks, and salmon bricks, which are quite soft. As a general rule, the salmon bricks are not fit to be used in an external or load-bearing wall. These bricks can be colored artificiallly either by mixing clays of different composition, or by mixing mineral colors with finely ground clay.

The face bricks are used quite extensively in theatre work as they are quite strong and have a good appearance. Their general make up is quite different from that of common bricks (they are hydraulic-pressed for strength and rigidity).

The glazed or enameled bricks are used mostly on the exterior surfaces of the theatre building, particularly on the front facing the street.

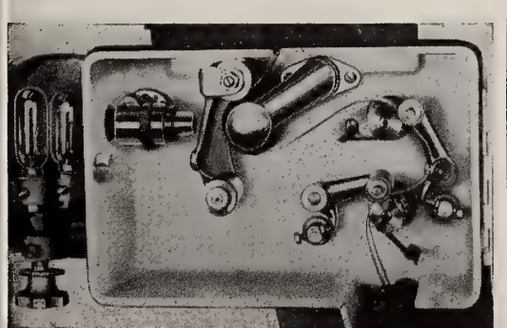
The way to distinguish between a glazed brick and an enameled brick is to chip off a corner. If the chipped piece shows a layer between the outer finish and the body of the brick, it is a glazed brick; when no such line of separation shows, the brick is the enameled type.

***SAND-LIME BRICK PRECAUTIONS***

Bricks made from sand lime have advantages in that they present a good weather surface; also, they can be cut, and even sand-blasted, can be easily washed, and they show hardly any white powdery crusts on the surface after they are laid in place.

However, with this type of brick care should be taken in their selection (the reliability of the maker should be investigated). In some cases, the ordinary runs of sand lime bricks are not as strong as the average clay building bricks, and some of them are too low in their resistance to frost and other outside elements. The natural color of a sand lime brick is pearl gray, varying in warmth with the composition of the sand. Other colors can be produced in these bricks, by mixing mineral oxides with the raw materials at the time of manufacture (it is to be noted that when too much of these oxides are used the quality of the bricks is reduced).

If the price per thousand brick is computed properly, the total cost will include the necessary cement, sand, scaffolding, etc.



Interior view of the new Syncrofilm soundhead recently marketed by the Weber Machine Corporation, Rochester, N. Y., showing how the film passes through a dynamic type filtering device. Also shown is the double exciting lamp mount.


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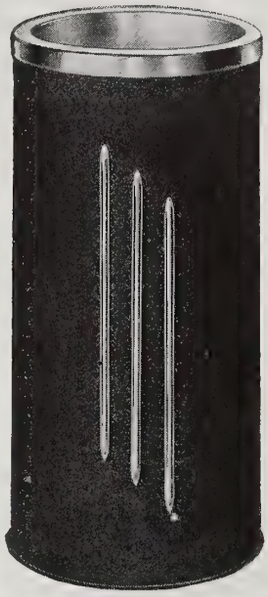
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# Specs and Speculations

## CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by
BEN SCHLANGER
Theatre Architect & Consultant

### AUDITORIUM LIGHT LEVEL

JUST WHEN we thought we were making real progress in lighting for the motion picture auditorium during the picture projection period, an experienced exhibitor came up with the objection, "Too much light! You'll discourage holding hands!"

The exhibitor felt much better when I told him that the recommended increase in illumination over and above the amount he was used to, would fall upon the ceiling and wall surfaces and also be directed to the aisles at the entry point to each row, yet not be directed to the seated patrons. The exhibitor was relieved. So we will still be able to hold hands and improve still another relationship, that between the intensity of the light coming from the picture itself, and that of the surrounding auditorium surface. Science, we can be sure, need never interfere with Romance.

*The state of Connecticut which does so much regulating of the motion picture theatre, has adopted a very intelligent attitude toward exit sign lighting. Instead of signs having either the box or the letters in red, which is the color that is used practically everywhere, Connecticut authorities will approve exit signs using a blue-green, which is about the shade of the usual go-sign of traffic lights. This color intrudes less than red into vision concentrating on other objects in its general direction. And as a matter of fact, doesn't exit signify to go, and isn't red the color that people of this motor-age associate with stop?*

●

### STANDEE CONGESTION

THE STANDEE space, or the space behind the last row of seats on the main floor, must be kept free of all stairways or other means of circulation to upper levels of seats. The noises caused by such traffic are much too disturbing for those persons already watching the performance. This extra traffic is also highly undesirable in case of emergency because of the bottleneck that is created by the merging of people leaving the upper levels with those coming from the main floor.

Stairs to upper level seating should be located from a foyer or lobby space and be prominently visible to patrons as they enter the theatre. Too many of the theatres built in the past have the stairs to upper levels in the standee space.

●

### SPACE FOR WAITING PATRONS

IN MANY theatres we find that the seating capacity has been increased to a point where there is insufficient floor space left over for waiting patrons. This is especially so in theatres having continuous performances. It would be far better to sacrifice some seating space to the standee area, foyer, lobby or lounge in these instances, since a standing person occupies, roughly, only 1/3 of the area required for the seated person.

It would always be advisable, in such cases, to allow about 6% of the seating area to be converted into space for patrons yet unseated. Such floor space is a great asset in emergency handling of crowds. Of course, where there is a fixed performance time maximum seating area is more likely to be feasible.

●

*Exhibitors might well suggest to motion picture screen manufacturers that they submit charts showing the angles and intensities of light reflected from each type of screen. Then one could judge which type would give a satisfactory picture to all seating positions of the auditorium. These charts would not be difficult to make. There has long been a need for them.*

●

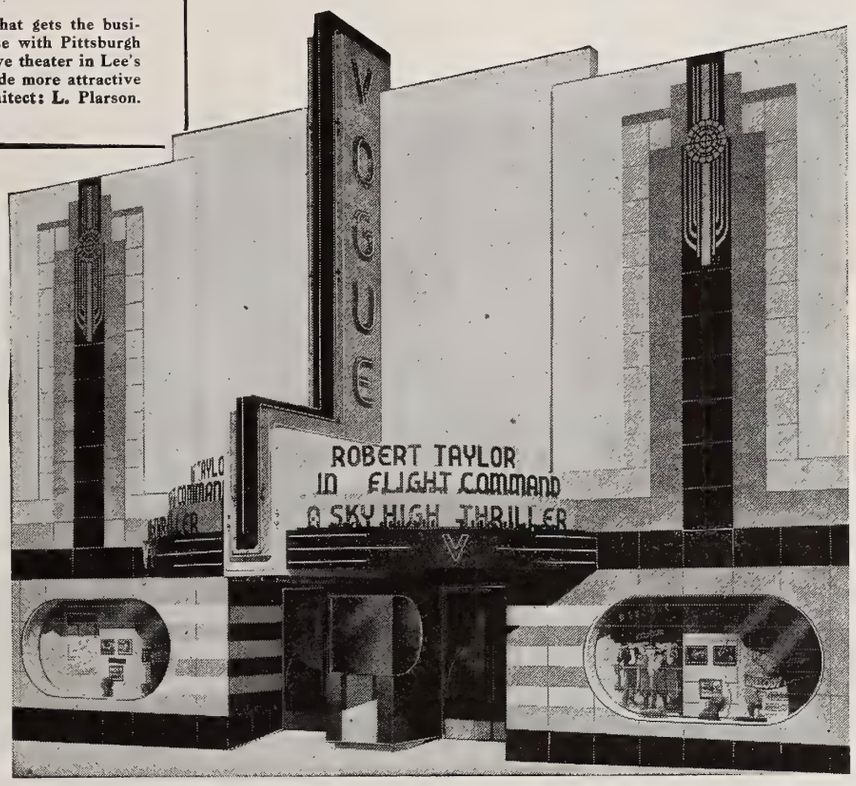
### TOILET ROOM WALLS

TOILET ROOMS should be tiled to the complete wall height. Wall tile should have curved internal as well as external corners for easy cleaning. Such tiling is available. The wall height for small rooms should be 7½ feet, that for larger rooms from 8 to 8½ feet.

Water closet compartments now are available with all supports hung from the ceiling, leaving the floor free of posts. This feature, plus wall-hung wash basins and water-closets, makes it a simple job to mop up toilet room floors. Toilet room floors could be pitched towards the outlets in the urinals for easy hosing. Avoid connecting water closets to walls forming any part of the auditorium proper. Vibrations caused by flushing devices are difficult to overcome.

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**that will draw**

**more people.**

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See your architect to assure a well-planned, economical design. Our staff of experts will be glad to consult with him and with you. If desired, convenient terms can readily be arranged on the "Pittsburgh Time Payment Plan."

For your guidance we have published free booklets, illustrated by photographs of actual store front and store interior installations throughout the country, which will give you many interesting facts about the experiences of others. Send the convenient coupon today for the booklets, which give complete information on Pittsburgh Glass and Pittco Store Front Metal.

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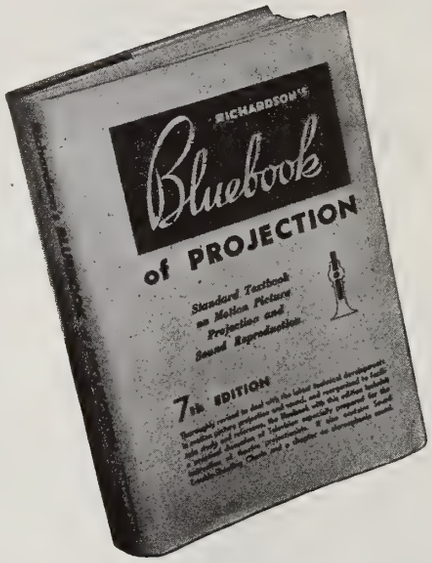
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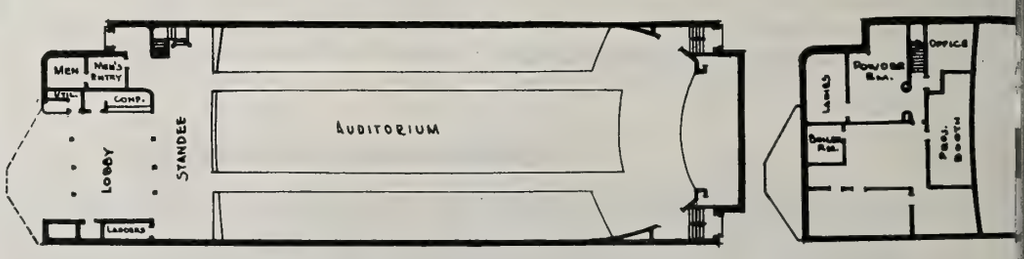
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# STRAIGHT MODERN FOR COLLEGE YOUTH




THE OHIO STATE UNIVERSITY section of Columbus, Ohio, is soon to have a new theatre pretty much marked as its own. It will be trimmed and decorated in the school colors and will otherwise emphasize college undergraduates in its appointments and facilities—for example, a large powder room on the second floor. And, naturally, it will be called the University.

As the architect's rendering shows, the front will be of simple modern design, with the field broken into a plain panel across the entrance and a fluted panel at one side, with further interest afforded by a fluted coping. Facing will be in terra cotta, grey for the ground and scarlet for trim.

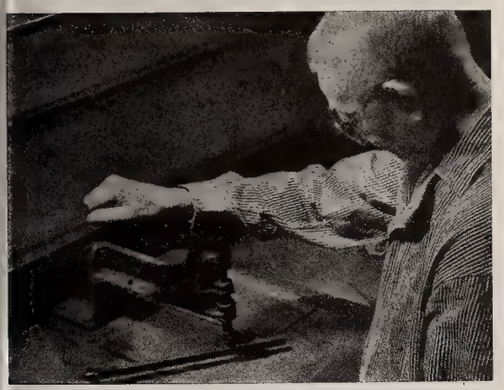
The auditorium, which will seat 1200 on one floor, will have auditorium wall panels hung with glass fabric. Heating will be by gas, cooling by mechanical refrigeration.

# Arc Reflectors In the Making

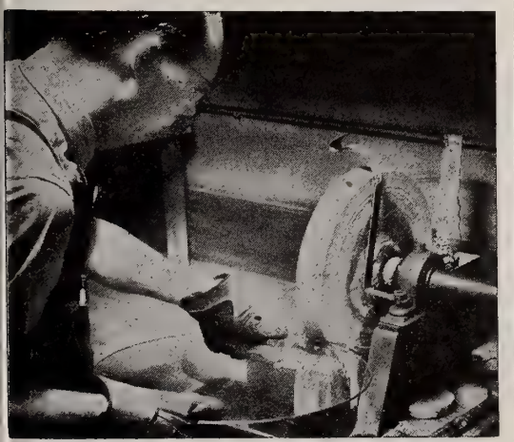
To the eye, a projection arc reflector is a highly polished bowl—with a curious hole in the middle. Every projectionist knows, of course, that it represents precision type engineering. But just how is that precision attained in actual manufacture? To see these simple-appearing gadgets in the making is to appreciate the more their critical character. This the camera allows us to do, in the following photographic trip through the plant of the Strong Electric Corporation in Toledo.



One of the earliest steps in reflector manufacture—making of gauges for the creation of molds which form the reflector to the precise curvature required.



Actual production of the reflector begins in selecting the flat glass, which is cut into round flat discs.



Edging and rough-grinding the round flat disc of glass.

[CONTINUED ON NEXT PAGE]


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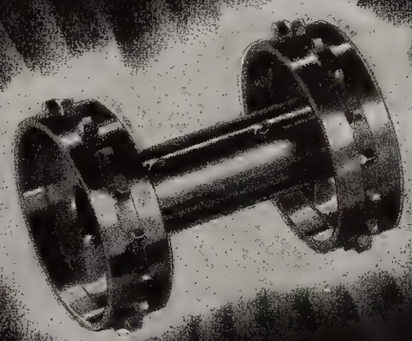
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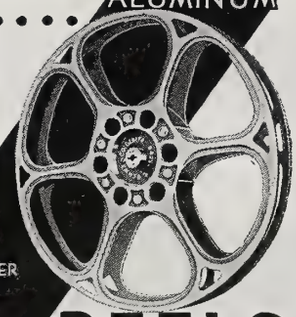
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## *REFLECTORS IN THE MAKING: Continued*



Beginning of the molding process. The flat round disc of glass is placed over a master mold formed to give the glass precisely the desired curvature.



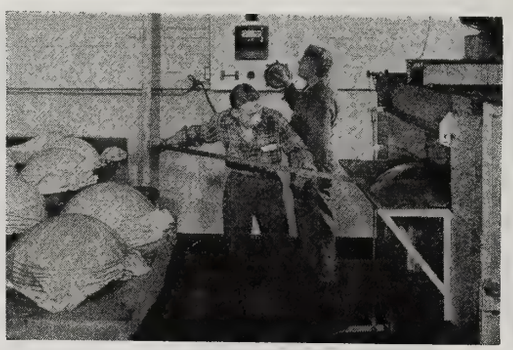
The cooled "blank" is given a rough trimming, afte which the central hole is cut out with a diamon drill (above).



Molding of the glass is accomplished by placing the mold and glass in a bending furnace, where they are rotated until the glass is heated to the softening point, whereupon it is drawn down by vacuum to make perfectly uniform contact with the optically ground, polished surface of the mold.



After cutting of the hole, the glass is cut to exac diameter concentric with the hole, then (as show above) the front edge is ground flat to assure accu rate placement of the reflector in the holder.



After the mold has been removed from the bending furnace and the curved reflector glass has been taken from it, the formed glass is transferred to an annealing lier in which it is cooled slowly to avoid strain in the glass.



Placed in a metal shell to allow safe handling, the glass is transferred to a polishing machine, which polishes both surfaces to a certain finish, after which it is further polished by hand.



During the cooling process, which gradually brings the curved glass to room temperature, the reflector travels on a continuous belt. A number of reflectors (called "blanks" at this stage of operations) are shown above emerging from the cooling "oven" on the conveyor.



After polishing, the reflector glass is cleaned in chemical baths (above). It is now practically ready for silvering; however, first it is rigidly tested for meeting specifications and, if okay, the trademark and serial number are etched in.

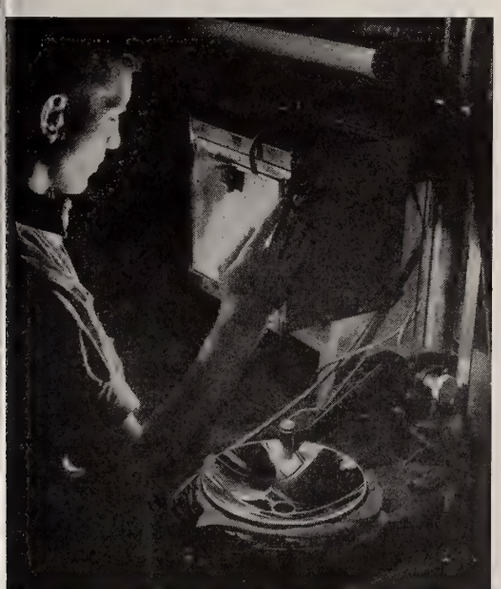
***Continued on following page.***



Silvering the reflector. The silver is deposited in a continuous flow of the silvering solution in a manner to assure a uniform reflecting surface over the back of the glass, after which the back is given a coating of copper to protect the silver, which in turn is given a white protective backing.



Baking the outer coating. To make this coating hard enough to assure enduring protection, the reflectors are slowly baked. Here racks of reflectors are shown being placed in an oven.



The manufacturing process completed, each reflector is tested for accuracy before being cleaned and wrapped for shipment.


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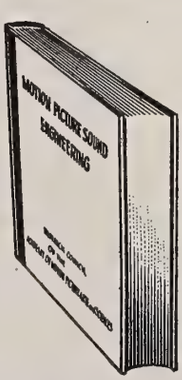
we are now converting to peacetime assignments in the huge construction program ahead and have established a Theatre Engineering Division.

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*"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass — an optical aperture — in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."*
*— TERRY RAMSAYE*


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## The Little Care Generators Take—When Not Too Late!

RARELY DOES a good generator fail completely, and when it does, it usually gives you plenty of warning that it needs attention. If you disregard these warnings and do get some trouble, you can only blame yourself.

It is really very surprising how much neglect a generator can take and still keep the show going. I have seen generators that have run for years with absolutely no attention at all. With just a little care, they will literally never wear out.

The simplest part of taking care of a generator is to keep it clean. A vacuum cleaner, once a week, is all that it needs—particularly if the vacuum cleaner has a blower attachment. Pay particular attention to keeping dust off the commutator.

Lubrication is, of course, important; but it is not a daily, or even a weekly, job. Most generators require lubrication only every six months. The place to find out about this point is from the man who made the machine. He can advise you on the right stuff to use, whether oil or grease, and it will pay you to take his word for it. Over-lubricating, or using the wrong kind of lubricant, can do a lot of harm—it can even make a rewinding job necessary, and that ain't hay, brother.

Never, and I mean *never,* use sandpaper on the commutator. If the commutator develops a groove or ridge, it needs a good stoning job—done by a guy who makes his living doing that kind of work. Sanding a commutator is the surest possible way to put the job on the bum that I know of. Keep the commutator as clean as you possibly can, but don't sand or scrape it.

With the proper tension, a set of brushes should last you a long, long time. My personal experience has been that the proper brush tension is just as little as possible—but not so little that you get any indication of sparking. Tension should, of course, be equal on all brushes.

Ultimately the brushes will have to be replaced. Then you really have a serious job on your hands. A job that requires a lot of care and a lot of patience. In the first place be sure that you get the exactly proper brush for your generator. The best place to purchase them is from one who knows generators. When ordering give the whole dope that appears on the name plate, including the serial number of your particular generator. This number is very important because several different series of the same model may have been manufactured, each with a different commutator material and, consequently, a different grade of brush.

### INSTALLING BRUSHES

Putting in a set of brushes is a two-man job, so don't try to be a hero and do it by yourself. You will need a flock of sandpaper, a lot of time, and as I said before, a lot of patience. If you have all of those you can do a first-class job.

Your first step is to take out all the old brushes. Then cut your sandpaper, which incidently, should be No. 00, or even No. 0000, so that it is just the width of the commutator. Lay the sandpaper on the commutator with the sanded side up, and slip in one set of brushes in their holders so that the face of the brush hits the sandpaper and set the tension at its weakest point.

Now hold the sandpaper at the ends so that it follows the shape of the commutator and have your helper rock the armature of the generator back and forth as far as possible—as far as the brushes will stay on the sandpaper.

Now here is where the patience comes in. It may take from fifteen minutes to a half-hour to shape the face of each set of brushes, and you have four sets, at least. The brush face must be sanded until it *exactly* matches the contour of the commutator. When you have one set done, mark each brush so that it can be replaced in the same holder it was in when you sanded it. Remove these brushes, clean them carefully, and start on another set.

Each set must be shaped in the brush holder where it will be used, so when you get down to the set on the bottom you are going to have

work in a very uncomfortable position. is extremely important that you clean the rushes very thoroughly after they are shaped, nd that you also clean the commutator after ou are through so that there is no chance any sand from the sandpaper getting into ie slots or under the brushes.

After you have shaped the brushes to your tisfaction, install them all. (I hope you arked them, as I said before). Then run ie generator for about an hour, *with no load.* fter that take all the brushes out again, eck the faces to see how your fit was. You ay have to give a few of them a little extra if they don't look too good. Then give em, and the commutator, another good eaning, put the brushes back in and you e ready for business.

It sounds like a lot of work—but you ouldn't have to do it more than once every vo years at the most, and believe me a really reful job, as I have outlined above, will y off.

•

## Your Volume Strangely rops, Here's a Place to Look

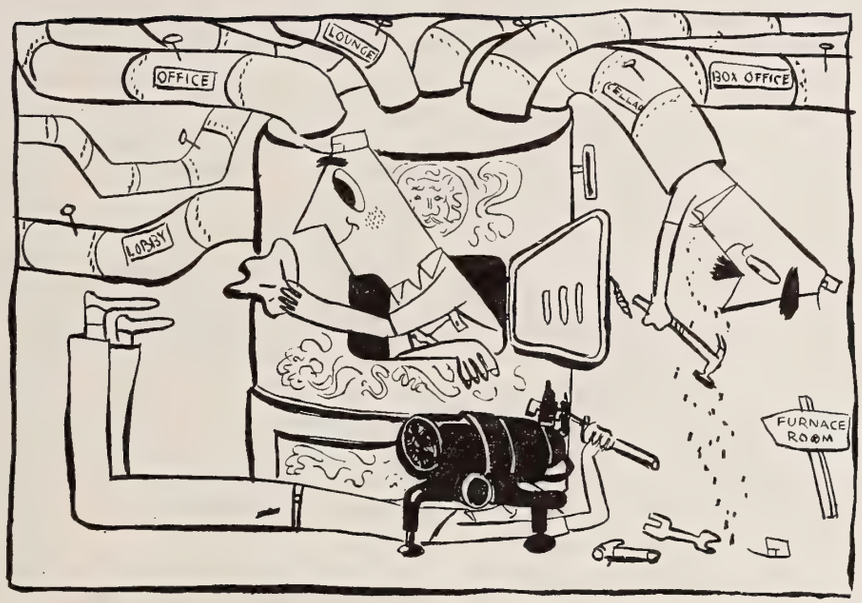
ORDINARY, routine trouble ith sound or projection equipment doesn't ther any of us much these days. We've had ese little things happen from time to time, nd although we can't always prevent them, e usually can find the right remedy pretty ickly.

Every once in a while, though, we get mething just a little out of the ordinary at throws us for a loss for a little while. had a call the other day that I was able clear over the phone in no time at all. owever, the chap who called me felt a little eepish that he hadn't figured it out for mself. For that reason it might be a thing at could happen to somebody else, so I am ing to describe the symptoms and the cure.

Seems this man was merrily running his ow when he got a buzz to bring the volume p. That surprised him a little because the cture had been running almost a week the same volume setting. However, he ised the gain a point and went on about s work. Then he got another buzz to bring e volume up again—and then a whole flock buzzes.

Well, he left his side-kick in charge and epped out into the auditorium to see what as cooking. Sure enough, the volume was ry low. By the time he ducked back into e booth the phone was ringing and the anager was giving birth to kittens. He raised e gain to the top, found he had enough olume in the house to just about get by and en started to look for the trouble.

He figured that since his monitor volume adn't dropped off, the amplifier must be okay, t just on a chance he went over on to the


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emergency system. That did no good, as he had expected. On the next changeover the incoming machine didn't help any either, so he figured the trouble must be in the speaker system.

He went down to the stage and by listening carefully was able to assure himself that all the speaker units were putting out, but just to make sure he disconnected them one at a time. They were definitely all working.

About that time he figured he had better call me. First time in years he had to call for help. Well, when he got me on the phone I told him to check the Tungars in his field supply unit and I would bet him three beers that one of the two Tungars wasn't working. I held the phone and in less than five minutes he was back. He was really good and mad that he hadn't figured it out for himself and agreed to pay off in bourbon instead of beer.

Well, the first call I had on those symptoms caused me a lot of hard work, and that was why I was so sure of what the trouble was. On my first experience, I, like a dope, even went so far as to replace both upper horn units (which as you know is no cinch on a dark stage with the dust an inch deep) just because I couldn't figure out any other reason for the trouble. Since that one sad experience I have had at least fifty calls and have always been able to pin it down on the phone.

The speaker field supply is, in general, a much neglected piece of equipment because it never gives you any trouble. I have known a set of Tungars to last as long as five years in a unit. The voltage output seems to hold up right to the point of failure, so that checking the field voltage regularly doesn't seem to help much in determining when a bulb has reached, or approached, the end of its useful life.

I usually watch the filaments pretty closely and when they start to sag enough to be noticeable, I change bulbs just on general principles. Frankly, I don't know just what the average life of a Tungar is, but I always believe that after being in use for two years, it doesn't owe you anything. I usually pull them out at about that time and give them to some guy that has a battery charger. He can probably use them for another five years.

•

## Service Men, and the Need for Co-operation

I HAPPENED to hear of a little thing the other day that got me to thinking. Since it didn't happen to me, I'm not going into details, but it had to do with the co-operation—or, in this case, a lack of co-operation between a projectionist and a service man.

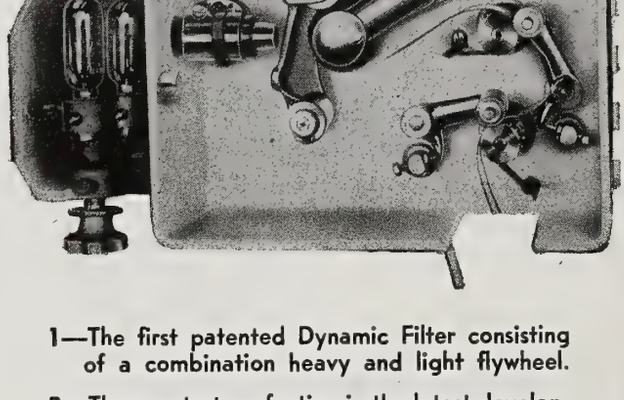
Occurrences of this kind are a very rare thing these days. We've all been workin together for a long time now; most of belong to the same organization, and we sure have the same problem to keep the stuff tie together, somehow, and to keep the pictu on the screen—with sound, if possible.

Now what I am trying to bring out this—the guy that is servicing your equi ment knows what it's all about. There ma be a lot of things about projecting film tha you know that he doesn't. But he know undoubtedly, a lot of things that you don know. Mainly, perhaps, because he gets aroun more than you do.

Take a little job like changing a hea You probably work in just one booth. Yo have, on the average, two projectors. If yo have to change a pair of heads every two year that's just about the average. In that sam two years, your service man has probabl changed, or, at any rate, supervised the chang ing of, fifty heads.

Get my point? In a very few years you service man has handled more equipment tha you probably will in a lifetime. Forget tha he may be a college graduate—just figur his actual experience in handling the equip ment that you are operating. Very likely h couldn't run a show, perhaps he can't eve thread up in frame or make a good patch But that's not his job.

That's my view. What's yours?

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# METHODS IN MANAGEMENT

¶ A Department for Newcomers to Theatre Operation

## Hazards Are Greater in the Season Ahead

ALTHOUGH GUARDING against hazards is hardly a seasonal affair, somehow it appears to call for extra vigilance during the fall and winter months. One reason for this, generally speaking, is that patronage is greater, which increases the chance of accident. The Thanksgiving and Christmas-New Years Holidays, which are often marked by special decorations, add to the potential hazards of a theatre. Snow and ice clinging to shoes, and even the extra wraps of winter (making people somewhat clumsy) are other factors in accidents occurring in fall and winter up North. These conditions therefore suggest at this time of year a checkup on routine for the minimization of hazards of all sorts.

Do the members of your staff know thoroughly all of the possible sources of accident in *your* theatre? Not all hazards are common to all theatres. Some houses have more than others, some have unique kinds; they vary according to floor plan, interior treatment, auditorium seating scheme including floor pitches, presence or absence of stairs, and so on. Each manager should know every possible source of accident to patrons (and, for that matter, to employes, too) as well as he knows the contents of his pockets. And that knowledge should be imparted to every member of the floor and maintenance staff.

### SAFETY MEETINGS

Probably the best way to do this is by meetings at certain intervals. Since staff and other conditions vary according to theatre, no set scheme may properly be laid down here; generally speaking, however, staff training and organization usually call for meetings at rather frequent intervals, and safety certainly merits at least a few minutes notice at many of these, and a full period a couple of times a year.

All members of the staff in a position to note hazardous conditions should be made and kept hazard-conscious, not merely relative to





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possbile causes of fire, but with respect to conditions that might cause a patron to fall, sources of bruises and cuts, etc. It should be an inviolable rule that these must be reported to the manager immediately. And of course it follows that each condition should be rectified as promptly as possible.

Holiday decorations and other special exploitation effects should always be examined, while being planned, as to the possible dangers of the materials to be employed. Paper ornaments of any kind are highly questionable for such purposes. If used at all, they should not be placed where patrons can come readily into contact with them; there is too much cigarette smoking nowadays for that. Seasonal displays made of natural foliage are similarly hazardous. Usually flame-proof artificial foliage can be substituted. Also, if such decorative schemes involve lighting effects, be sure that you do not overload your circuits.

The accident experience of a theatre over a considerable period of time is an excellent guide for its manager in formulating a system calculated to keep accidents at a minimum. It will tell him what to tell his staff, and what he himself should give special attention to. That experience should be in the form of a permanent, cumulative record if it is to be available for really instructive study.

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# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*
*SHORT SUBJECTS CHART*
*SHORT SUBJECT*
*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Scotland Yard Investigator

***Republic*—Melodrama**

C. Aubrey Smith and Erich Von Stroheim give characteristically good performances in the leading roles in this Scotland Yard picture. The title suggests a detective picture, but there is little detection done in the film. As the story progresses several murders are committed but the element of suspense is lacking.

The story centers about the famous painting, "Mona Lisa," and an excellent copy. During the war the renowned painting was sent to England for safekeeping. C. Aubrey Smith is delightful as the curator of the British National Art Gallery, who is responsible for the masterpieces. Erich von Stroheim represents a devotee of art who directs his employees to steal the painting. However, the "Mona Lisa" they steal is the copy. Smith's granddaughter, played by Stephanie Bachelor, who works as his secretary at the art gallery, reports the story to a friend, played by Richard Fraser, a Scotland Yard investigator. The confusion about the paintings is readily solved and the culprits kill each other.

Forrester Harvey is outstanding among the supporting players in a portrayal of an unscrupulous Cockney antique dealer. There is a mild romance between the Scotland Yard investigator and the art curator's granddaughter.

Randall Faye wrote the screenplay. George Blair's work as director and associate producer was well done.

*Seen at the hom eoffice projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, September 30, 1945. Running time, 68 min. PCA No. 10815. General audience classification.
Sir James Collison.....C. Aubrey Smith
Carl Hoffmeyer.....Erich Von Stroheim
Stephanie Bachelor, Forrester Harvey, Doris Lloyd, Eva Moore, Richard Fraser, Victor Varconi, Frederic Worlock, George Metaxa, Emil Rameau, Colin Campbell.

## Shadow of Terror

***PRC*—Atom Bomb Drama**

With this production, PRC joins the ranks of those studios presenting film versions—fictional or authentic—of the melodramatic events which surrounded the development of the atomic bomb. In this offering, fictional all the way, the atomic bomb angle was inserted into a previously finished product. The result is a brisk and exciting film which can boast in Cy Kendall's characterization a villain as sinister as any a film audience can enjoy hating. Performances are competent all around in a cast that includes Richard Fraser, Grace Gillern and Emmet Lynn.

In Arthur St. Claire's screenplay, from an original story by Sheldon Leonard, Fraser, a young scientist, is attacked by two gunmen and is thrown from a speeding train on which he was bound for Washington to present the Government with his secret bomb formula. Miss Gillern, a pretty rancher, finds him in the Western desert, nurses him back to health, but he remains an amnesia victim. Later his assailants, accompanied by their boss Kendall, trace the scientist to the ranch, and attempt to torture him into yielding a vital part of the formula not in the papers they stole.

In the final reels, Fraser's memory returns and the thugs are outwitted. The film closes with authentic shots of the atomic bomb test in New Mexico.

Jack Grant was associate producer and Lew Landers the director.

*Seen at a New York projection room. Reviewer's rating: Fair.*—MANDEL HERBSTMAN.

Release date, November 5, 1945. Running time, 64 min. PCA No. 11004. General audience classification.
Jim.....Richard Fraser
Joan.....Grace Gillern
Cy Kendall, Emmett Lynn, Kenneth MacDonald, Eddie Acuff, Sam Flint.

## The Spider

***20th Century-Fox*—Murder Mystery**

Here's a film with action, suspense and a love story—everything, in fact, that a murder mystery should have, except a motive. The latter was inadvertently omitted from the screenplay by Jo Eisinger and W. Scott Darling, based on a play by Charles Fulton Oursler and Lowell Brentano.

Richard Conte is cast as this season's favorite hero: a private detective. He is commissioned by a beautiful stranger to find out whether her sister has been murdered, and if so, by whom. He has a grand time, and so does the audience, seeking the answers to these questions. The search leads him in and out of other people's apartments, back stage and front, and finally to jail. With the assistance of Mantan Moreland, Conte finally comes up with the right answers to Faye Marlowe's two questions. But he never discovers, and neither does the audience, just why the girl was murdered in the first place. The mystery fans, who like their plot-strings neatly tied, may be dissatisfied with this loose end.

The acting is competent, with Moreland scoring heavily on the comedy side. Brief bits by Jean Del Val and Odette Vigne are particularly telling.

Ben Silvey's production is satisfactory. Robert Webb's direction is brisk and business-like.

*Previewed at the studio. Reviewer's Rating: Good.*—THALIA BELL.

Release date, December, 1945. Running time, 62 min. PCA No. 11043. General audience classification.
Chris Conlon.....Richard Conte
Lila Neilson.....Faye Marlowe
Kurt Kreuger, John Harvey, Martin Kosleck, Mantan Moreland, Walter Sande, Cara Williams, Charles Tannen, Margaret Brayton, Harry Seymour, Ann Savage, Jean Del Val, Odette Vigne, James Flavin, Roy Gordon, William Halligan, Lane Chandler, Eddie Hart.

## People Are Funny

***Paramount*—Radio Show**

Here is light entertainment on the slapstick side, based on the NBC radio show "People Are Funny." The film maintains light comedy with amusing lines, quick repartee and slapstick gags. Jack Haley and Rudy Vallee are responsible for the majority of the comedy. Besides the comedy element there are many familiar songs interspersed throughout the film. Frances Langford sings "I Am in the Mood for Love." Novel and clever musical numbers are introduced by the Vagabonds. This quartet sings "Angelina" and "The Old Square Dance Is Back Again." Rudy Vallee leads the singing of "Oloueta."

The development of this radio show based on parlor games is traced from its humble origin in a small Nevada town to its successful coast-to-coast broadcast sponsored by a large company headed by Rudy Vallee. Helen Walker plays a clever writer, working with Ozzie Nelson. Nelson portrays a radio script writer. They supply the romantic interest.

There is an hour and a half of amusement crammed into this film. It should satisfy followers of the radio show and all seekers of light entertainment. The screenplay written by Maxwell Shane and David Lang will please persons familiar with the radio show. Art Linkletter, radio master of ceremonies, plays himself. Sam White produced and directed.

*Seen in a New York projection room. Reviewer's Rating: Good.—M. R. Y.*

Release date, January 11, 1946. Running time, 93 min. PCA No. 10936. General audience classification.
Pinky Wilson.....Jack Haley
Corey Sullivan.....Helen Walker
Ormsby Jameson.....Rudy Vallee
Ozzie Nelson, Philip Reed, Bob Graham, Barbara Roche, Art Linkletter, Frances Langford, Clara Blandick, Roy Atwell, The Vagabonds.

## Bandits of the Badlands

***Republic*—The Dodge City Era**

How to put a maximum of action and a maximum of plot together and still stay inside 55 minutes of running time is demonstrated here by Bennett Cohen, producer, in a Sunset Carson Western that is that much better than most in its bracket. The period is the Dodge City era, without the usual dance hall furbelows, and something's going on all the time.

Doris Schroeder's original screenplay, directed with conviction by Thomas Carr, opens with the wanton killing of a doctor by a desperado and proceeds from there to tell of the quest of the dead man's brother for the killer. In outline the story follows established tradition, but in a variety of important details and unfamiliar detours it attains a novelty that is impressive and arresting.

Si Jenks supplies the necessary comedy relief, and Peggy Stewart the romance.

There is, the reviewer remarks gratefully, no time out for song or dance stuff.

*Previewed at the Hitching Post theatre, Hollywood, home of the Western film and fan, where it played nicely. Reviewer's rating: Good.*
WILLIAM R. WEAVER

Release date September 14, 1945. Running time, 55 min. PAC No. 10892. General audience classification.
Sunset Carson.....Himself
Si Jenks, Peggy Stewart, John Merton, Forrest Taylor, Wade Crosby, Jack Ingram, Monte Hale, Gred Graham, Alan Ward, Bob Wilke, Tex Terry, Jack O'Shea.

## Phantom of the Plains

***Republic***

The latest adventure of that arch-nemesis of villainy, "Red Ryder," is exciting and suspenseful. Executive producer William O'Sullivan, associate producer R. G. Springsteen, and director Lesley Selander, have turned out a superior Western maintaining the standard set by previous pictures in this series.

The original screenplay by Earle Snell and Charles Kenyon introduces some novel elements into the classic Western pattern. The villain, this time, is not after land, cattle or oil rights. His more subtle method of making money is by marry-

(*Continued on page 2679*)

# SHORT SUBJECTS CHART

## *index to reviews, synopses*

***Numerals in parentheses next to titles represent running time. This information is from the distributor in all instances.***

***For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For complete 1944-45 shorts releases, see pages 2614-2615.***

## COLUMBIA

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|---|---|---|---|
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| 6432 | Two Local Yokels (17½) (Clyde) | 3-23-45 | 2454 |
| 6433 | Pistol Packin' Nitwits (17) (Brendel) | 5-4-45 | 2402 |
| 6411 | Wife Decoy (17) (Herbert) | 6-1-45 | 2586 |
| 6423 | The Jury Goes Round 'n' Round (18) (V. Vague) | 6-15-45 | 2579 |
| 6405 | Idiots Deluxe (17½) (Stooges) | 7-20-45 | 2579 |
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| 7409 | Vine Women and Songs (22½) (Billy Vine) | 9-6-45 | .... |
| 7401 | If a Body Meets a Body (18) (Stooges) | 8-30-45 | .... |
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| 7431 | Where the Pest Begins (17) (S. Howard) | 10-4-45 | .... |
| 7422 | Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.) | 10-18-45 | .... |
| 7432 | A Miner Affair (19) (Andy Clyde) | 11-1-45 | .... |
| 7402 | Micro-Phonies (17) (Stooges) | 11-15-45 | .... |
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| | **COLOR RHAPSODIES** | | |
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| 6505 | Carnival Courage (7) | 9-6-45 | .... |
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| 7501 | River Ribber (6) | 12-13-45 | .... |
| | **PHANTASIES CARTOONS** | | |
| 6703 | Goofy News Views (7) | 4-27-45 | 2466 |
| 6704 | Booby Socks (6) | 7-12-45 | 2579 |
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| 7701 | Simple Siren | 10-25-45 | .... |
| | **FOX & CROW (Color)** | | |
| 6752 | The Egg Yegg (7½) | 5-4-45 | 2382 |
| 6753 | Kukunuts (6½) | 7-26-45 | 2579 |
| 1754 | Treasure Jest (6½) | 8-30-45 | .... |
| | **(1945-1946)** | | |
| 7751 | Phoney Baloney | 11-1-45 | .... |
| | **PANORAMICS** | | |
| 6901 | A Harbor Goes to France (10) | 5-18-45 | 2454 |
| 7901 | The Magic Stone | 11-8-45 | .... |
| | **FILM VODVIL** | | |
| 6955 | Lowe, Hite & Stanley (11) | 5-11-45 | 2406 |
| | **(1945-1946)** | | |
| 7951 | Milt Britton & Band (11) | 8-30-45 | .... |
| 7952 | Randy Brooks & Orchestra | 10-30-45 | .... |
| | **COMMUNITY SING (Series 9)** | | |
| 6657 | No. 7 I'll Walk Alone(11) | 3-15-45 | 2426 |
| 6658 | No. 8 Sweet and Lovely (9) | 4-27-45 | 2454 |
| 6659 | No. 9 Confessin' (10) | 5-25-45 | 2566 |
| 6660 | No. 10 Rum and Coca Cola (10) | 6-29-45 | 2566 |
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| 6860 | No. 10 (10) | 7-27-45 | .... |
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| 7852 | No. 2 (Harlow Wilcox & H. Von Zell (10) | 10-11-45 | .... |
| 7853 | No. 3 (Fashions, Rodeo, etc. (9) | 11-15-45 | .... |
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| | **PETE SMITH SPECIALTIES** | | |
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| L5-1 | No. 1 | 11-9-45 | .... |
| | **GEORGE PAL PUPPETOONS (Color)** | | |
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| | **LITTLE LULU (Color)** | | |
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## RKO

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| 5519 | Aesops Fable — The Mosquito (7) | 6-29-45 | .... |
| 5520 | Mighty Mouse and the Wolf (7) | 7-20-45 | .... |
| | **(1945-1946)** | | |
| 6501 | Mighty Mouse in Gypsy Life (8) | 8-8-45 | 2579 |
| 6502 | The Fox and the Duck | 8-24-45 | .... |
| 6503 | Swooning the Swooners | 9-14-45 | 2653 |
| 6504 | The Watch Dog | 9-28-45 | .... |
| 6505 | Gandy Goose in Who's Who in the Jungle | 10-19-45 | .... |
| 6506 | Mighty Mouse Meets Bad Bill Bunion | 11-9-45 | .... |
| | **MARCH OF TIME** | | |
| VII-8 | Memo from Britain (18) | 3-23-45 | 2374 |
| VII-9 | The Returning Veteran (17) | 4-20-45 | 2402 |
| VII-10 | Spotlight on Congress (16) | 5-18-45 | 2453 |
| VII-11 | Teen-Age Girls (17) | 6-15-45 | 2499 |
| VII-12 | Where's the Meat? (17) | 7-13-45 | 2542 |
| VII-13 | The New U. S. Frontier (17) | 8-10-45 | 2578 |
| | **(1945-1946)** | | |
| V12-1 | The Palestine Problem | 9-7-45 | .... |
| | **DRIBBLE PUSS PARADE** | | |
| 5902 | Do You Remember (8) | 6-2-45 | 2579 |

## UNIVERSAL

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **LANTZ COLOR CARTUNES** | | |
| 9238 | Woody Dines Out (7½) | 5-14-45 | 2446 |
| 9239 | Crow Crazy (7) | 7-9-45 | 2579 |
| 9240 | Dippy Diplomat | 8-27-45 | .... |
| | **SWING SYMPHONIES** | | |
| 9237 | Sliphorn King of Polaroo (7) | 3-19-45 | 2351 |
| | **PERSON — ODDITIES** | | |
| 9375 | Author in Babyland (10) | 5-14-45 | 2246 |
| 9376 | Broadway Farmer (9) | 5-26-45 | 2579 |
| 9377 | School for Mermaids (9) | 8-13-45 | 2598 |
| 9378 | Kanine Aristocrats | 8-27-45 | .... |
| | **VARIETY NEWS** | | |
| 9355 | Your National Gallery (10½) | 4-23-45 | 2258 |
| 9356 | Wingman of Tomorrow (9) | 6-4-45 | 2394 |
| 9357 | Victory Bound (9) | 8-6-45 | 2598 |
| 9358 | Village of the Past (9) | 8-20-45 | 2598 |
| | **NAME-BAND MUSICALS** | | |
| 9127 | Rockabye Rhythm (15) | 5-7-45 | 2477 |
| 9128 | Artistry in Rhythm (15) | 7-18-45 | 2579 |
| 9129 | Waikiki Melody (15) | 8-29-45 | 2611 |
| 1301 | Solid Senders | 11-21-45 | .... |
| 1302 | Hot and Hectic | 11-28-45 | .... |
| | **(1945-1946) PERSON—ODDITIES** | | |
| 1361 | Gabriel Heatter Reporting | 9-10-45 | .... |
| 1362 | Hill Billy Artist | 9-24-45 | .... |
| 1363 | Paper Magic | 10-15-45 | .... |
| 1364 | Pottery Poet | 10-29-45 | .... |
| 1365 | Front Line Artist | 11-12-45 | .... |
| | **VARIETY VIEWS** | | |
| 1341 | Queer Birds | 9-17-45 | .... |
| 1342 | Go North | 10-1-45 | .... |
| 1343 | Grave Laughter | 10-22-45 | .... |
| 1344 | Doctor of Paintings | 11-5-45 | .... |

## UNITED ARTISTS

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **WORLD IN ACTION** | | |
| .... | Now the Peace (21) | 5-18-45 | 2454 |
| | **DAFFY DITTIES (Color)** | | |
| .... | The Cross-Eyed Bull (9) | | 2167 |
| .... | The Flying Jeep (9) | 8-20-45 | 2611 |
| .... | The Lady Says No | | .... |
| .... | Pepito's Serenade | | .... |
| .... | Choo Choo Amigo | | .... |

## WARNER—VITAPHONE

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **ADVENTURE SPECIAL** | | |
| 2601 | Fashions for Tomorrow (Tech.) | | .... |
| | **TECHNICOLOR SPECIALS** | | |
| 1004 | Coney Island Honeymoon (20) | 6-16-45 | 2487 |
| 1005 | America the Beautiful | 8-4-45 | 2579 |
| 1006 | Orders from Tokyo | 8-18-45 | 2589 |
| 2001 | Frontier Days | | 2653 |
| | **SPECIALS** | | |
| 2901 | The 900 (9) | 9-15-45 | 2611 |
| | **FEATURETTES** | | |
| 1107 | Navy Nurse (15½) | 3-3-45 | 2351 |
| 1108 | It Happened in Springfield (20½) | 4-28-45 | 2382 |
| 1109 | Are Animals Actors? (16½) | 3-31-45 | 2363 |
| 1110 | Law of the Badlands (20) | 4-14-45 | 2394 |
| 1111 | Plantation Melodies (18½) | 5-12-45 | 2446 |
| 1112 | Learn and Live (20) | 7-7-45 | 2579 |
| 2101 | Barbershop Ballads (20) | 9-8-45 | 2611 |
| 2102 | Star in the Night | 10-3-45 | .... |
| | **SPORTS PARADE (Color)** | | |
| 1505 | Cuba Calling (9) | 3-10-45 | 2351 |
| 1506 | Swimcapades (10) | 4-7-45 | 2394 |
| 1507 | Water Babies (10½) | 5-19-45 | 2426 |
| 1508 | Mexican Sea Sports (10½) | 6-9-45 | 2466 |
| 1509 | Bahama Sea Sports (10½) | 6-23-45 | 2511 |
| 1510 | Flivver Flying | 6-30-45 | 2522 |
| 1511 | Arabians in Rockies (10) | | 2611 |
| 2501 | Sports Go to War | | .... |
| | **MELODY MASTER BANDS** | | |
| 1607 | Musical Mexico (8½) | 3-24-45 | 2363 |
| 1608 | Circus Band (10) | 5-5-45 | 2446 |
| 1609 | Bands Across the Sea (10) | 6-2-45 | 2511 |
| 1610 | Yankee Doodle's Daughters (10) | 7-21-45 | 2533 |
| 2601 | Spade Cooley, King of Western Swing (10) | 9-1-45 | 2611 |
| 2602 | Here Come the Navy Bands | 9-29-45 | 2653 |
| 2603 | Musical Novelties | 10-6-45 | .... |
| | **BLUE RIBBON HIT PARADE (Color)** | | |
| 1308 | I Only Have Eyes for You (8) | 3-17-45 | 2363 |
| 1309 | Ain't We Got Fun (8) | 4-21-45 | 2394 |
| 1310 | I'm a Big Shot Now (7) | 8-4-45 | 2611 |
| 1311 | Speakin' of the Weather | 7-21-45 | 2522 |
| 1312 | Old Glory (7) | 8-25-45 | 2598 |
| 1313 | Busy Bakers | 10-20-45 | .... |
| 2301 | Sunbonnet Blue | | .... |
| | **MERRIE MELODIES CARTOONS (Color)** | | |
| 1703 | Life with Feathers (7½) | 3-24-45 | 2363 |
| 1704 | Behind the Meatball (7½) | 4-7-45 | 2382 |
| 1705 | Ain't That Ducky (7) | 5-19-45 | 2446 |
| 1706 | Gruesome Twosome (7) | 6-9-45 | 2446 |
| 1707 | Tale of Two Mice | 6-30-45 | 2487 |
| 1708 | Wagon Heels (7) | 7-28-45 | 2533 |
| 1709 | Fresh Airdale | 8-25-45 | 2611 |
| 1710 | Bashful Buzzard | 10-20-45 | .... |
| 1711 | Peck Up Your Troubles | | 2653 |
| 1712 | Nasty Macks | 10-27-45 | .... |
| | **"BUGS BUNNY" SPECIALS (Color)** | | |
| 1723 | Hare Trigger (8) | 5-5-45 | 2394 |
| 1724 | Hare Conditioned (7) | 8-11-45 | 2598 |
| 1725 | Hare Tonic | | .... |
| | **VITAPHONE VARIETIES** | | |
| 1404 | Overseas Roundup (10½) | 3-17-45 | 2363 |
| 1405 | Overseas Roundup No. 2 (10) | 5-26-45 | 2446 |
| 1406 | Overseas Roundup No. 3 | 7-14-45 | 2466 |
| 2401 | Alice in Jungleland (10) | 9-22-45 | 2611 |
| 2402 | Miracle Makers | 9-1-45 | .... |
| 2403 | Story of a Day | 10-27-45 | .... |

## OFFICIAL WAC FILMS

| | | |
|---|---|---|
| Seeing Them Through (8) | | 2351 |
| A Story With Two Endings (9½) | | 2363 |
| The Enemy Strikes (10) | | 2374 |
| Watchtower Over Tomorrow (15) | | 2394 |
| All-Star Bond Rally (19) | | 2415 |
| San Pietro (30) | | 2351 |
| Golden Glory (11) | | 2446 |
| Two Down and One to Go (32) | | 2488 |
| On to Tokyo (17) | | 2487 |
| To the Shores of Iwo Jima (19) | | 2487 |
| The Fight for the Sky (20) | | 2522 |
| Something You Didn't Eat (9) | | 2566 |
| The Fleet That Came to Stay (20) | | 2566 |
| Here Come the Yanks | 8-30-45 | .... |
| What Every Veteran Should Know | 9-13-45 | .... |
| Victory Bond Caravan | 11-1-45 | .... |
| Food, Coal, Transport Crisis in Europe | Not Set | .... |
| It's Great to Be an American | Not Set | .... |
| Two Way Street | Not Set | .... |

## MISCELLANEOUS

| | | |
|---|---|---|
| Stars of Tomorrow (Artkino) (9) | | 2351 |
| Cap'n Cub (Film Classics) (10) | | 2415 |
| Peace Builders (Brandon Films) (10) | | 2446 |
| Marshal Stalin's Report (Artkino) (18) | | 2446 |
| Maidenek (Artkino) (10) | | 2522 |

## SERIALS

### COLUMBIA

| | | | |
|---|---|---|---|
| 6160 | The Monster and the Ape (15 episodes) | 4-20-45 | 2415 |
| | **(1945-46)** | | |
| 7120 | Jungle Raiders (15 episodes) | 9-14-45 | .... |
| 7140 | Who's Guilty (15 episodes) | 12-13-45 | .... |

### REPUBLIC

| | | | |
|---|---|---|---|
| 482 | Manhunt of Mystery Island (15 episodes) | 3-8-45 | 2363 |
| 483 | Federal Operator 99 (12 episodes) | 7-7-45 | .... |
| 484 | Purple Monster Strikes (15 episodes) | 10-6-45 | .... |
| | **(1945-1946)** | | |
| .... | Daughter of Don Q | | .... |
| .... | The Phantom Rider (12 episodes) | | .... |
| .... | King of the Forest Rangers (15 episodes) | | .... |
| .... | The Scarlet Shadow | | .... |

### UNIVERSAL

| | | | |
|---|---|---|---|
| 9881 | The Master Key (13 episodes) | 4-25-45 | 2415 |
| 1681-1693 | Royal Mounted Rides Again | 10-23-45 | .... |
| | **(1945-1946)** | | |
| 1581-1593 | Secret Agent X-9 | 7-24-45 | .... |
| .... | The Scarlet Horseman | | .... |
| .... | Lost City of the Jungle | | .... |

(*Continued from page 2677*)

ing wealthy widows, and subsequently murdering them. Disguised as a suave, smooth-talking Englishman, this Bluebeard—played to perfection by Ian Keith—wangles his way into the "Duchess'" affections. At his suggestion, she sells her stagecoach line at a handsome profit, and is headed for an early grave when Wild Bill Elliott, in his character of "Red Ryder," uncovers the whole dastardly plot.

A hot pursuit and a hotter climax follows, and there's many an exciting sequence before the "Duchess" is rescued. But all's well that ends well, and the picture's close sees "Red" and the "Duchess" safe and sound, ready for further adventures.

*Previewed at Hollywood's Hitching Post theatre, where the customers appeared well pleased. Reviewer's Rating: Good.*—T. B.

Release date, September 7, 1945. Running time, 56 min.
PCA No. 10769. General audience classification.
Red Ryder ..... Bill Elliott
The Duchess ..... Alice Fleming
Little Beaver ..... Bobby Blake
Ian Keith, William Haade, Virginia Christine, Bud Geary, Henry Hall, Fred Graham, Jack Kirk, Jack Rockwell.

# Hold That Blonde

### *Paramount*—Comedy of Complication

Touched off by an unfamiliar device—a psychoanalyst's advice to a wealthy kleptomaniac who got that way because he lost his girl, this comedy combining the laugh-evoking talents of Eddie Bracken with the blonde personality of Veronica Lake, gets down in short course to fundamentals which haven't missed fire in years. To wit: the scantily attired individual clinging dizzily to the cornice of a metropolitan skyscraper (in this case two individuals, one of them a drunk), and the multiplicity of crooks in quest of fabulously precious jewels.

In common with others of its type, the comedy requires the presence of an audience not only numerous but ripe for laughter, but given these, it will pay off as well as the best of its predecessors.

The psychoanalyst's advice to the kleptomaniac, played by Bracken, is that he fasten his romantic interest upon a new girl now that the original object of his affections has married elsewhere. Miss Lake plays the girl his heart singles out, who happens to be engaged at the moment in helping some criminals prepare to steal a necklace. Incidents and complications intervenng between this point and the clinch range over a wide arc from slapstick to hide-and-seek, directed with skill by George Marshall. Paul Jones produced proficiently.

*Previewed at the studio. Reviewer's Rating: Average.*—W. R. W.

Release date, November 23, 1945. Running time, 76 min.
PCA No. 10776. General audience classification.
Ogden Spencer Trulow III ..... Eddie Bracken
Sally Martin ..... Veronica Lake
Inspector Callahan ..... Albert Dekker
*Review Reprinted from last week's Herald*

# Stork Club

### *DeSylva-Paramount*—Cinderella Uptown

B. G. DeSylva's first independently produced picture for Paramount displays its producer's showmanliness. It is to the roundedness of the whole rather than to the excellence of any individual part of it that the picture owes a unified effectiveness likely to carry it higher in the list of box office attractions than a superficial examination of its contents might suggest.

In Betty Hutton at her peak after "Incendiary Blonde," and Barry Fitzgerald securely ensconced on the pinnacle established by "Going My Way," producer DeSylva may be said to have placed in the exhibitors' hands all the ammunition they need to a get a maximum turnout for the opening of the picture. And as if in awareness of the audience's interests as well as the exhibitor's, he has given these two stars an even break in his picture, an arrangement which works out admirably for each of them and for both, and for the picture itself.

It's a sort of uptown Cinderella story producer DeSylva and John McGowan put together for the purpose of dramatizing the Stork Club. Departing from the Cinderella original in point of time and place, naturally, and also in the important detail that this Cinderella doesn't have to wake up and wait for Prince Charming to come around to tell her he loves her despite her lowly estate. This Prince Charming, a band leader played by Don DeFore in a stern, quiet way, resents her unexplained riches, having loved her when she didn't have them and it's that resentment which keeps the story intact while the humorous and melodic incidents of the film are being put by.

In essence the plot concerns an aged millionaire who anonymously bestows the privileges of wealth upon a Stork Club hat-check girl whose fiancé refuses to believe right of her until she proves herself several times, inclusive of getting him and his band a job at the Stork. Harold Wilson was associate producer and Hal Walker gave the production outstanding direction. Four new songs by four pairs of song writers, all top-notchers, are dealt with by Miss Hutton in characteristic fashion and there are also two renditions of "In the Shade of the Old Apple Tree."

*Previewed at the Paramount studio. Reviewer's Rating: Good*—W. R. W.

Release date, December 28, 1945. Running time, 98 min.
PCA No. 10845. General audience classification.
Judy Peabody ..... Betty Hutton
J. B. Bates ..... Barry Fitzgerald
Danny Wilton ..... Dan DeFore
Tom Curtis ..... Bob Benchley
Sherman Billingsley ..... Bill Goodwin
(*Review reprinted from last week's* HERALD)

# SHORT SUBJECT

## THE HOUSE I LIVE IN (RKO)

In song and dialogue, Frank Sinatra makes a simple, yet highly effective, plea for the advancement of Americanism through the elimination of racial and religious intolerance. Albert Maltz's writing, confined to a single incident, emphasizes how shadows of misunderstanding may be dissipated when the issues are explained and thereafter understood. Sinatra does the explaining to a group of youngsters about to wreak physical hate on a young Jewish lad. More effectively does he attain his purpose through rendition of the title song. Its words by Lewis Allan are right out of democracy's book and its music by Earl Robinson is warmly understandable and melodic.

Produced on a non-profit basis by RKO Radio, whatever money this reel makes will go to support of organizations fighting juvenile delinquency. Sinatra, much interested in the problem, enlisted Frank Ross and Mervyn Le Roy, who donated their production services. Similarly did Maltz.

*Release date, November 9, 1945* 10 *minutes*

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

(•) before the title indicates 1944-45 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2678 and 2679, issue of October 13, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2671, issue of Oct. 6, 1945.

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABBOTT and Costello in Hollywood (Block 13) | MGM | 602 | Bud Abbott-Lou Costello | Oct.,'45 | 84m | Aug. 25,'45 | 2631 | .... | .... |
| Abilene | UA | .... | Randolph Scott-Ann Dvorak | Not Set | .... | ..... | .... | 2628 | .... |
| Adventure (formerly The Big Shore Leave) | MGM | .... | Clark Gable-Greer Garson | Not Set | .... | ..... | .... | 2628 | .... |
| •Adventures of Rusty (formerly Rusty) | Col. | .... | Ted Donaldson-Conrad Nagel | Sept. 6,'45 | 66m | Oct. 6,'45 | 2669 | 2467 | .... |
| •Affairs of Susan, The | Par. | 4421 | Joan Fontaine-George Brent | May 25,'45 | 113m | Mar. 31,'45 | 2381 | 2242 | 2523 |
| •Agitator, The (British) | Br. Natl.-Anglo | .... | Billy Hartnell-Mary Morris | Not Set | 95m | Mar. 17,'45 | 2361 | .... | .... |
| Allotment Wives, Inc. | Mono. | .... | Kay Francis-Paul Kelly | Dec. 17,'45 | .... | ..... | .... | 2555 | .... |
| Along Came Jones | RKO | 681 | Gary Cooper-Loretta Young | Special | 90m | June 23,'45 | 2627 | 2278 | 2663 |
| •Anchors Aweigh (color) | MGM | 531 | Gene Kelly-Frank Sinatra | Aug.,'45 | 140m | July 21,'45 | 2553 | 2142 | 2663 |
| And Then There Were None | 20th-Fox | 611 | Barry Fitzgerald-Walter Huston | Nov.,'45 | 97m | July 14,'45 | 2626 | .... | .... |
| Angel Comes to Brooklyn, An | Rep. | .... | Kaye Dowd-Robert Duke | Not Set | .... | ..... | .... | 2384 | .... |
| •Apology for Murder | PRC | .... | Ann Savage-Hugh Beaumont | Sept. 27,'45 | 67m | Sept. 8,'45 | 2637 | 2418 | .... |
| Arrowsmith (Reissue) | Film Classics | .... | Helen Hayes-Ronald Colman | Aug.,'45 | 94m | Nov. 21,'31 | .... | .... | .... |
| •Arson Squad | PRC | .... | Frank Albertson-Robert Armstrong | Sept. 11,'45 | 66m | July 21,'45 | 2631 | 2467 | .... |
| •BACK to Bataan | RKO | 523 | John Wayne-Philip Ahn | Block 5 | 97m | June 2,'45 | 2477 | 2242 | 2663 |
| Bad Men of the Border | Univ. | 1101 | Kirby Grant-Armida | Sept. 28,'45 | .... | ..... | .... | 2655 | .... |
| Bandit of Sherwood Forest (color) | Col. | .... | Cornel Wilde-Anita Louise | Not Set | .... | ..... | .... | 2434 | .... |
| Bandits of the Badlands | Rep. | 551 | Sunset Carson-Peggy Stewart | Sept. 14,'45 | 55m | Oct. 13,'45 | 2677 | 2628 | .... |
| Barge-Keeper's Daughter, The | Famous Int'l | .... | Louis Jouvet-Elvira Popesco | Sept. 4,'45 | 70m | Sept. 15,'45 | 2645 | .... | .... |
| •Beautiful Cheat, The | Univ. | 9044 | Noah Beery, Jr.-Bonita Granville | July 20,'45 | 59m | July 21,'45 | 2554 | 2384 | .... |
| •Bedside Manner | UA | .... | Ruth Hussey-John Carroll | June 22,'45 | 79m | June 16,'45 | 2498 | 2250 | 2616 |
| Behind City Lights | Rep. | 429 | Lynne Roberts-William Terry | Sept. 10,'45 | 68m | Sept. 22,'45 | 2653 | 2418 | .... |
| Bell for Adano, A | 20th-Fox | 601 | Gene Tierney-John Hodiak | Aug.,'45 | 103m | June 23,'45 | 2627 | 2242 | 2663 |
| •Belle of the Yukon (color) | RKO | 583 | Randolph Scott-Gypsy Rose Lee | Special | 84m | Dec. 2,'44 | 2201 | 1835 | 2406 |
| •Bells of Rosarita | Rep. | 442 | Roy Rogers-Gabby Hayes | June 19,'45 | 68m | May 19,'45 | 2453 | 2403 | 2663 |
| Bells of St. Mary's, The | RKO | .... | Bing Crosby-Ingrid Bergman | Not Set | .... | ..... | .... | 2434 | .... |
| •Bewitched | MGM | 530 | Phyllis Thaxter-Edmund Gwenn | July,'45 | 66m | June 23,'45 | 2510 | 2310 | 2663 |
| •Beyond the Pecos | Univ. | 9083 | Rod Cameron-Eddie Dew | Apr. 27,'45 | 59m | ..... | .... | 2354 | .... |
| Big Sleep, The | WB | .... | Humphrey Bogart-Lauren Bacall | Not Set | .... | ..... | .... | 2230 | .... |
| Blazing the Western Trail | Col. | .... | Charles Starrett-Tex Harding | Oct. 18,'45 | .... | ..... | .... | 2543 | .... |
| Blithe Spirit (British) (color) | UA | .... | Rex Harrison-Constance Cummings | Not Set | 94m | Apr. 28,'45 | 2627 | .... | .... |
| •Blonde from Brooklyn | Col. | 6036 | Robert Stanton-Lynn Merrick | June 21,'45 | 65m | June 30,'45 | 2521 | 2403 | .... |
| •Blood on the Sun | UA | .... | James Cagney-Sylvia Sidney | June 15,'45 | 94m | May 5,'45 | 2433 | 2230 | 2663 |
| •Body Snatcher, The | RKO | 517 | Boris Karloff-Bela Lugosi | Block 4 | 77m | Feb. 17,'45 | 2318 | 2310 | 2567 |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| •Border Badman | PRC | .... | Buster Crabbe-Al St. John | Oct. 10,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Born for Trouble (Reissue) | WB | 504 | Faye Emerson-Van Johson | Oct. 6,'45 | 59m | Apr. 11,'42 | 598 | 575 | .... |
| •Boston Blackie Booked on Suspicion | Col. | 6031 | Chester Morris-Lynn Merrick | May 10,'45 | 67m | May 12,'45 | 2445 | 2368 | .... |
| •Boston Blackie's Rendezvous | Col. | .... | Chester Morris-Nina Foch | July 5,'45 | .... | ..... | .... | 2467 | .... |
| •Both Barrels Blazing | Col. | 6207 | Charles Starrett | May 17,'45 | 58m | May 26,'45 | 2465 | 2403 | .... |
| Boy, a Girl and a Dog | Frank | .... | Jerry Hunter-Sharyn Moffett | Not Set | .... | ..... | .... | 2230 | .... |
| •Brewster's Millions | UA | .... | Dennis O'Keefe-Helen Walker | Apr. 7,'45 | 79m | Mar. 17,'45 | 2361 | 2142 | 2616 |
| •Brighton Strangler, The | RKO | 522 | John Loder-Rose Hobart | Block 5 | 67m | May 5,'45 | 2433 | 2142 | 2663 |
| •Bullfighters, The | 20th-Fox | 525 | Laurel and Hardy | May,'45 | 61m | Apr. 14,'45 | 2402 | 2279 | .... |
| •CALL of the Wild (Reissue) | 20th-Fox | 523 | Clark Gable-Loretta Young | June 15,'45 | 81m | May 4,'35 | 2350 | .... | .... |
| Captain Eddie | 20th-Fox | 604 | Fred MacMurray-Lynn Bari | Sept.,'45 | 107m | June 23,'45 | 2626 | 2259 | 2616 |
| •Captain Kidd | UA | .. | Charles Laughton-Randolph Scott | Aug. 24,'45 | 89m | Aug. 4,'45 | 2577 | 2353 | .... |
| Captain Tugboat Annie | Rep. | .... | Jane Darwell-Edgar Kennedy | Not Set | .. | ..... | .... | 2403 | |
| Caribbean Mystery | 20th-Fox | 605 | James Dunn-Sheila Ryan | Sept.,'45 | 65m | July 21,'45 | 2626 | 2366 | 2663 |
| •Cheaters, The | Rep. | 421 | Joseph Schildkraut-Billie Burke | July 15,'45 | 87m | July 7,'45 | 2533 | 2454 | 2663 |
| •Chicago Kid, The | Rep. | 417 | Don Barry-Lynne Roberts | June 29,'45 | 68m | Feb. 17,'45 | 2319 | 2279 | .... |
| •China Sky | RKO | 519 | Randolph Scott-Ruth Warrick | Block 4 | 78m | Apr. 21,'45 | 2413 | 2216 | 2616 |
| •China's Little Devils | Mon. | .... | Harry Carey-Paul Kelly | July 21,'45 | 75m | May 5,'45 | 2433 | 1994 | |
| •Christmas in Connecticut | WB | 420 | Barbara Stanwyck-Dennis Morgan | Aug. 11,'45 | 101m | July 21,'45 | 2553 | 2142 | 2663 |
| Cinderella Jones | WB | .... | Joan Leslie-Robert Alda | Feb. 23,'46 | .... | ..... | .... | 1746 | .... |
| •Cisco Kid in Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | .... | .... |
| •Clock, The | MGM | 524 | Judy Garland-Robert Walker | May,'45 | 90m | May 24,'45 | 2374 | 2142 | 2616 |
| Club Havana | PRC | .... | Tom Neal-Margaret Lindsay | Nov. 23,'45 | .... | ..... | .... | 2555 | .... |
| Code of the Lawless | Univ. | 1102 | Kirby Grant-Poni Adams | Oct. 19,'45 | .... | ..... | .... | .... | .... |
| •Colonel Blimp (British) (color) | UA | .... | Anton Walbrook-Roger Livesey | May 4'45 | 147m | Mar. 24'45 | 2373 | | .... |
| Col. Effingham's Raid | 20th-Fox | 610 | Charles Coburn-Joan Bennett | Not Set | 70m | Sept. 29,'45 | 2661 | 2259 | .... |
| Colorado Pioneers | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| •Come Out Fighting | Mono. | .... | Leo Gorcey-Huntz Hall | Oct. 8,'45 | 62m | Sept. 8,'45 | 2637 | 2366 | .... |
| Concerto (color) | Rep. | .... | Maria Ouspenskaya-Philip Dorn | Not Set | .... | ..... | .... | 2628 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Confidential Agent | WB | .... | Charles Boyer-Lauren Bacall | Nov. 10,'45 | .... | ..... | .... | 2655 | .... |
| •Conflict | WB | 418 | Humphrey Bogart-Alexis Smith | June 30,'45 | 86m | June 16,'45 | 2497 | 1456 | 2523 |
| •Corn Is Green, The | WB | 419 | Bette Davis-John Dall | July 21,'45 | 114m | Mar. 31,'45 | 2381 | 2007 | 2663 |
| •Corpus Christi Bandits | Rep. | 465 | Allan Lane-Helen Talbot | Apr. 20,'45 | 55m | May 12,'45 | 2445 | 2353 | .... |
| •Counter-Attack | Col. | 6006 | Paul Muni-Marguerite Chapman | Apr. 26,'45 | 89m | Apr. 7,'45 | 2393 | 2216 | 2616 |
| Crime Doctor's Warning | Col. | .... | Warner Baxter-Dusty Anderson | Sept. 27,'45 | .... | ..... | .... | 2543 | .... |
| •Crime, Inc. | PRC | .... | Leo Carrillo-Tom Neal | Apr. 15,'45 | 76m | Feb. 10,'45 | 2309 | 2216 | 2455 |
| Crimson Canary, The | Univ. | 509 | Noah Beery, Jr.-Lois Collier | Nov. 9,'45 | .... | ..... | .... | 2467 | .... |
| Cross My Heart | Para. | .... | Betty Hutton-Sonny Tufts | Not Set | .... | ..... | .... | 2418 | .... |
| DALTONS Ride Again | Univ. | 513 | Alan Curtis-Kent Taylor | Dec. 21,'45 | .... | ..... | .... | 2670 | .... |
| Danger Signal | WB | .... | Faye Emerson-Zachary Scott | Dec. 15,'45 | .... | ..... | .... | 2555 | .... |
| •Dangerous Intruder | PRC | .... | Charles Arnt-Veda Ann Borg | Sept. 21,'45 | 65m | Aug. 4,'45 | 2639 | 2418 | .... |
| Dangerous Partners (Block 13) | MGM | 604 | James Craig-Signe Hasso | Oct.,'45 | 74m | Aug. 4,'45 | 2639 | 2555 | .... |
| Danny Boy | PRC | .... | Buz Henry-Eva March | Dec. 5,'45 | .... | ..... | .... | 2662 | .... |
| Detour | PRC | .... | Ann Savage-Tom Neal | Nov. 30,'45 | .... | ..... | .... | 2543 | .... |
| Devotion | WB | .... | Olivia de Havilland-Ida Lupino | Not Set | .... | ..... | .... | 2216 | .... |
| •Diamond Horseshoe (color) | 20th-Fox | 524 | Betty Grable-Dick Haymes | May '45 | 104m | Apr. 14,'45 | 2401 | 2092 | 2616 |
| •Divorce | Mono. | .... | Kay Francis-Bruce Cabot | Oct. 22,'45 | 71m | May 26,'45 | 2465 | 2353 | .... |
| Doll Face | 20th-Fox | .... | Carmen Miranda-Perry Como | Not Set | .... | ..... | .... | 2628 | .... |
| Dolly Sisters, The (color) | 20th-Fox | 609 | Betty Grable-John Payne | Nov.,'45 | 114m | Sept. 29,'45 | 2661 | 2384 | .... |
| •Don Juan Quilligan | 20th-Fox | 527 | William Bendix-Joan Blondell | June,'45 | 75m | June 9,'45 | 2486 | 2354 | .... |
| •Don't Fence Me In | Rep. | 445 | Roy Rogers-Dale Evans | Oct. 20,'45 | .... | ..... | .... | .... | .... |
| Dragonwyck (color) | 20th-Fox | .... | Gene Tierney-Vincent Price | Not Set | . | ..... | .... | 2403 | .... |
| Duel in the Sun (color) | UA | .... | Jennifer Jones-Joseph Cotten | Not Set | | | | 2366 | |
| Duffy's Tavern (Block 1) | Para. | 4501 | Ed Gardner-Bing Crosby & Guests | Sept. 28,'45 | 98m | Aug. 25,'45 | 2638 | 2230 | 2663 |
| •EARL Carroll Vanities | Rep. | 413 | Dennis O'Keefe-Constance Moore | Apr. 5,'45 | 91m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| Easy to Wed (color) | MGM | .... | Lucille Ball-Van Johnson | Not Set | | | .... | 2366 | .... |
| •East Side of Heaven (Reissue) | Univ. | 9097 | Bing Crosby-Joan Blondell | June 15,'45 | 90m | Apr. 8,'39 | .... | .... | .... |
| •Easy to Look at | Univ. | 9045 | Gloria Jean-Kirby Grant | Aug. 10,'45 | 65m | Aug. 11,'45 | 2589 | 2418 | .... |
| Enchanted Forest (color) | PRC | .... | Edmund Lowe-Brenda Joyce | Dec. 8,'45 | 78m | Sept. 29,'45 | 2662 | 2279 | .... |
| •Enemy of the Law | PRC | .... | Dave O'Brien-Tex Ritter | May 7,'45 | 63m | Mar. 10,'45 | 2350 | .... | .... |
| •Escape in the Desert | WB | 416 | Helmut Dantine-Philip Dorn | May 19,'45 | 79m | Apr. 28,'45 | 2425 | 2092 | 2523 |
| •Escape in the Fog | Col. | 6037 | William Wright-Nina Foch | Apr. 5,'45 | 62m | May 19,'45 | 2453 | 2310 | .... |
| •Eve Knew Her Apples | Col. | 6026 | Ann Miller-William Wright | Apr. 12,'45 | 64m | Apr. 28,'45 | 2426 | 2007 | .... |
| FALCON in San Francisco | RKO | 603 | Tom Conway-Rita Corday | Block 1 | 65m | July 21,'45 | 2626 | 2366 | .... |
| Fallen Angel | 20th-Fox | .... | Alice Faye-Dana Andrews | Not Set | | | | 2454 | .... |
| Fall of Berlin, The | Artkino | .... | Documentary | Not Set | 70m | Sept. 15,'45 | 2645 | .... | .... |
| Fatal Witness, The | Rep. | 427 | Evelyn Ankers-Richard Fraser | Sept. 15,'45 | | | | 2467 | .... |
| •Fighting Bill Carson | PRC | .... | Buster Crabbe-Al St. John | Oct. 31,'45 | 51m | Sept. 1,'45 | 2625 | 2543 | .... |
| •Fighting Guardsman, The | Col. | 6010 | Willard Parker-Anita Louise | May 24,'45 | 83m | Sept. 1,'45 | 2625 | 2278 | 2523 |
| First Yank Into Tokyo | RKO | 607 | Tom Neal-Barbara Hale | Block 2 | 82m | Sept. 8,'45 | 2638 | 2366 | .... |
| •Flame of Barbary Coast | Rep. | 415 | John Wayne-Ann Dvorak | May 28,'45 | 91m | Apr. 21,'45 | 2113 | 1994 | 2616 |
| •Flame of the West | Mono. | .... | Johnny Mack Brown-Raymond Hatton | June 9,'45 | 71m | May 19,'45 | 2453 | 2353 | .... |
| •Flaming Bullets | PRC | .... | Tex Ritter-Dave O'Brien | Oct. 15,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Flying Serpent | PRC | .... | George Zucco-Hope Kramer | Dec. 26,'45 | .... | ..... | .... | 2670 | .... |
| Follow That Woman (Block 1) | Para. | 4504 | William Gargan-Nancy Kelly | Dec. 14,'45 | 70m | Aug. 25,'45 | 2639 | 2543 | .... |
| Frontier Feud | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Dec. 24,'45 | .... | ..... | .... | 2628 | .... |
| Frontier Fugitives | PRC. | .... | Tex Ritter-Dave O'Brien | Sept. 1,'45 | 58m | July 21,'45 | 2627 | 2543 | .... |
| Frontier Gal (color) | Univ. | 510 | Rod Cameron-Yvonne De Carlo | Nov. 23,'46 | .... | ..... | .... | 2555 | .... |
| •Frozen Ghost, The | Univ. | 9032 | Lon Chaney-Evelyn Ankers | June 29,'45 | 61m | June 16,'45 | 2498 | 2259 | .... |
| GAME of Death, A (formerly Most Dangerous Game) | RKO | .... | John Loder-Audrey Long | Not Set | .... | ..... | .... | 2384 | .... |
| •Gangs of the Waterfront | Rep. | 422 | Robert Armstrong-Stephanie Bachelor | July 3,'45 | 56m | Sept. 8,'45 | 2637 | 2403 | .... |
| •Gangsters' Den | PRC | .... | Buster Crabbe-Al St. John | June 14, 45 | 60m | July 21,'45 | 2554 | 2543 | .... |
| •Gay Senorita, The | Col. | .... | Jinx Falkenburg-Jim Bannon | Aug. 9,'45 | 69m | Aug. 25,'45 | 2610 | 2543 | 2663 |
| •Gentle Annie | MGM | 523 | James Craig-Donna Reed | May,'45 | 80m | Dec. 23,'44 | 2238 | 2186 | 2523 |
| Geo. White's Scandals | RKO | 602 | Joan Davis-Jack Haley | Block 1 | 95m | Aug. 4,'45 | 2627 | 2366 | 2663 |
| •G.I. Honeymoon | Mono. | .... | Gale Storm-Peter Cookson | Apr. 6,'45 | 70m | Mar. 3,'45 | 2338 | 2131 | .... |
| Girl No. 217 | Artkino | .... | Elena Kuzmina-Vladimir Vladislavsky | Sept. 1,'45 | 94m | Sept. 15,'45 | 2646 | .... | .... |
| Girl of the Limberlost | Col. | .... | Ruth Nelson-Loren Tindall | Oct. 11,'45 | .... | ..... | .... | 2670 | .... |
| Girl on the Spot | Univ. | .... | Lois Collier-Jess Barker | Not Set | .... | ..... | ... | 2467 | .... |
| Girls of Big House | Rep. | .... | Lynne Roberts-Richard Powers | Not Set | .... | ..... | .... | 2467 | .... |
| Give Me the Simple Life (color) (formerly The Enchanted Voyage) | 20th-Fox | .... | John Payne-June Haver | Not Set | .... | ..... | .... | 2499 | .... |
| •God Is My Co-Pilot | WB | 414 | Dennis Morgan-Raymond Massey | Apr. 7,'45 | 88m | Mar. 3,'45 | 2338 | 2203 | 2523 |
| Great Day (British) | RKO | .... | Eric Portman-Flora Robson | Not Set | 80m | May 12,'45 | 2445 | .... | |
| •Great John L., The | UA | .... | Linda Darnell-Greg. McClure | June 29,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| Great Morgan, The | MGM | .... | Frank Morgan-Leon Ames | Not Set | .... | ..... | .... | 2628 | .... |
| •Guest Wife | UA | .... | Claudette Colbert-Don Ameche | July 27,'45 | 90m | July 28,'45 | 2565 | 2259 | 2663 |
| Guy Could Change, A | Rep. | .... | Allan Lane-Jane Frazee | Not Set | .... | ..... | .... | 2543 | .... |
| HALF-WAY House (Br.) | AFE | .... | Francoise Rosay-Tom Walls | Aug. 11,'45 | 88m | Aug. 11,'45 | 2589 | .... | .... |
| Harvey Girls (color) | MGM | .... | Judy Garland-John Hodiak | Not Set | . | ..... | .... | 2354 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | Not Set | ... | Dec. 2,'44 | 2626 | .... | .... |
| Her Highness and the Bellboy (Block 13) | MGM | 603 | Hedy Lamarr-Robert Walker | Oct.,'45 | 111m | July 14,'45 | 2631 | 2259 | .... |
| Hidden Eye, The (Block 13) | MGM | 601 | Edward Arnold-Frances Rafferty | Sept.,'45 | 70m | July 28,'45 | 2639 | 2353 | 2663 |
| •Hitchhike to Happiness | Rep. | 419 | Al Pearce-Dale Evans | July 16,'45 | 72m | Apr. 21,'45 | 2414 | 2250 | .... |
| Hit the Hay | Col. | .... | Judy Canova-Ross Hunter | Nov. 29,'45 | .... | ..... | .... | 2662 | .... |
| Hold High the Torch (color) | MGM | .... | Elizabeth Taylor-Lassie-Edmund Gwenn | Not Set | | | | 2216 | .... |
| Hold That Blonde (Block 2) (formerly Good Intentions) | Para. | 1398 | Eddie Bracken-Veronica Lake | Nov. 23,'45 | 76m | Oct. 13,'45 | 2679 | 2259 | .... |
| •Hollywood and Vine | PRC | .... | James Ellison-Wanda McKay | Apr. 25,'45 | 60m | Mar. 10,'45 | 2349 | 2142 | .... |
| •Honeymoon Ahead | Univ. | 9028 | Allan Jones-Grace McDonald | May 11,'45 | 60m | May 5,'45 | 2433 | 2278 | .... |
| •Horn Blows at Midnight, The | WB | 415 | Jack Benny-Alexis Smith | Apr. 28,'45 | 78m | Apr. 7,'45 | 2393 | 1715 | 2616 |
| Hotel Reserve (British) | RKO | .... | James Mason-Lucie Mannheim | Not Set | 89m | June 17,'44 | 2626 | .... | .... |
| House of Dracula | Univ. | 511 | Lon Chaney-Lionel Atwill | Nov. 30,'45 | .... | ..... | .... | 2670 | .... |
| House on 92nd St. (formerly Now It Can Be Told) | 20th-Fox | 608 | William Eythe-Lloyd Nolan | Oct.,'45 | 88m | Sept. 15,'45 | 2645 | 2499 | 2663 |

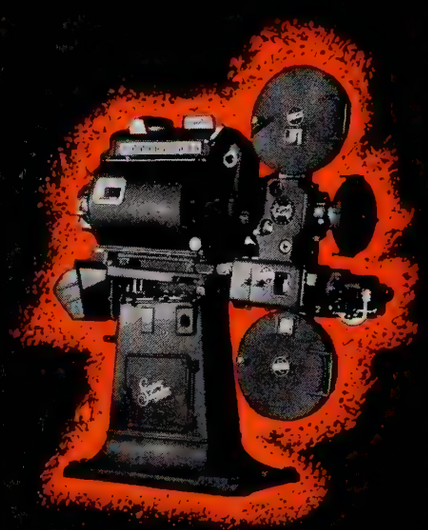
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|---|---|---|---|---|---|---|---|---|---|
| How Do You Do? | PRC | .... | Bert Gordon-Harry Von Zell | Dec. 17,'45 | .... | ..... | .... | 2655 | .... |
| •I DIDN'T Do It (British) | Col. | .... | George Formby-Billy Caryl | July 23,'45 | 97m | July 14,'45 | 2542 | .... | .... |
| •Identity Unknown | Rep. | 414 | Richard Arlen-Cheryl Walker | Apr. 2,'45 | 71m | Apr. 7,'45 | 2393 | 2278 | .... |
| I Love a Bandleader | Col. | .... | Phil Harris-Leslie Brooks | Sept. 13,'45 | 70m | Aug. 18,'45 | 2597 | .... | .... |
| I'll Be Your Sweetheart (Br.) | GFD | .... | Margaret Lockwood-Vic Oliver | Not Set | 104m | July 21,'45 | 2554 | .... | .... |
| •I'll Remember April | Univ. | 9027 | Gloria Jean-Kirby Grant | Apr. 13,'45 | 63m | Apr. 21,'45 | 2415 | 2230 | .... |
| •I'll Tell the World | Univ. | 9041 | Lee Tracy-Brenda Joyce | June 8,'45 | 61m | May 26,'45 | 2466 | 2310 | .... |
| •Imitation of Life (Reissue) | Univ. | 9096 | Claudette Colbert-Warren William | June 15,'45 | 109m | Dec. 1,'34 | .... | .... | .... |
| •Incendiary Blonde (color) | Para. | 4431 | Betty Hutton-Arturo de Cordova | Aug. 31,'45 | 113m | June 16,'45 | 2497 | 1675 | 2663 |
| •In Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | 2354 | .... |
| Isle of the Dead | RKO | 608 | Boris Karloff-Ellen Drew | Block 2 | 72m | Sept. 8,'45 | 2638 | 2216 | .... |
| It All Came True (Reissue) | WB | 503 | Ann Sheridan-Jeffrey Lynn-H. Bogart | Oct. 6,'45 | 97m | Apr. 6,'40 | .... | .... | .... |
| •It's a Pleasure (color) | RKO | 584 | Sonja Henie-Michael O'Shea | Special | 90m | Mar. 3,'45 | 2337 | 2202 | 2523 |
| •It's in the Bag | UA | .... | Fred Allen-Bob Benchley-Jack Benny | Apr. 21,'45 | 87m | Feb. 17,'45 | 2317 | 2230 | 2523 |
| JANIE Gets Married | WB | .... | Joan Leslie-Robt. Hutton | Not Set | .... | ..... | .... | 2655 | .... |
| •Jealousy | Rep. | 424 | John Loder-Jane Randolph | July 23,'45 | 71m | July 28,'45 | 2565 | 2279 | .... |
| Johnny Angel | RKO | 604 | George Raft-Signe Hasso | Block 1 | 79m | Aug. 4,'45 | 2639 | 2259 | .... |
| Johnny Frenchman (British) | Ealing-Eagle-Lion | .... | Francoise Rosay-Tom Wall | Not Set | 112m | Aug. 4,'45 | 2577 | .... | .... |
| •Jungle Captive | Univ. | 9038 | Otto Kruger-Amelita Ward | June 29,'45 | 63m | June 16,'45 | 2498 | 2259 | .... |
| Junior Miss | 20th-Fox | 603 | Peggy Ann Garner-Allyn Joslyn | Aug.,'45 | 94m | June 16,'45 | 2631 | 2403 | 2663 |
| KID from Brooklyn, The (color) | RKO | .... | Danny Kaye-Virginia Mayo | Not Set | .... | ..... | .... | 2628 | .... |
| Kiss and Tell | Col. | .... | Shirley Temple-Jerome Courtland | Oct. 18,'45 | 90m | Sept. 8,'45 | 2637 | 2353 | .... |
| Kitten on the Keys (color) | 20th-Fox | .... | Maureen O'Hara-Dick Haymes | Not Set | .... | ..... | .... | 2499 | .... |
| Kitty (Block 2) | Para. | 1391 | Paulette Goddard-Ray Milland | Jan. 25,'46 | 103m | Oct. 6,'45 | 2669 | 2093 | .... |
| •LADIES in the Green Hats (French) | Brill | .... | French feature | Apr. 4,'45 | 93m | Apr. 28,'45 | 2426 | .... | .... |
| •Lady Confesses, The | PRC | .... | Mary Beth Hughes-Hugh Beaumont | May 16,'45 | 66m | Mar. 31,'45 | 2381 | 2354 | .... |
| •Lady on a Train | Univ. | .... | Deanna Durbin-Ralph Bellamy | Aug. 17,'45 | 94m | Aug. 11,'45 | 2589 | 2403 | .... |
| •Last Hill, The (Russian) | Artkino | .... | War feature | June 23,'45 | 84m | July 14,'45 | 2542 | .... | .... |
| Lawless Empire | Col. | .... | Charles Starrett-Vernon Keays | Nov. 15,'45 | .... | ..... | .... | 2543 | .... |
| Leave Her to Heaven (color) | 20th-Fox | .... | Gene Tierney-Cornel Wilde | Nov. 15,'45 | .... | ..... | .... | 2499 | .... |
| Letter for Evie, A | MGM | .... | Marshha Hunt-John Carroll | Not Set | .... | ..... | .... | 2655 | .... |
| Life with Blondie | Col. | .... | Penny Singleton-Arthur Lake | Dec. 13,'45 | .... | ..... | .... | .... | .... |
| Lightning Raiders | PRC | .... | Buster Crabbe-Al St. John | Dec. 17,'45 | .... | ..... | .... | .... | .... |
| •Lone Texas Ranger | Rep. | 3318 | Bill Elliott-Alice Fleming | Nov. 20,'45 | 56m | June 9,'45 | 2485 | 2403 | .... |
| •Lost Trail, The | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Nov. 20,'45 | 53m | Sept. 29,'45 | 2662 | 2555 | .... |
| Lost Weekend, The (Block 1) | Para. | 4503 | Ray Milland-Jane Wyman | Nov. 16,'45 | 101m | Aug. 18,'45 | 2639 | 2242 | .... |
| •Love, Honor and Goodbye | Rep. | 428 | Virginia Bruce-Victor McLaglen | Sept. 15,'45 | 87m | Sept. 15,'45 | 2645 | 2454 | .... |
| Love Letters (Block 1) | Para. | 4502 | Jennifer Jones-Joseph Cotten | Oct. 26,'45 | 101m | Aug. 25,'45 | 2646 | 2230 | .... |
| MAMA Loves Papa | RKO | 601 | Leon Errol-Elisabeth Risdon | Block 1 | 60m | Aug. 4,'45 | 2639 | 2403 | .... |
| Man Alive (formerly The Amorous Ghost) | RKO | 606 | Pat O'Brien-Ellen Drew | Block 2 | 70m | Sept. 29,'45 | 2661 | 2366 | .... |
| •Man from Music Mountain (R.) | Rep. | 5303 | Gene Autry | Aug. 5,'45 | 58m | Aug. 13,'38 | .... | .... | .... |
| •Man from Oklahoma | Rep. | 443 | Roy Rogers-Dale Evans | Aug. 1,'45 | 69m | Aug. 4,'45 | 2577 | 2418 | .... |
| Marshal of Laredo | Rep. | 562 | Wild Bill Elliott-Bobby Blake | Oct. 7,'45 | .... | ..... | .... | 2467 | .... |
| •Medal for Benny, A | Para. | 4424 | Dorothy Lamour-Arturo de Cordova | June 29,'45 | 80m | Nov. 18,'44 | 2181 | .... | 2567 |
| •Melody Ranch (Re-release) | Rep. | 5301 | Gene Autry | Apr. 15,'45 | 84m | Nov. 23,'40 | 2477 | .... | .... |
| Men in Her Diary | Univ. | 502 | Jon Hall-Louise Allbritton | Sept. 14,'45 | 73m | Sept. 22,'45 | 2653 | 2467 | .... |
| •Mexicana | Rep. | .... | Constance Moore-Tito Guizar | Not Set | .... | ..... | .... | 2499 | .... |
| •Midnight Manhunt (reviewed as One Exciting Night) | Para. | 4427 | William Gargan-Ann Savage | July 27,'45 | 64m | June 9,'45 | 2486 | 2354 | .... |
| Mildred Pierce | WB | 505 | Joan Crawford-Jack Carson | Oct. 20,'45 | 111m | Oct. 6,'45 | 2670 | 2259 | .... |
| •Military Secret (Russian) | Artkino | .... | War Feature | Aug. 1,'45 | 73m | Aug. 18,'45 | 2598 | .... | .... |
| •Missing Corpse, The | PRC | .... | J. Edward Bromberg-Frank Jenks | June 1,'45 | 63m | Apr. 28,'45 | 2426 | 2354 | .... |
| Miss Susie Slagle's | Para. | .... | Sonny Tufts-Veronica Lake | Not Set | .... | ..... | .... | 2216 | .... |
| •Molly and Me | 20th-Fox | 522 | Monty Woolley-Gracie Fields | Apr.,'45 | 76m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| •Muggs Rides Again | Mono. | .... | Leo Gorcey-Huntz Hall | June 16,'45 | 63m | June 9,'45 | 2487 | 2366 | .... |
| •Murder, He Says | Para. | 4422 | Fred MacMurray-Marjorie Main | June 8,'45 | 95m | Apr. 14,'45 | 2041 | 1983 | 2616 |
| My Name Is Julia Ross (formerly Woman in Red) | Col. | .... | Barbara Stanwyck-George Brent<br>Nina Foch-George Macready | Not Set<br>Nov. 27,'45 | .... | ..... | .... | 1695<br>2655 | .... |
| My Reputation | WB | .... | | | | | | | |
| NATIONAL Velvet (color) | MGM | 521 | Mickey Rooney-Jackie Jenkins | Apr.,'45 | 123m | Dec. 9,'44 | 2213 | 1763 | 2455 |
| •Naughty Nineties, The | Univ. | 9003 | Abbott and Costello | July 6,'45 | 76m | June 23,'45 | 2510 | 2310 | .... |
| Navajo Kid | PRC | .... | Bob Steele | Nov. 21,'45 | .... | ..... | .... | .... | .... |
| Night in Paradise, A (color) | Univ. | 508 | Merle Oberon-Turban Bey | Not Set | .... | ..... | .... | 2279 | .... |
| •Nob Hill (color) | 20th-Fox | 529 | Joan Bennett-George Raft | July,'45 | 95m | June 2,'45 | 2477 | 2131 | 2663 |
| Nobody Lives Forever | WB | .... | John Garfield-Geraldine Fitzgerald | Not Set | .... | ..... | .... | 2278 | .... |
| •Northwest Mounted Police (Re-issue) (color) | Para. | 4433 | Gary Cooper-Madeleine Carroll | Aug. 26,'45 | 126m | Oct. 26,'40 | 2486 | .... | .... |
| OF Human Bondage | WB | .... | Paul Henreid-Eleanor Parker | Not Set | .... | ..... | .... | 2093 | .... |
| On Approval (British) | English | .... | Clive Brook-Beatrice Lillie | Not Set | 80m | May 27,'44 | 1910 | .... | .... |
| One More Tomorrow (formerly Animal Kingdom) | WB | .... | Ann Sheridan-Alexis Smith | Not Set | .... | ..... | .... | 1431 | .... |
| One Way to Love | Col. | .... | James Carter-Chester Morris | Dec. 20,'45 | .... | ..... | .... | .... | .... |
| •On Stage, Everybody | Univ. | 9015 | Jack Oakie-Peggy Ryan | July 13,'45 | 75m | July 14,'45 | 2541 | 2499 | .... |
| •Oregon Trail | Rep. | 456 | Sunset Carson-Peggy Stewart | July 14,'45 | 55m | July 21,'45 | 2554 | 2543 | .... |
| Our Hearts Were Growing Up | Para. | .... | Gail Russell-Diana Lynn | Not Set | .... | ..... | .... | 2555 | .... |
| Our Vines Have Tender Grapes (Block 13) | MGM | 600 | Margaret O'Brien-Edw. G. Robinson | Sept.,'45 | 103m | July 21,'45 | 2627 | 2230 | .... |
| Outlaws of the Rockies | Col. | .... | Charles Starrett-Tex Harding | Sept. 18,'45 | 55m | Sept. 29,'45 | 2662 | .... | .... |
| •Out of This World | Para. | 4426 | Eddie Bracken-Diana Lynn | July 13,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| •Over 21 | Col. | .... | Irene Dunne-Alexander Knox | Aug. 23,'45 | 103m | July 28,'45 | 2565 | 2279 | 2663 |

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| PARDON My Past | Col. | .... | Fred MacMurray-Marguerite Chapman | Nov. 1,'45 | 87m | Sept. 8,'45 | 2637 | 2543 | .... |
| Paris—Underground | UA | .... | Constance Bennett-Gracie Fields | Sept. 14,'45 | 97m | Aug. 25,'45 | 2646 | 2454 | .... |
| •Patrick the Great | Univ. | 9011 | Donald O'Connor-Peggy Ryan | May 4,'45 | 89m | Apr. 21,'45 | 2414 | 1675 | 2523 |
| •Penthouse Rhythm | Univ. | 9043 | Kirby Grant-Lois Collier | June 22,'45 | 60m | June 9,'45 | 2486 | 2279 | .... |
| People Are Funny | Para. | Bl. 2 | Jack Haley-Helen Walker | Jan. 11,'46 | 93m | Oct. 13,'45 | 2677 | .... | .... |
| •Phantom of 42nd Street, The | PRC | .... | Dave O'Brien-Kay Aldridge | May 2,'45 | 60m | Apr. 7,'45 | 2394 | 2279 | ... |
| Phantom of the Plains (formerly Texas Manhunt) | Rep. | 561 | Wild Bill Elliott-Bobby Blake | Sept. 7,'45 | 56m | Oct. 13,'45 | 2677 | 2467 | .... |
| •Phantom Speaks, The | Rep. | 433 | Richard Arlen-Lynn Roberts | May 10,'45 | 68m | Apr. 21,'45 | 2414 | 2354 | .... |
| •Picture of Dorian Gray, The | MGM | 525 | George Sanders-Hurd Hatfield | June,'45 | 111m | Mar. 3,'45 | 2337 | 1899 | 2567 |
| Pillow of Death | Univ. | 512 | Lon Chaney-Brenda Joyce | Dec. 14,'45 | .... | ..... | .... | 2454 | .... |
| •Pillow to Post | WB | 417 | Ida Lupino-Sydney Greenstreet | June 9,'45 | 92m | May 19,'45 | 2453 | 2216 | 2616 |
| Pinocchio (color) | RKO | 691 | Disney Feature Cartoon | Special | .... | ..... | .... | .... | .... |
| •Power of the Whistler | Col. | 6023 | Richard Dix-Janis Carter | Apr. 19,'45 | 66m | May 5,'45 | 2434 | 2279 | .... |
| Prairie Raiders | Col. | .... | Charles Starrett-Jean Stevens | Dec. 20,'45 | .... | ..... | .... | .... | .... |
| Prairie Rustlers | PRC | .... | Buster Crabbe | Nov. 7,'45 | .... | ..... | .... | 2670 | .... |
| Pride of the Marines (formerly This Love of Ours) | WB | 501 | John Garfield-Eleanor Parker | Sept. 1,'45 | 120m | Aug. 11,'45 | 2639 | 2250 | 2663 |
| Prison Ship | Col. | .... | Jim Bannon | Nov. 15,'45 | .... | ..... | .... | 2670 | .... |
| Pursuit to Algiers (formerly The Fugitive) | Univ. | 507 | Basil Rathbone-Nigel Bruce | Oct. 26,'45 | .... | ..... | .... | 2628 | .... |
| RADIO Stars on Parade | RKO | 605 | Wally Brown-Alan Carney | Block 1 | 69m | Aug. 4,'45 | 2631 | .... | .... |
| Raffles (Reissue) | Film Classics | .... | David Nivens-Olivia de Havilland | Dec. 29,'39 | 73m | Dec. 23,39 | .... | .... | .... |
| •Rancho Grande (Re-release) | Rep. | 5304 | Gene Autry | Sept. 30,'45 | 68m | Mar. 30,'40 | .... | .... | .... |
| Randolph Family, The (British) (formerly Dear Octopus) | English | .... | Margaret Lockwood-Michael Wilding | Not Set | 80m | Sept. 18,'43 | 2362 | .... | .... |
| •Renegades of the Rio Grande | Univ. | 9084 | Rod Cameron-Fuzzy Knight | June 1,'45 | 56m | ..... | .... | 2454 | .... |
| •Return of the Durango Kid | Col. | 6206 | Charles Starrett-Jean Stevens | Apr. 19,'45 | 57m | May 5,'45 | 2434 | 2366 | .... |
| Rhapsody in Blue | WB | 502 | Joan Leslie-Robert Alda | Sept. 22,'45 | 139m | June 30,'45 | 2626 | 1530 | 2616 |
| •Rhythm Roundup | Col. | 6223 | Ken Curtis-Cheryl Walker | June 7,'45 | 66m | ..... | .... | 2434 | .... |
| •Riders of the Dawn | Mono. | .... | Jimmy Wakeley-Lee White | Dec. 3,'45 | .... | ..... | .... | 2655 | .... |
| River Gang (formerly Fairy Tale Murder) | Univ. | 503 | Gloria Jean-John Qualen | Sept. 21,'45 | 64m | Sept. 15,'45 | 2645 | 2279 | .... |
| •Road to Alcatraz | Rep. | 423 | Robert Lowery-June Storey | July 10,'45 | 60m | July 14,'45 | 2542 | 2418 | .... |
| Road to Utopia | Para. | .... | Bing Crosby-Bob Hope-D. Lamour | Not Set | .... | ..... | .... | 1715 | .... |
| Roaring Rangers | Col. | .... | Charles Starrett-Smiley Burnette | Not Set | .... | ..... | .... | 2543 | .... |
| •Rockin' in the Rockies | Col. | 6222 | Mary Beth Hughes-Jay Kirby | Apr. 17,'45 | 67m | July 28,'45 | 2566 | 2354 | .... |
| Rough Riders of Cheyenne | .... | 552 | Sunset Carson-Peggy Stewart | Nov. 1,'45 | .... | ..... | .... | .... | .... |
| •Royal Scandal, A | 20th-Fox | 521 | Tallulah Bankhead-Anne Baxter | Apr.,'45 | 94m | Mar. 24,'45 | 2373 | 2131 | 2455 |
| •Rustlers of the Badlands | Col. | 6208 | Charles Starrett-Sally Bliss | Aug. 16,'45 | 58m | Aug. 25,'45 | 2610 | 2418 | .... |
| SADDLE Serenade | Mono. | .... | Jimmy Wakely-Lee White | Oct. 15,'45 | 55m | Aug. 18,'45 | 2597 | 2434 | .... |
| Sailor Takes a Wife | MGM | .... | Robert Walker-June Allyson | Not Set | .... | ..... | .... | 2555 | .... |
| •Salome, Where She Danced (col.) | Univ. | 9073 | Yvonne De Carlo-David Bruce | Apr. 27,'45 | 90m | Apr. 14,'45 | 2402 | 2230 | .... |
| •Salty O'Rourke | Para. | 4418 | Alan Ladd-Gail Russell | Block 4 | 100m | Feb. 24,'45 | 2329 | 2216 | 2523 |
| San Antonio (color) | WB | .... | Errol Flynn-Alexis Smith | Dec. 29,'45 | .... | ..... | .... | 2216 | .... |
| •Santa Fe Saddlemates | Rep. | 455 | Sunset Carson-Linda Stirling | June 2,'45 | 56m | June 16,'45 | 2498 | 2467 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | Jan. 26,'46 | .... | ..... | .... | 1431 | .... |
| •Scared Stiff | Para. | 4423 | Jack Haley-Ann Savage | June 22,'45 | 65m | Apr. 7,'45 | 2393 | 2354 | .... |
| •Scarlet Clue, The | Mono. | .... | Sidney Toler-Benson Fong | May 5,'45 | 65m | Apr. 28,'45 | 2425 | 2354 | .... |
| Scarlet Street | Univ. | 514 | Edw. G. Robinson-Joan Bennett | Dec. 28,'45 | .... | ..... | .... | 2662 | .... |
| Scotland Yard Investigator | Rep. | 501 | Sir Aubrey Smith-Erich von Stroheim | Sept. 30,'45 | 68m | Oct. 13,'45 | 2677 | 2467 | .... |
| Secret Mission (British) | English | .... | Hugh Williams-Carla Lehmann | Not Set | 75m | Sept. 26,'42 | 2082 | .... | .... |
| •See My Lawyer | Univ. | 9016 | Olsen and Johnson-Grace McDonald | May 25,'45 | 67m | Feb. 10,'45 | 2309 | 1899 | .... |
| Senorita from the West | Univ. | 506 | Allan Jones-Bonita Granville | Oct. 12,'45 | .... | ..... | .... | 2418 | .... |
| Sensation Hunters (formerly Party Girl) | Mono. | .... | Doris Merrick-Eddie Quillan | Nov. 13,'45 | .... | ..... | .... | 2418 | .... |
| Shadow of a Woman | WB | .... | Andrea King-Helmut-Dantine | Jan. 12,'46 | .... | ..... | .... | 2543 | .... |
| Shadow of Terror (formerly Checkmate) | PRC | .... | Dick Fraser-Cy Kendall | Nov. 5,'45 | 64m | Oct. 13,'45 | 2677 | 2467 | .... |
| •Shadows of Death | PRC | .... | Buster Crabbe-Al. St. John | Apr. 19,'45 | 61m | Jan. 20,'45 | 2278 | 2230 | .... |
| Shady Lady | Univ. | 501 | Charles Coburn-Ginny Simms | Sept. 7,'45 | 93m | Sept. 15,'45 | 2646 | 2543 | .... |
| •Shanghai Cobra, The | Mono. | .... | Sidney Toler-Joan Barclay | Sept. 1,'45 | 64m | Aug. 18,'45 | 2598 | .... | .... |
| •She Wouldn't Say Yes | Col. | .... | Rosalind Russell-Lee Bowman | Nov.,45 | .... | ..... | .... | 2628 | .... |
| •Silver Fleet, The | PRC | .... | Ralph Richardson | July 1,'45 | 81m | Mar. 20,'43 | 2401 | .... | .... |
| Sing Your Way Home | RKO | .... | Jack Haley-Anne Jeffreys | Not Set | .... | ..... | .... | 2354 | .... |
| Six Guns for Hire | PRC | .... | Bob Steele | Jan. 1,'46 | .... | ..... | .... | .... | .... |
| Smoky (color) | 20th-Fox | .... | Fred MacMurray-Anne Baxter | Not Set | .... | ..... | .... | 2628 | .... |
| Snafu | Col. | .... | Nanette Parks-Robt. Benchley | Nov. 22,'45 | .... | ..... | .... | 2655 | .... |
| •Son of Lassie (color) | MGM | 526 | Peter Lawford-Donald Crisp | June,'45 | 100m | Apr. 21,'45 | 2413 | 2093 | 2616 |
| •Song of Bernadette, The | 20th-Fox | 520 | Jennifer Jones-Charles Bickford | Apr.,'45 | 156m | Dec. 25,'43 | 1685 | 1416 | 1995 |
| Song of Mexico | Rep. | .... | Adele Mara-Edgar Barrier | Not Set | .... | ..... | .... | 2628 | .... |
| Song of Old Wyoming (color) (formerly In Old Wyoming) | PRC | .... | Eddie Dean-Jennifer Holt | Nov. 12,'45 | 65m | Aug. 18,'45 | 2639 | 2454 | .... |
| •Song of the Prairie | Col. | .... | Ken Curtis-Jeff Donnell | Sept. 27,'45 | .... | ..... | .... | 2628 | .... |
| •Song of the Sarong | Univ. | 9040 | Nancy Kelly-William Gargan | Apr. 20,'45 | 65m | Apr. 14,'45 | 2402 | 2278 | .... |
| •Southerner, The | UA | .... | Zachary Scott-Betty Field | Aug. 10,'45 | 91m | May 5,'45 | 2433 | 2216 | 2663 |
| •South of Rio Grande | Mono. | .... | Duncan Renaldo-Armida | Nov. 6,'45 | .... | ..... | .... | 2598 | ... |
| Spanish Main, The (color) | RKO | 610 | Paul Henreid-Maureen O'Hara | Block 2 | 101m | Oct. 6,'45 | 2669 | 2259 | .... |
| Spellbound (formerly House of Dr. Edwardes) | UA | .... | Ingrid Bergman-Gregory Peck | Sept. 28,'45 | .... | ..... | .... | 2093 | .... |
| Spider, The | 20th-Fox | .... | Richard Conte-Faye Marlowe | Dec.,'45 | 62m | Oct. 13,'45 | 2677 | 2499 | .... |
| •Sporting Chance, A | Rep. | 420 | Jane Randolph-John O'Malley | June 4,'45 | 59m | ..... | .... | 2403 | .... |
| •Springtime in Texas | Mono. | .... | Jimmy Wakely-Lee White-Dennis Moore | June 2,'45 | 55m | May 19,'45 | 2453 | 2418 | .... |
| •Springtime in the Rockies (R.) | Rep. | 5302 | Gene Autry | June 10,'45 | 60m | Nov. 27,'37 | .... | .... | .... |
| •Stagecoach Outlaws | PRC | .... | Buster Crabbe-Al St. John | Aug. 17,'45 | 59m | July 14,'45 | 2542 | .... | .... |
| State Fair (color) | 20th-Fox | 607 | Dana Andrews-Jeanne Crain-Dick Haymes | Oct.,'45 | 100m | Aug. 25,'45 | 2638 | 2434 | 2663 |
| •Steppin' in Society | Rep. | .... | Edward Everett Horton-Gladys George | July 29,'45 | 72m | June 9,'45 | 2487 | 2278 | |
| Stork Club, The (Block 2) | Para. | 11050 | Betty Hutton-Barry Fitzgerald | Dec. 28,'45 | 98m | Oct. 13,'45 | 2679 | 2555 | .... |
| •Story of G.I. Joe | UA | .... | Burgess Meredith-Robert Mitchum | July 13,'45 | 108m | June 23,'45 | 2509 | 2250 | 2663 |
| •Strange Affair of Uncle Harry (formerly Uncle Harry) | Univ. | .... | Geo. Sanders-Ella Raines | Aug. 17,'45 | 80m | Aug. 18,'45 | 2598 | .... | .... |
| Strange Confession | Univ. | 505 | Lon Chaney-Brenda Joyce | Oct. 5,'45 | 62m | Oct. 6,'45 | 2669 | 2454 | .... |
| Strange Mr. Gregory | Mono. | .... | Edmund Lowe-Jean Rogers | Not Set | .... | ..... | .... | 2598 | ... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| •Stranger from Santa Fe | Mono. | .... | Johnny Mack Brown | Oct. 29,'45 | 56m | Apr. 21,'45 | 2414 | .... | .. |
| Strangler of the Swamp | PRC | .... | Rosemary La Planche-Robt. Barrett | Jan. 1,'46 | .... | ..... | .... | .... | .... |
| Submarine Below | Col. | .... | Jim Bannon-Ross Hunter | Dec. 27,'45 | .... | ..... | .... | .... | .... |
| Sunbonnet Sue (formerly Belle of the Bowery) | Mono. | .... | Gale Storm-Phil Regan | Not Set | 89m | Sept. 29,'45 | 2661 | 2454 | .... |
| •Sunset in El Dorado | Rep. | .... | Roy Rogers-Dale Evans | Not Set | 66m | Oct. 6,'45 | 2670 | 2555 | .... |
| Suspense | Mono. | .... | Warren William-Lee White | Dec. 10,'45 | .... | ..... | .... | 2598 | .... |
| •Swingin' on a Rainbow | Rep. | 426 | Brad Taylor-Jane Frazee | Sept. 1,'45 | 72m | Sept. 1,'45 | 2625 | 2403 | .... |
| •Swing Out, Sister | Univ. | 9033 | Rod Cameron-Arthur Treacher | May 18 '45 | 60m | May 5,'45 | 2434 | 2259 | . |
| Swing Parade | Mono. | .... | Gale Storm-Phil Regan | Not Set | .... | ..... | .... | 2628 | ... |
| •TARZAN and the Amazons | RKO | 518 | Johnny Weissmuller-J. Sheffield-B. Joyce | Block 4 | 76m | Mar. 24,'45 | 2374 | 2250 | 2523 |
| Tarzan and the Leopard Woman | RKO | .... | Johnny Weismuller-J. Sheffield-B. Joyce | Not Set | .... | ..... | .... | 2655 | .... |
| •Tell It to a Star | Rep. | 425 | Robert Livingston-Ruth Terry | Aug. 16,'45 | 67m | Aug. 18,'45 | 2597 | 2403 | .... |
| •Ten Cents a Dance | Col. | 6029 | Jane Frazee-Jimmy Lloyd | June 7,'45 | 60m | June 16,'45 | 2498 | 2366 | .... |
| That Night With You (formerly Once Upon a Dream) | Univ. | 504 | Franchot Tone-Susanna Foster | Sept. 28,'45 | 84m | Sept. 29,'45 | 2662 | 2434 | .... |
| •That's the Spirit | Univ. | 9014 | Jack Oakie-Peggy Ryan | June 1,'45 | 91m | May 26,'45 | 2466 | 2310 | .... |
| They Met in the Dark (British) | English | .... | James Mason-Joyce Howard | Not Set | 80m | Sept. 4,'43 | 1522 | .... | .... |
| They Were Expendable | MGM | .... | Robert Montgomery-John Wayne | Not Set | .... | ..... | .... | 2384 | .... |
| They Were Sisters (British) | Gains.-GFD | .... | James Mason-Phyllis Calvert | Not Set | 115m | May 12,'45 | 2445 | .... | .... |
| •This Gun For Hire (Reissue) | Para. | 4434 | Alan Ladd-Veronica Lake | Aug. 26,'45 | 81m | Mar. 21,'42 | 2486 | ... | .... |
| This Love of Ours | Univ. | 508 | Merle Oberon-Claude Rains | Nov. 2,'43 | .... | ..... | .... | 2662 | .... |
| This Happy Breed (Brit.) (color) | UA | .... | Robert Newton-Celia Johnson | Not Set | 115m | May 27,'44 | 1909 | .... | .... |
| •Those Endearing Young Charms | RKO | 520 | Robert Young-Laraine Day | Block 4 | 81m | Apr. 21,'45 | 2413 | 2310 | 2663 |
| •Thousand and One Nights, A (col.) | Col. | .... | Cornel Wilde-Evelyn Keyes | July 26,'45 | 95m | June 16,'45 | 2499 | 2242 | 2663 |
| •Three in the Saddle | PRC | .... | Tex Ritter-Dave O'Brien | July 26,'45 | 61m | June 23,'45 | 2511 | 2434 | .... |
| Three Strangers | WB | .... | Geraldine Fitzgerald-Sydney Greenstreet | Not Set | .... | ..... | .... | 2366 | .... |
| •Three's a Crowd | Rep. | 416 | Gertrude Michael-Charles Gordon | May 23,'45 | 58m | June 16,'45 | 2498 | 2353 | .... |
| •Thrill of a Romance (color) | MGM | 528 | Esther Williams-Van Johnson | July,'45 | 105m | May 26,'45 | 2465 | 2203 | 2663 |
| Thunder Rock (British) | English | ... | Barbara Mullen-Michael Redgrave | Not Set | 90m | Sept. 16,'44 | 2101 | .... | .... |
| Tiger Woman, The | Rep. | 430 | Adele Mara-Kane Richmond | Sept. 16,'45 | .... | ..... | .... | 2467 | .... |
| Time, the Place, the Girl (color) | WB | .... | Dennis Morgan-Jack Carson | Not Set | .... | ..... | .... | 2555 | .... |
| Tomorrow Is Forever | RKO | .... | Claudette Colbert-Orson Welles | Not Set | .... | ..... | .... | 2555 | .... |
| Too Young to Know | WB | .... | Joan Leslie-Robert Hutton | Dec. 1,'45 | .... | ..... | .... | 2384 | .... |
| •Trail of Kit Carson | Rep. | 466 | Allan Lane-Helen Talbot | July 11,'45 | 55m | Aug. 4,'45 | 2577 | 2543 | .... |
| Trail to Vengeance | Univ. | 1103 | Kerby Grant-Fuzzy Knight | Nov. 30,'45 | .... | ..... | .... | .... | .... |
| •Trouble Chasers (formerly Here Comes Trouble) | Mono. | .... | Maxie Rosenbloom-Billy Gilbert | June 2,'45 | 63m | ..... | .... | 2418 | .... |
| True Glory, The | OWI-WAC-Col. | .... | Documentary | Oct. 4,'45 | 84m | Sept. 15,'45 | 2646 | .... | 2663 |
| •Twice Blessed | MGM | 529 | Lee & Lynn Wilde-Preston Foster | July,'45 | 77m | June 2,'45 | 2477 | 2354 | 2663 |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| •Two O'Clock Courage | RKO | 521 | Tom Conway-Ann Rutherford | Block 5 | 66m | Apr. 7,'45 | 2393 | 2259 | .... |
| 2,000 Women (British) | UA | .... | Phyllis Calvert-Flora Robson | Not Set | 97m | Sept. 9,'44 | 2626 | .... | .... |
| Two Years Before the Mast | Para. | .... | Alan Ladd-Brian Donlevy | Not Set | .... | ..... | .... | 1923 | .... |
| •UNSEEN, The | Para. | 4417 | Joel McCrea-Gail Russell | Block 4 | 81m | Feb. 24,'45 | 2329 | 2093 | 2455 |
| •Ural Front, The (Russian) | Artkino | .... | War feature | June 6,'45 | 84m | June 23,'45 | 2511 | .... | .... |
| •VALLEY of Decision, The | MGM | 527 | Greer Garson-Gregory Peck | June,'45 | 120m | Apr. 14,'45 | 2401 | 2230 | 2663 |
| •Vampire's Ghostt, The | Rep. | 434 | John Abbott-Peggy Stewart | May 21,'45 | 59m | Apr. 21,'45 | 2414 | 2278 | .... |
| Virginian, The (color) | Para. | .... | Joel McCrea-Brian Donlevy | Not Set | .... | ..... | .... | 2242 | .... |
| Voice of the Whistler | Col. | .... | Richard Dix-Lynn Merrick | Oct. 30,'45 | .... | ..... | .... | 2655 | .... |
| WAGON Wheels Westward | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| Walk in the Sun, A | 20th-Fox | .... | Dana Andrews-Huntz Hall | Not Set | .... | ..... | .... | 2242 | .... |
| Waltz Time (British) | Brit. Nat'l-Anglo | .... | Carol Raye-Peter Graves | Not Set | .... | July 28,'45 | 2566 | .... | .... |
| Wanderer of the Wasteland | RKO | 609 | James Warren-Audrey Long | Block 2 | 67m | Sept. 29,'45 | 2662 | .... | .... |
| Way Ahead, The (British) | 20th-Fox | 606 | David Niven-Stanley Holloway | Aug.,'45 | 106m | June 17,'44 | 2626 | .... | 2523 |
| Way to the Stars, The (Brit.) | Two Cities-UA | .... | Michael Redgrave-John Mills | Not Set | 109m | June 30,'45 | 2521 | .... | .... |
| Weekend at the Waldorf Spcl. | MGM | 605 | Ginger Rogers-Lana Turner-Walter Pidgeon | Oct.,'45 | 130m | July 28,'45 | 2627 | 2242 | .... |
| •West of the Pecos | RKO | 524 | Bob Mitchum-Barbara Hale | Block 5 | 66m | June 9,'45 | 2487 | 2366 | .... |
| •Where Do We Go From Here? (color) | 20th-Fox | 526 | Fred MacMurray-Joan Leslie | June,'45 | 77m | May 26,'45 | 2465 | 2131 | 2616 |
| White Pongo (formerly Congo Pongo) | PRC | .... | Richard Fraser-Lionel Royce | Not Set | 73m | July 14,'45 | 2541 | 2418 | .... |
| Why Girls Leave Home | PRC | .... | Pamela Blake-Sheldon Leonard | Not Set | 69m | June 16,'45 | 2498 | 2366 | .... |
| •Wildfire (Color) | Screen Guild | .... | Bob Steele-Sterling Holloway | July 18,'45 | 60m | June 30,'45 | 2522 | 2250 | .... |
| Wilson (color) | 20th-Fox | 602 | Alexander Knox-Charles Coburn | Aug.,'45 | 154m | Aug. 5,'44 | 2094 | 1676 | 2342 |
| •Within These Walls | 20th-Fox | 528 | Thomas Mitchell-Mary Anderson | July,'45 | 71m | June 9,'45 | 2486 | 2467 | .... |
| •Without Love | MGM | 522 | Katharine Hepburn-Spencer Tracy | May,'45 | 111m | Mar. 24,'45 | 2373 | 2242 | 2616 |
| •Woman in Green, The | Univ. | 9025A | Basil Rathbone-Nigel Bruce | July 27,'45 | 68m | June 23,'45 | 2510 | 2403 | .... |
| Woman in the Window, The | RKO | 582 | Edward G. Robinson-Joan Bennett | Special | 99m | Oct. 14,'44 | 2137 | 1923 | 2342 |
| Woman Who Came Back, The | Rep. | .... | Nancy Kelly-John Loder | Not Set | .... | ..... | ... | 2555 | .... |
| Wonder Man (color) | RKO | 651 | Danny Kaye-Virginia Mayo | Special | 98m | Apr. 28,'45 | 2425 | 2093 | 2663 |
| YANK in London, A (formerly I Live in Grosvenor Square) | ..... | ..... | Anna Neagle, Dean Jagger | ..... | 114m | June 23,'45 | 2510 | .... | .... |
| Yolanda and the Thief (color) | MGM | .... | Fred Astaire-Lucille Bremer | Not Set | .... | ..... | ... | 2354 | .... |
| •You Came Along | Para. | 4428 | Robert Cummings-Lizabeth Scott | Sept. 14,'45 | 103m | July 7,'45 | 2533 | 2354 | .... |
| •You Can't Do Without Love (Br.) | Col. | .... | Vera Lynn-Donald Stewart | July 26,'45 | .... | ..... | .... | 2418 | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Not Set | .... | ..... | .... | 2454 | .... |
| ZIEGFELD Follies (color) | MGM | .... | MGM Contract Stars | Not Set | 110m | Aug. 25,'45 | 2638 | 1913 | 2663 |
| •Zombies on Broadway | RKO | 516 | Bela Lugosi-Wally Brown-Alan Carney | Block 4 | 68m | Apr. 21,'45 | 2414 | 2259 | ... |
| •Zoya (Russian) | Artkino | .... | War feature | Apr. 14,'45 | 85m | Apr. 21,'45 | 2415 | .... | .... |

***Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2671.***

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Produced by VIRGINIA VAN UPP

Directed by ALEXANDER HALL






KEEP SELLING WAR BONDS

# MOTION PICTURE HERALD






VOL. 161, NO. 3; OCTOBER 20, 1945

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1945 by Quigley Publishing Company.




# HE'S GOT PLENTY ON THE BALL!

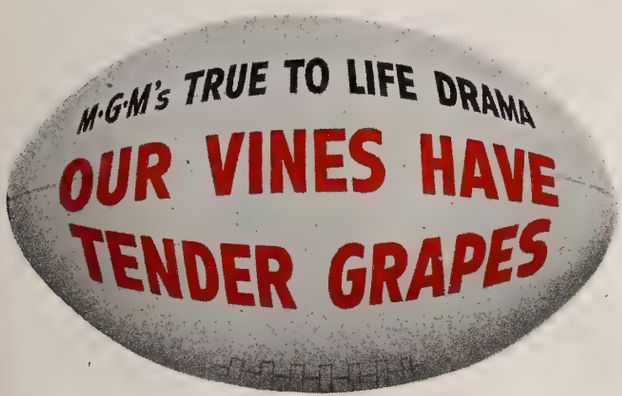
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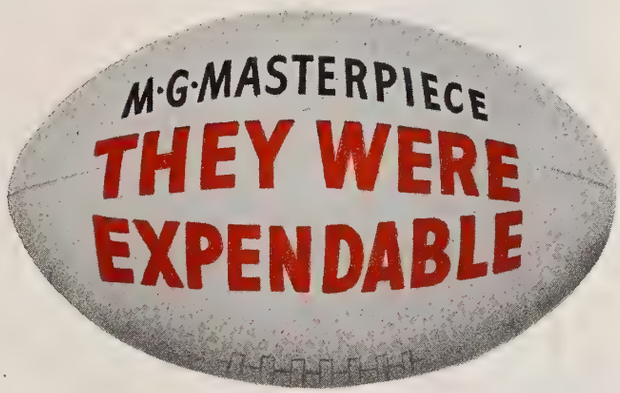

Fred Astaire, Lucille Ball, Lucille Bremer, Fanny Brice, Judy Garland, Kathryn Grayson, Lena Horne, Gene Kelly, James Melton, Victor Moore, Red Skelton, Esther Williams and William Powell . . . and others



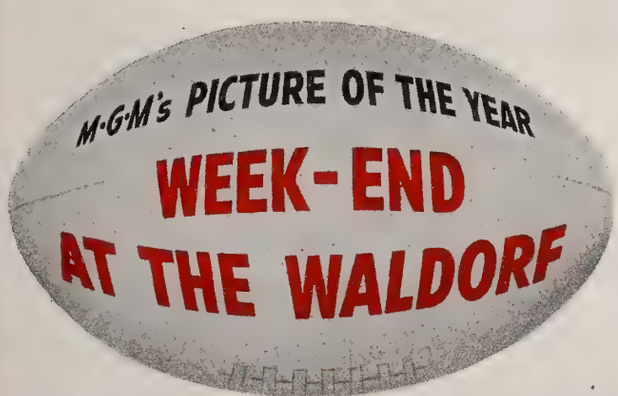

Frank Sinatra, Kathryn Grayson, Gene Kelly, Jose Iturbi




Edward G. Robinson, Margaret O'Brien, Jackie "Butch" Jenkins




Robert Montgomery, John Wayne, Donna Reed




Ginger Rogers, Walter Pidgeon, Lana Turner, Van Johnson, Xavier Cugat




Hedy Lamarr, Robert Walker, June Allyson




Fred Astaire, Lucille Bremer, Frank Morgan




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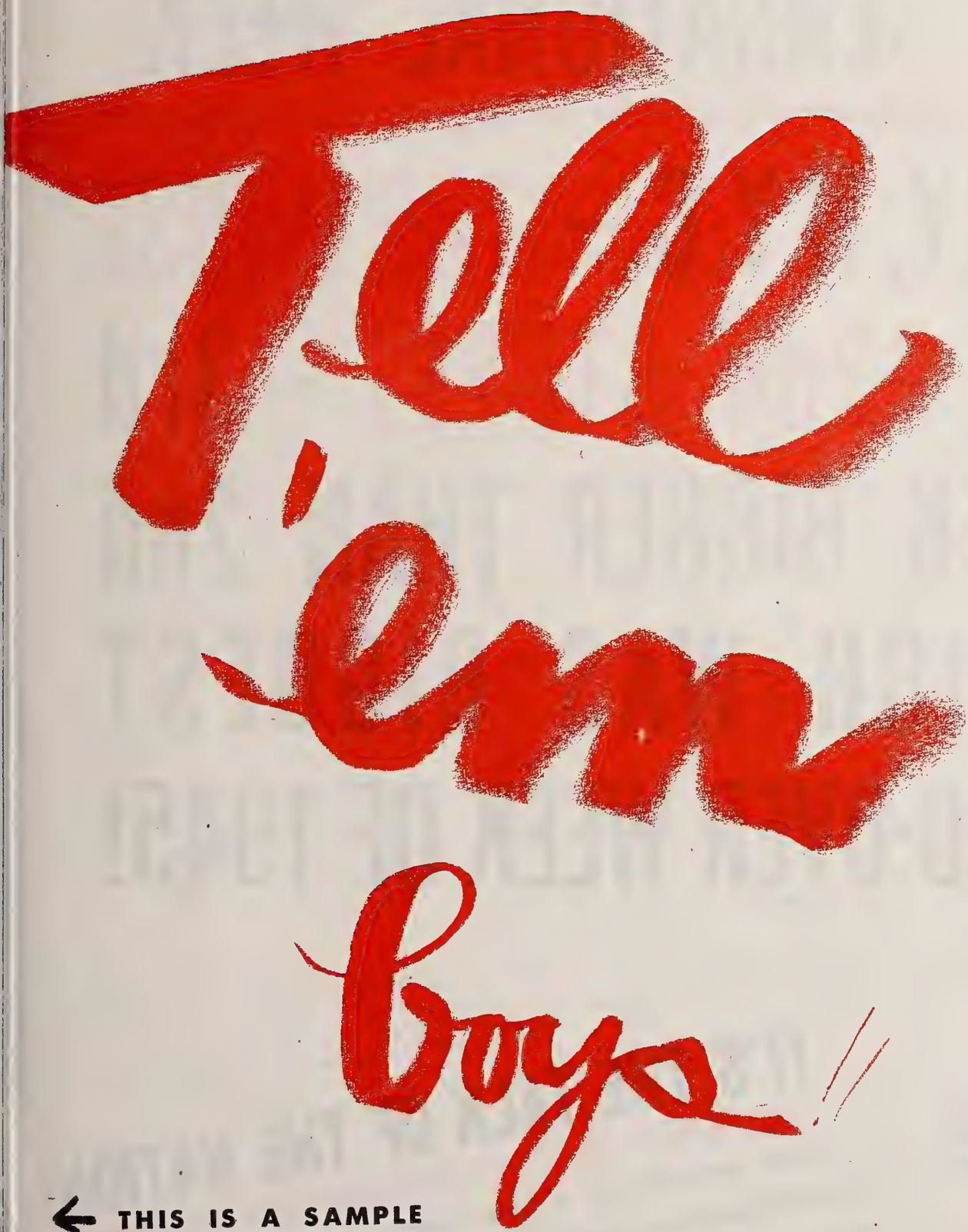
N. Y. STRAND STARTING NOVEMBER 2


choose to call "eccentric" painting. The door hasn't been closed by any means to experimentation, but Mr

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LET'S FINISH THE JOB! VICTORY LOAN... OCT. 29—DEC 8!

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* *TERRY RAMSAYE, Editor*

Vol. 161, No. 3 October 20, 1945

## VICTORY LOAN

***THIS week we address the challenge and problems of the Victory Loan and the motion picture industry's participation in the bond selling drive. This one is the hard one, because the dramatic, shooting side of the war is over and the emotional stimulus of the big show is not operating.***

***The development thereby puts us to the big test of selling when the selling is hard.***

***As you will observe by the cover of this issue, and the section devoted to the loan, there is careful and studied avoidance of mention that this is the eighth. It is the opinion of those responsible for the selling job that it will be just as well not to remind the customers that there have been so many calls before.***

***Yet the urgencies are quite as real today as in the days of battle. The problems of the peace are just as acute as those of combat, and vastly more complex, more persistent, as well as costly.***

***Competitions for the people's money are increasing, too. There is more merchandise coming up, more travel, more ways to spend.***

***But the war bill, and the peace bills, must be paid. It will be better for all of us, and in this industry, to pay in bonds rather than taxes, direct or indirect.***

***It will take a bit of doing, and it will have to be done with showmanship and emotional appeal, as always. That is why the motion picture and its exhibitors are enlisted in the cause. They have what it takes.***

■ ■ ■

## "BABY PARADE"

WITH a sort of pained interest, one notes that Mr. Leslie Hill of Cornwall, able delegate to a Cinematograph Exhibitors' Association meeting in London, rose to complain: "Does not Hollywood realize that Britain participated in winning the war?" He made reference to "Objective, Burma", to "Story of G.I. Joe" and, for reasons difficult to fancy, also to "The House on 92nd Street". He demanded to know if Hollywood were "deliberately using the screen politically to belittle Britain's status with other nations," reports Mr. Peter Burnup in a London cable.

A dash of common sense and objectivity, that calm, long-sighted practicality for which the British are famed, is indicated about now—even if these are the dizzy days of a world trying to sort itself out of the chaos of war.

May it be observed that the American public warmly received "In Which We Serve", despite the fact that there was a United States Navy; "Desert Victory", even though there were some American tanks in Africa, and "Target for Tonight", although there was a U. S. Air Force somewhat engaged in certain activities not very remote from Britain's place of observation. One could make some observations, too, concerning the American viewpoint as it was implied by "Mrs. Miniver".

Why expect every motion picture which treats of incidents or of individuals in the war to present an encyclopedic panorama of the whole World War II. Some of our British friends are acting childish — there is a word for it: "Baby Parade".

■ ■ ■

## TODAY IS TOMORROW

TUESDAY evening Mr. Alfred Daff of Universal International Films in New York opened the Wednesday morning meeting of the annual sales meeting of the organization for Australia. We have it on the authority of Mr. Maurice Bergman of Universal public relations that we have arrived at "One World commercially".

Mr. Daff did it by radio telephone from the RCA Building, just across Rockefeller canyon from our ivory tower in Radio City, speaking, as it were, on two days at once, from New York's Tuesday into Australia's Wednesday at a meeting at the Lapstone Hotel, just outside of Sydney. In Australia today is yesterday here, or here today is tomorrow there, if you follow closely.

Electronics have come into the sales department, and things are moving so rapidly that the days telescope in collision so that today and both yesterday and tomorrow are at the same time, depending on where you sit. This is the first time this sort of thing has been done to Australia, and the precedents are possibly serious. Mr. Bergman forecasts a time when all conventions will be by television, ending another grand old tradition of our industry and accompanying activities which need no enumeration here. Now is when?

■ ■ ■

## PICKET POLITICS

WITH placard-bearing pickets marching up and down before the Warner offices in West Forty-fourth Street because there is a strike in Hollywood over issues between unions, New York City has been given blatant demonstration of the abuse of power and rights in a labour dispute.

There is, mind you, no basic grievance against Warner Brothers, at the studios, or elsewhere. The issues are entirely within organized labour, with the assailed company merely an injured bystander.

Additionally, the pickets carried placards which dared to proclaim: "Warner Brothers don't know what good citizenship means, using goons, strikebreakers and private police to beat up women. . . . "

The attack on the subject of "good citizenship" is most astonishing, in view of the long record of Warner performance in works, words and pictures addressed at the commonweal. Only last week there was occasion for mention on this page of the millions that the Warners have poured into the working funds of the Hollywood Canteen and the Army Emergency Relief.

The proceeding is not only unfair, but also stupid.

*—Terry Ramsaye*

# THIS WEEK IN THE NEWS

## MPPDA Offer to Krug

JULIUS A. KRUG, chairman of the War Production Board, next week will accept or reject an offer of a position as executive vice-president of the Motion Picture Producers and Distributors of America in charge of Hollywood activities, he indicated Wednesday in Los Angeles. At a press conference held the same day at the Ambassador Hotel, Eric Johnston, MPPDA president, announced that with the unanimous approval of the board of directors he had offered the position to Mr. Krug at $75,000 a year.

The post is a "completely new position," according to Mr. Johnston. "Mr. Krug will be in charge of a long-range labor program, research work for the technological improvement of motion pictures and the use of films as an adjunct to education," he announced. Mr. Krug also will be active in the planning and development of an over-all council of guilds and crafts and producers to formulate policies for labor-management relations with the industry.

Joseph I. Breen will continue as vice-president in charge of the Production Code Administration, Mr. Johnston declared. He said that the appointment of Mr. Krug would not affect the position of Fred Beetson, MPPDA vice-president or of Pat Casey, executive in charge of labor relations.

Mr. Johnston offered no hope of an early settlement of the studio strike. He termed it "one of the most complicated juridictional strikes I have ever known. The skeins spread all over the country, and it will take time to unravel them." He said he had delayed his return to Washington in order to confer again.

## President Knox

WHEN a Buenos Aires bookstore decided to launch a big campaign for a new book on President Woodrow Wilson, a large oil portrait was obtained and placed conspicuously in the window. The portrait was a remarkable likeness, complete with the rimless glasses, the high stiff collar and the rather austere expression. But it was a likeness not of Wilson, but of Alexander Knox, who played the president in the 20th Century-Fox picture, "Wilson."

## Warning

ENGLAND might have to revise her allegedly discriminatory trade policies, said to affect American companies in Britain and on the Continent, if she was to receive financial aid from this country, a Congressional voice warned this week.

The British are said to be requiring American companies, in new construction and repair, to buy from Empire sources. Said Senator E. H. Moore, Oklahoma:

"The action of the British appears to be an obvious method of exerting pressure upon the United States to force a more favorable attitude with respect to postwar financial aid for rehabilitation of Britain's world trade and commerce. At this moment, while the interest of American nationals is being destroyed by this arbitrary action, British Government officials are suggesting that this and other trade barriers will be removed if and when we see fit to grant post-war financial aid to the British on such terms as they deem satisfactory."

Mr. Moore suggested the British prove their good faith by removing trade barriers, and that negotiations for financial aid meanwhile be suspended.

## Versatile

POLICE COMMISSIONER Lewis J. Valentine made his debut this week as a professional film actor. There wasn't much opportunity for "ham" as Mr. Valentine had no need to display too much histrionics. The picture was shot in the historic Film Craft Studio in the Bronx, built in 1904 by Thomas Edison. Mr. Valentine, a "good trouper," read his lines from a backboard over a camera well, even as the Hollywood stars.

Mr. Valentine will be narrator, commentator, master of ceremonies, and technical adviser—all scripts are first checked by Mr. Valentine before shooting—in a series of twelve 10-minute shorts, each depicting a real life drama of crime and its climax.

## Medal for Joe E.

JOE E. BROWN is due in Columbus, Ohio, October 27, to receive a medal from the Ohioan Library, to be awarded for outstanding war service. His mother, Anna M. Brown, of Toledo, Ohio, will accompany him for the ceremony at the Deshler Wallick Hotel. The Library, a State institution, makes an annual award to an Ohioan who has made an unusual contribution to the nation and the state. Mr. Brown is a native of Holgate, Ohio. During the war years he entertained in the Pacific area.

## Commodore Markey

AS SOON as the U. S. Senate confirms h promotion to commodore, Gene Markey will b come the first motion picture figure to atta flag rank in the United States Naval Reserv Notice of Captain Markey's nomination w sent to the Senate October 9 and approval expected in the near future.

Captain Markey entered the Navy in 19 after 13 years in Hollywood as a writer a producer. He is now at work on a film for t Navy.

In a recent letter to George J. Schaefe chairman of the War Activities Committe Captain Markey thanked the industry for "ou standing cooperation and support" to the Nav "Through the Committee, the Navy was able tell the story of the fighting men of the fleet the millions of Americans who attend the the tres. Your services were many and unstinted he said.

## Ten Years Ago

BROADWAY'S RKO Palace theatre observ its 10th year of operation as an exclusive m tion picture house October 4. Built by Mart Beck in 1913, the Palace functioned as a vaud ville house until September, 1935. A mon later vaudeville was dropped entirely. Wi "The Fallen Sparrow," in August, 1943, t Palace inaugurated its policy of first run film In its heyday of vaudeville the Palace featur such top entertainers as Jimmy Durante, W. Fields, Joe Frisco, the Duncan Sisters, Edd Cantor, George Jessel, Kate Smith, Harry Ric man, Jack Benny, Pat Rooney and many oth favorites. Its street was the meeting place f the actors of the nation, and the judgment of i patrons decided the future and reputations of i entertainers.


INDUSTRY answers a final call to arms, moving into line for Victory Loan drive; Round Table showmen set the pattern for promotion Pages 12-23

ON THE MARCH — Red Kann discusses British attitude on our war films Page 24

DEFENSE moves to offense next Monday as trust suit trial resumes Page 33

JOHNSTON, facing first major task, goes west to settle studio strike Page 35

EXHIBITORS fight tax threat in Californ city, seeing precedent Page 3

MAINTENANCE problems will continue for time, Smith tells SMPE Page 4

A DAY in the life of a sales executive— pictorial presentation Page 4

FILM LIBRARY urged for Library of Co gress Page 4

COLOR television arrives; world agreeme on allocations urged Page 4

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The Release Chart Page 26

# ESTA SEMANA


La INDUSTRIA se prepara en toda forma para prestar su poderosa ayuda al éxito de la campaña de emisión de Bonos de la Victoria. Páginas 12 a 23

Los DISTRIBUIDORES toman la ofensiva cuando el Gobierno, la parte acusadora, descansa su caso en el juicio antimonopolístico que se ventila en New York. Página 33

ERIC JOHNSTON, en la primera prueba de su cometido como nuevo presidente de la Asociación de Productores y Distribuidores de América (MPPDA), sale para Hollywood a solucionar la huelga. Página 35

La INDUSTRIA asesora el movimiento en contra del impuesto municipal californiano, calificado como índice para el resto del pais. Página 36

Seguirán los problemas de CONSERVACION, declara Allen Smith en asamblea de la Sociedad de Ingenieros Cinematográficos; la delegación escucha en detalle un plan para el archivo de películas en la Biblioteca del Congreso. Página 41

Ya está aqui la TELEVISION EN COLORES; las pruebas de alta definición, dice la Columbia Broadcasting System, son todo un éxito. Página 48


## Benefit

ROY ROGERS brought the rodeo from Madison Square Garden to New York's Bellevue Hospital Wednesday, and more than 3,500 patients and doctors watched him stage an open air performance on the hospital grounds. Children wrapped in bandages and blankets, and older people in wheel chairs, cheered Roy and his horse, Trigger. When he had sung his last song before the large gathering, the cowboy performed indoors for a young patient who had been lying in an iron lung for the last 14 months, suffering from poliomyelitis.

## Shift

"COORDINATING our foreign distribution facilities in the light of modern sales techniques and new transportation developments," United Artists this week disclosed it has reorganized its foreign sales department. The reorganization takes the form of several appointments, announced Wednesday by Walter Gould, foreign manager. The appointments are:

Al Lowe, formerly South African general manager, now division manager for that territory, for the Far East, and for Australasia; William Levy, formerly films advisor to the European branch of the Psychological Warfare Branch of the Allied Forces, now division manager for Europe and the Near East; Samuel Seidelman, formerly Latin-American specialist, now division manager for Central and South America.

These men, Mr. Gould said, will, in contrast to the foreign divisional managers of other companies, have headquarters in New York, and will visit their territories at least three months per year. He said:

"Today, no foreign outpost is more than 60 hours by air from New York, offering us an opportunity for winged contact, which, we feel, will help us achieve maximum operating efficiency."

## Memorial Cake

"THE WORLD'S largest Brown Derby," a cake, was cut by Mayor Fiorello LaGuardia in ceremonies at the Rivoli theatre, New York, Thursday afternoon. The cake and the ceremony were a tribute to the late Al Smith, and reminders to the New York public of the revue benefit the theatre will hold November 18 for the projected Alfred E. Smith Memorial Hospital. Frank Comerford Walker, owner of the Comerford Circuit, former Postmaster General, unveiled the cake in Thursday's ceremonies.

## Air Minded

THE Roxy theatre in Gallatin, Texas, is so enthusiastic for the proposed city airport that it recently paid for airplane rides for 30 air-minded local boy scouts. Mayor W. P. Puryear, Jr., publically commended the theatre for its civic interests. The city plans a $60,000 airport.

## Competition

CHICAGO exhibitors have been interested observers of the new 24-sheet outdoor advertising campaign instituted by the Emerson Radio and Television Company. The few words of copy accompanying a picture of the company's planned television set read:

"Coming—a theatre in every home."

## Cooperation

AN EXCELLENT subject for the newsreels arrived in New York harbor Wednesday—advance units of the United States Navy, part of the armada which will help the city celebrate October 27 as Navy Day. So that the newsreels could be assured of an air-view of the battleships, carriers and cruisers, the Navy provided space for one cameraman, representing all the reels, aboard its Blimp M1. Good subject: The veteran carrier Enterprise, "the fightingest carrier of them all," The Old Lady which the Japs claimed to have sunk six times but which fought in 18 of the Pacific's 22 major battles.

## A. P.'s Biggest

THE Bank of America has become the world's biggest private bank, passing New York's Chase National Bank in the third quarter. Its founder, Amadeo Peter Giannini, always has been known as Hollywood's banker, having thus far lent the industry $150,000,000. Mr. Giannini has always said he would quit when his bank became the world's greatest, but last week he was off on a three-month tour of Europe to see about some foreign loans.

## Carroll's Biggest

EARL CARROLL is planning for Hollywood the world's largest theatre with a seating capacity of 7,000 to be built at a cost of approximately $5,000,000. The structure, which will top New York's Radio City Music Hall, will be on the south side of Sunset Boulevard, a half-block east of the present Earl Carroll Theatre-Restaurant.

The theatre will have three revolving stages, each 75 by 100 feet with a proscenium opening of 130 feet. Six motor lanes will lead underneath the theatre, with parking facilities for 1,000 cars. One stage, with wood flooring, will be for stage productions, another an ice rink, to be used for skating numbers, and the third a huge water tank for aquatic routines.

Final plans are being drawn by Gordon B. Kaufmann, architect, and ground-breaking is planned for March, with construction requiring a year.

## World's Biggest

SOUTHERN CALIFORNIA, which for many years has thumbed-down world fairs because "they are too old-fashioned for the area's modern way of doing things" may put on a global shindig after all. Backers of the fair have two big pegs on which to hang their campaign. The exhibition would stretch over two years, 1949, 100th anniversary of the discovery of gold in California, and 1950, centennial year of California's statehood.

The industry is being counted on to toss in its support for such a project. The talk is that a complete movie studio, sound-proofed and encased all in glass would be installed so that fairgoers can view actual shooting of feature pictures. There would also be a museum devoted to a comprehensive exhibit of the motion picture and allied arts.

## Post-War Plans

MAYBE this is a tip as to what General George Patton intends doing after he returns to America. The fiery General has a date with a Boston film photographer as soon as he returns so that he can learn the finer arts of photography. General Patton, whose home is on Boston's North Shore, says that he is in earnest; that he wants to learn how to "take good pictures."


MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5, Sam Honigberg, representative; Hollywood Bureau, Postal Union Life Building, Hollywood, 28, William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W. 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Amsterdam Bureau, 25 Binnenhant, Amsterdam, Holland, Philip de Schaap, correspondent; Copenhagen Bureau, Bogehoj 25, Copenhagen, Denmark, Kris Winther, correspondent; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations.


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Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

# THIS WEEK the Camera reports



By the Herald

TELEVISION NEEDS a large supply of quality films, James L. Fly, former Federal Communications Commission chairman, told the Television Institute convention in New York Monday. Above, at the luncheon meeting: Allen B. DuMont of DuMont Television; Mr. Fly, and Dr. Alfred N. Goldsmith, engineer and luncheon chairman.

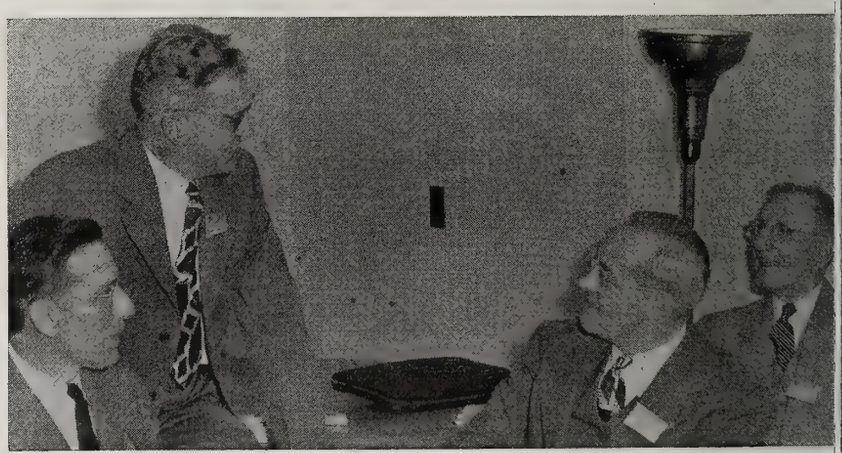


By the Herald

VISITORS. Spyros D. Skouras, right, and his associate, Victor G. Michaelides, on a visit to the New York office of *Motion Picture Herald*. Together they operate a company in Athens which controls theatres and distribution.

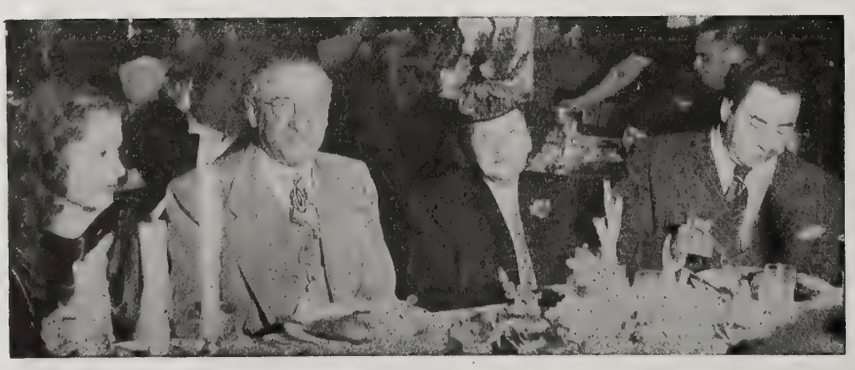


FATHER AND SON, at the Republic Studio. Captain Edmund Grainger visits with his father, James R. Grainger, Republic Pictures Corporation president. Captain Grainger, on leave, is under contract as a Republic producer.



By the Herald

THE SMPE MEETS. The Society of Motion Picture Engineers' 58th semi-annual convention was held Monday through Wednesday, in New York. Above, John Forrest, Ansco; Paul Larsen, a governor; Donald Hyndman, president, and William C. Kunzmann, convention vice-president. See page 41.



IN SEATTLE, at dinner preceding "The First Yank Into Tokyo" premiere: Jane Greer; Frank Newman, Hamrick-Evergreen Theatres president; Mrs. Newman, and Alan Carney.



ERNESTO SMITH, left, Cuban exhibitor and Columbia branch manager, visits Martin Quigley in New York.



Cosmo-Sileo

TRADE PRESS DINNER for Tom Connors, in whose honour Twentieth Century-Fox has launched a sales drive. See page 45.
Mr. Connors is the company's sales vice-president. Gathered at the Twenty-one Club in New York City as guests of Martin Quigley are, seated, Sam Shain, Twentieth Century-Fox; Red Kann, Quigley Publications; Terry Ramsaye, "Motion Picture Herald"; Sherwin Kane, "Motion Picture Daily"; Mr. Connors; Mr. Quigley; Jack Alicoate, "Film Daily"; Moe Wax, "Independent Film Bulletin". Standing are Lionel Toll, "The Independent"; Tom Kennedy, "Showmen's Trade Review"; Chester Bahn, "Film Daily"; Charles E. Lewis, "Showmen's Trade Review"; Mel Konecoff, "The Exhibitor"; Al Picoult, "Harrison's Reports"; Don Mersereau, "Film Daily"; James Jerauld, "Boxoffice", and Charles Schlaifer, Twentieth Century-Fox.



By the Herald

CECIL GRAVES, General Film Distributors branch manager, and winner of Universal's British "Seidelman Drive", is visiting New York.



By the Herald

JOSEPH SHEA, publicist, visited New York this week after service in Burma and India for the Office of Strategic Service.



Gladser Studio

JOSEPH ROSENBERG, recently promoted to executive vice-president of the Bank of America, on the advisory council and finance committee.



EDWIN P. KILROE, who will represent the motion picture industry at the Inter-American Bar Association Copyright Conferences at Santiago, Chile, which begins Saturday. He is Twentieth Century-Fox copyright adviser.



CERTIFICATES OF APPRECIATION were awarded newsreel men in Washington, last week, by the Coast Guard. Above, at National Press Club ceremonies: Hugh Johnson, Paramount; Anthony Muto, Movietone News; Commodore Ellis Reed-Hill; J. C. Brown, News of the Day; Harry Tugander, Universal, and Charles Mack, Pathe News. The awards are for the newsreels' cooperation in "telling the world" about Coast Guard war activities. Commodore Reed-Hill is the organization's chief of public information.

# INDUSTRY ANSWERS A FINAL CALL TO ARMS, MOVES INTO LINE FOR VICTORY LOAN

Proud of its success in the other seven War Bond drives, the motion picture industry in all its branches is organized to make the Victory Loan Drive its crowning achievement. The forces are marshalled in exhibition, in distribution, in production. The know-how, learned through almost four years of the bitterest war in history, will be given full exercise in this period, which starts October 29.

The war has ended, but the need continues. That is the theme of the Treasury Department's urgent call for help to sell $2,000,000,000 in "E" Victory Bonds. The industry heeds the call and gears its manpower, its money and its facilities to meet the need. The leaders concede that the task will not be easy. The war is ended. There is a different psychological atmosphere in the country. Overtime pay has been reduced for millions of workers. People want to buy merchandise, and they want to have a good time.

### *Ready to Finish the Work So Ably Advanced*

But the need continues. That is enough for the industry. Given proof of the need, given an opportunity and given a reason, it will deliver the goods. It has achieved mightily; it is mobilized to finish the job.

As in previous drives, national committee headquarters are in New York, with S. H. Fabian the national chairman. Other officers are: Oscar A. Doob, campaign director; Charles E. Lewis, campaign coordinator; Charles M. Reagan, distribution chairman; Max A. Cohen, assistant to the national chairman; Ray Beall, the new national publicity director; Louis B. Mayer, chairman of the Hollywood Victory Loan Committee.

The nation has been divided into six regions for which the following co-chairmen have been designated: Charles P. Skouras, west; Robert O'Donnell, south; Harry Brandt, east; Sam Pinanski, New England; John J. Friedl, midwest and Harry C. Arthur, Jr., central.

### *Pre-Drive Meetings Rally Local Forces*

Each of the regional chairmen have held predrive meetings of their state distributor, exhibitor and publicity chairmen, discussing plans for mustering local forces into action.

Acting as liaison for the regional chairmen at headquarters are the following:

Ralph McGowan of the Fanchon & Marco office in New York, for Mr. Arthur; Charles Thall of National Theatres, Los Angeles, for Mr. Skouras; Mr. Beall, of Interstate, Dallas, for Mr. O'Donnell; Herman Schleier, New York, for Mr. Brandt; Paul Levi of Mullin & Pinanski, Boston, for Mr. Pinanski; and Joseph L. Ryan of the Minnesota Amusements, Minnesota, for Mr. Friedl, the midwest chairman.

The drive, which will end December 8, will



Metropolitan

***THE COMMITTEE AT WORK:** Around the conference table at headquarters in New York are Max Cohen, assistant chairman; Harry C. Arthur, central regional chairman; Charles Skouras, western regional chairman; S. H. Fabian, national chairman for the industry; Oscar Doob, campaign director, and Charles Thall, western liaison.*



***Hollywood organizes.** Lieutenant General James H. Doolittle and Louis B. Mayer, chairman of the studios' special Victory Bond Committee, at a meeting.*



Metropolitan

***In New York around the meeting table are** Charles E. Lewis, national committee coordinator; S. F. Seadler, trade paper advertising chairman; Herman Gluckman, War Activities Committee; Sam Pinanski, New England regional chairman; Jerry Zigmond, assistant distribution chairman.*



Metropolitan

***A preliminary meeting** at WAC headquarters in New York: Martin Mullin; Frank H. Ricketson; Ned Shugrue, Treasury Department; Ted R. Gamble, National War Finance director, and Charles M. Reagan, distribution chairman for the drive.*



***Harry Brandt,** eastern regional chairman, talks while Herman Robbins, special consultant for the national committee, listens at one of the preliminary meetings.*

# "This Drive must have our supreme effort"

—NICHOLAS M. SCHENCK

have behind it all the residual wisdom and experience of previous campaigns. Heading the list of promotional devices will be the bond premieres, to be known this time as "Victory Shows."

There will also be the Free Movie Days and Children's Bond Premieres.

One of the promotional highlights will be the "Stars Over Hollywood" caravan, consisting of more than 35 top Hollywood stars, which will appear in the nation's capital October 29. One of these appearances will be with President Truman, with a network broadcast scheduled. After a series of rallies the following day in New York, the bond troupers will break up into seven units and tour the nation. Although the list of stars to comprise the various caravans has not yet been completed, all studios are cooperating with the Hollywood Victory Committee. Details of the routes, cities and towns the caravan will visit are now being mapped by committees on both coasts. Each of the groups will be accompanied by a unit publicity man.

### *Drive Short Subject Features 17 Stars*

"Hollywood Victory Caravan," a two-reel featurette for the drive, has been completed in the Paramount Studios. Produced under the auspices of the Hollywood division of WAC, it has 17 stars in its cast, headed by Bing Crosby, Bob Hope, Betty Hutton, Alan Ladd and Humphrey Bogart. Three trailers have also been made. During the past two years, Hollywood studios have produced 18 trailers and three two-reel films. Studios which produced trailers were Columbia, Warner Bros., Twentieth Century-Fox, RKO and Rainbow, MGM, Paramount, and David O. Selznick. Each trailer played a total of 16,000 theatres, and all subjects were contributed by the studios.

There will be available to exhibitors for free use in lobbies during intermission, 5,000 records of Bing Crosby singing "We've Got Another Bond to Buy." The discs also have special opening and closing announcements which ask patrons to buy Bonds at the theatre. National Screen Service is handling distribution in all exchange areas.

### *Victory Loan Drive Termed Most Important of All*

In addressing a meeting of stars and industry leaders in Hollywood last week, Lt. General James Doolittle paid tribute to the industry for its war effort which may well be hailed as a keynote of the campaign. He said in part: "You men and women have responded magnificently to every call made upon you for the welfare of the nation. The millions of men who were in the foxholes and behind the lines will bear testimony to what Hollywood has done. . . . Have no doubt about it—a grateful nation will know what you do."

In another rallying statement, Nicholas M. Schenck, president of Loew's, Inc., declared: "This final Bond drive is the most important in which we have engaged. It must have our supreme effort. The talents and facilities of the industry must be put behind Secretary Vinson to make this last bond campaign the most successful of all."



*Robert J. O'Donnell, southern regional chairman.*



*John J. Friedl, midwestern regional chairman.*



*Henry Ginsberg, western industry sales chairman.*

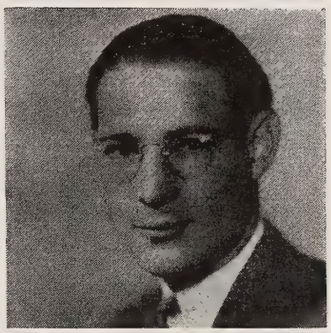


Metropolitan

*Walton C. Ament, newsreel chairman.*



*Frank Rosenberg, publicity adviser.*



*Abe Schneider, eastern industry sales chairman.*

Harry Brandt, in a statement to exhibitors, said: "While our efforts in the past have been crowned with magnificent success, we will be most remembered by the mark we hit in the Victory Loan. Not only must we accomplish our set goal, but we must surpass it. We must, as in the past, set a national pace. . . ."

John J. Friedl said: "We have a job ahead of us—every exhibitor—every distributor—and every one of us on the national committee. . . . It is going to be tough, but the job is going to be done in typical showman style and this last bond drive will finish in a blaze of glory. . . ."

Declared Harry C. Arthur: " . . . Let us all forget our personal trials and tribulations and put our collective shoulders together in the greatest battle we have ever had to win. . . . Let's go, fellow showmen! In every region of the country, in every state, in every county, in every city, in every township, in every hamlet—let's all smash that line from now until December 8 for a decisive victory."

Said R. J. O'Donnell: "Those of us who make up the industry are now confronted with our final opportunity, through the medium of the Victory Loan drive, to demonstrate our gratitude to our millions of young men and women who have sacrificed so much in the winning of the war, that our way of life and our

*(Continued on following page)*

## THE CHAIRMEN SAY:

***S. H. FABIAN:** And now, let's roll up our sleeves for the last chance to be a home front fighter. . . . Let's finish the job.*

***OSCAR A. DOOB:** March this Victory Drive over the goal line with a coast-to-coast blast of gay, colorful, happy, victorious showmanship.*

***MAX A. COHEN:** Let's prove to the world that our industry really means to help win and preserve the peace.*

***CHARLES M. REAGAN:** This War Loan must prove that our country is great in times of war, but greatest in times of peace.*

***CHARLES E. LEWIS:** With cooperation and teamwork we . . . cannot see how the industry can fail.*

***LOUIS B. MAYER:** We will answer the call with unabated enthusiasm and complete cooperation.*

***HARRY BRANDT:** We have the capacity . . . imagination . . . vitality.*

***R. J. O'DONNELL:** Our final opportunity . . . to demonstrate our gratitude.*

***HARRY C. ARTHUR, JR.:** Our greatest battle.*

***JOHN J. FRIEDL:** Response . . . spontaneous and eager.*

***CHARLES P. SKOURAS:** We . . . must fulfill our promise and our duty.*

***SAMUEL PINANSKI:** We've got the signals. . . . It's up to each man.*

# "A grateful nation will know what you do"

—LT. GEN. JAMES DOOLITTLE

(Continued from preceding page)

form of government may be preserved. . . ."

Highlighted by a "Victory Queen" competition in 11 western states, overall plans for that area's participation were announced Monday by Mr. Skouras in Los Angeles. Hailed as one of the powerful bond-selling ideas formulated for the new drive, the idea was developed and utilized by Tracy Barham, Utah state chairman, in the Seventh drive. In the current campaign, the title will be changed along with other innovations to give it wide scope and more general application. Full details of the Queen Contest will be announced by Mr. Skouras shortly. Exhibitor meetings will be called by the state chairmen to prepare for the drive, following which efforts will be made to secure signed pledges from each of the 4,500 theatres in the territory.

### *Midwest Representatives At Chicago Drive Meeting*

In Chicago last weekend over 50 executive representatives in distribution, exhibition and publicity in the midwest attended the "Victory Loan" meeting at the Blackstone Hotel, when Mr. Friedl, and the delegation from New York, outlined drive plans. Speakers, in addition to Mr. Friedl, were Mr. Fabian, Mr. Lewis, Mr. Reagan, Mr. Doob and Renslow P. Sherer, Illinois chairman of the War Finance Division.

Plans for the Metropolitan New York area were outlined last Thursday by Irving Lesser, local chairman, and Morris Kinzler, local campaign director, in the offices of the Roxy theatre.

At a breakfast rally to be held at Waldorf-Astoria next Tuesday, General Jonathan M. Wainwright will be the guest of honor, Mr. Lesser has announced.

This Tuesday, a meeting was attended by more than 50 industry representatives at the Twentieth Century-Fox projection room, under the auspices of Henry Randel, New York distributor chairman for the WAC. At the meeting there was a screening of "Hollywood Victory Caravan."

In St. Louis last Thursday, Mr. Arthur held a meeting with industry men at the Coronada Hotel. Twenty-two exhibitor, distributor and publicity chairmen attended. Also, there were Mr. Fabian, Mr. Reagan, Mr. Doob and Mr. Lewis of New York. States represented included Oklahoma, Arkansas, Kansas, Nebraska, Iowa and Missouri.

In Atlanta, Monday, more than 500 exhibitors, distributors and other members of the industry from 10 southern states gathered at the Biltmore Hotel to hear the touring unit of national headquarters outline plans.

### *Industry Leaders Meet Monday in Albany*

Last week in Roanoke, Va., 57 industry members, reportedly representing 99 per cent of the theatres of Western Virginia, and all major film producers met at the Hotel Patrick Henry for drive discussions.

This Monday in Albany, a meeting has been set to bring industry members together at the Ten Eyck Hotel. The meeting will be to formulate plans and outline activities for the drive. The U. S. Army also will award Certificates of Merit to the Albany WAC and the Variety Club.

At national headquarters, a group of seven different Bond-selling posters has been prepared and are about ready for shipment to regional chairmen and state exhibitor, distributor and publicity chairmen. The posters, contained in one compact package, include:

"Finish the Job," block one-sheet; "Presidential Message," one-sheet; "Free Movie Day," one-sheet; "Uncle Sam," 40x60; "Thanksgiving Day," 40x60; "Donald Duck," 22x28; "Treasury Department," 18x26. Also available through National Screen exchanges will be one-sheets and 40x60's on Hollywood Victory Caravan, as well as a limited quantity of Donald Duck 22x28's on double-weight paper.

**[*Round Table Promotion on page 22*]**




***A facsimile of the $200 Roosevelt Bond, issued by the Treasury especially to keynote the Victory Loan Campaign, October 29 to December 8.***



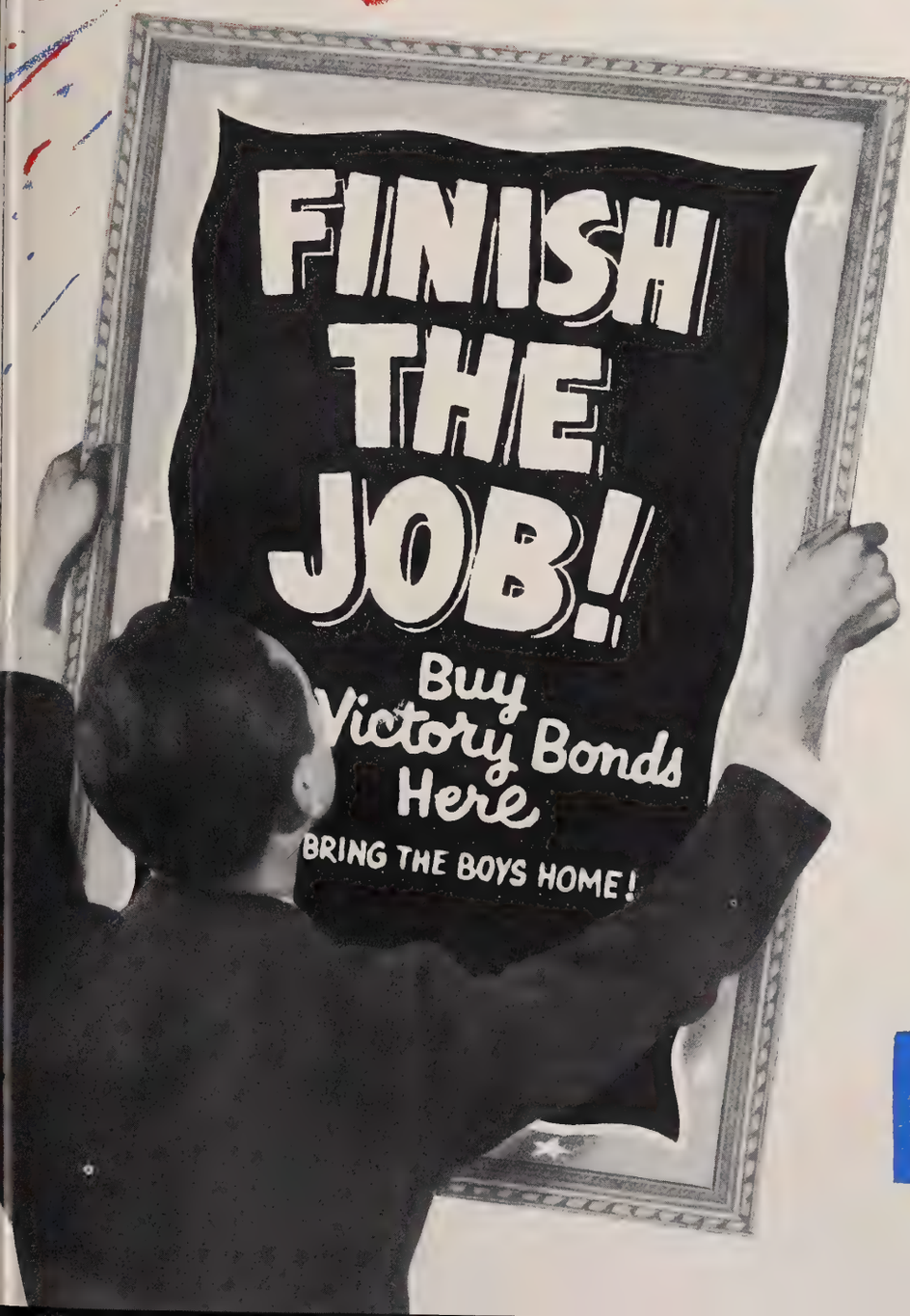

***Hollywood's participation in the industry drive through an all-star Victory Caravan which will tour the country is recognized, right, in one of the many posters made available to exhibitors by the national committee.***

## VICTORY LOAN SHORT SHOULD BOOST SALES

**Abounding in song, dance and comedy, and studded with stars, "Hollywood Victory Caravan", the 20-minute official Victory Loan subject, is a convincing Bond-selling instrument and an unusually entertaining film. In the cast are Bing Crosby, Bob Hope, Betty Hutton, Alan Ladd, Barbara Stanwyck, Diana Lynn, Franklyn Pangborn and William Demarest. Besides a tribute to exhibitors from Humphrey Bogart in which he urges Bonds be bought in the theatre in which the short is shown, Ted R. Gamble, National War Finance Director, hails past and present achievements of producers, distributors and exhibitors. Made by Paramount, some 1,200 prints are to be available to theatres beginning October 28.**

**M. H.**

# THE VICTORY




# IS NOW IN YOUR HANDS!

# THE ALL-OUT 20

1. Off to a fast start with banners flying. It's Victory Loan Parade Day.

2. Have you plenty of bonds on hand, including the new Roosevelt $200 Bond?

3. The Big Bond Finale Free Movie Day (December 7th).

VICT

11. Local merchants go for theatre-store co-op ads.

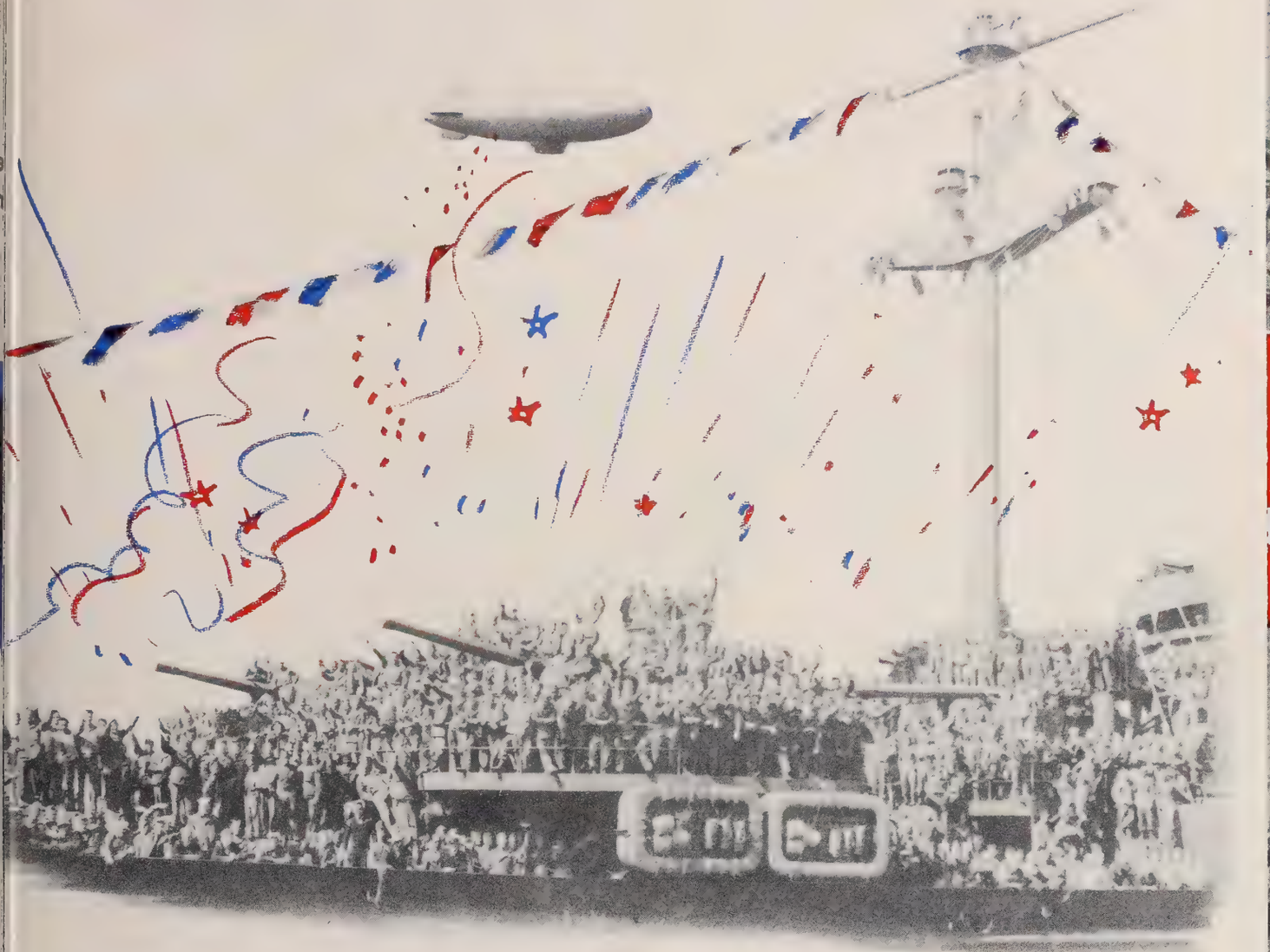
OCT

12. A new twist: "Purple Heart" Bond Booth staffed by veterans.

13. Your War Finance Committee is eager and ready to help.

14. Mailing lists reach Bond buyers. Postcards to plug Bonds.

# THEY REACHED THEIR GOAL



Pledge: We'll Reach Ours!

# THE ALL-OUT 20 POINT PROGRAM FOR THE INDUSTRY'S

# VICTORY LOAN

# OCT 29 - DEC 8

1. Off to a fast start with banners flying. It's Victory Loan Parade Day.

2. Have you plenty of bonds on hand, including the new Roosevelt $200 Bond?

3. The Big Bond Finale! Free Movie Day (December 7th).

4. Victory Shows (Bond premieres) get new sparkle with "Welcome Home To Veterans" angle.

5. Book "Hollywood Victory Caravan" (2 star-studded reels).

6. Bond Booth face-lifting! Dress up in new gala Victory style.

7. Kiddie Victory Shows and contests sell Bonds.

8. Trailers at every show. Accessories on parade.

9. Are you using your local radio outlets?

10. In all daily ads: 'Victory Loan Bonds Sold Here.

11. Local merchants go for theatre-store co-op ads.

12. A new twist: "Purple Heart" Bond Booth staffed by veterans.

13. Your War Finance Committee is eager and ready to help.

14. Mailing lists reach Bond buyers. Postcards to plug Bonds.

15. Give them a pickup at the half-way mark (local event, parade, etc.).

16. Good showmanship! Victory Loan campaign book and bulletins.

17. Action every day! It's the last Bond Drive! Never let down.

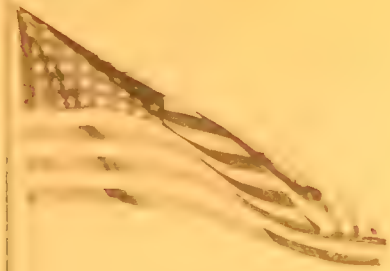
18. Never let them forget: Theatres are open for bond sales day and night, every day.

19. Special days with big appeals: Armistice Day, Thanksgiving, Marine Day, Pearl Harbor Day, etc.

20. Everybody gets in the act! Tell your patrons that you and your staff buy Bonds, too!

# THEY REACHED THEIR GOAL





With deepest admiration for the work of America's theatremen in the Victory Loan we offer all our combined support to finish the job.

Pledge: We'll Reach Ours!

Let's Pull Together!

EXHIBITORS! DISTRIBUTORS! FIELD MEN! STUDIOS! STARS!



Columbia Pictures Corp., Metro-Goldwyn-Mayer Pictures, Paramount Pictures Inc., RKO-Radio Pictures, Inc., Twentieth Century-Fox Corp., Universal Pictures Company, Inc., Warner Bros. Pictures Inc.

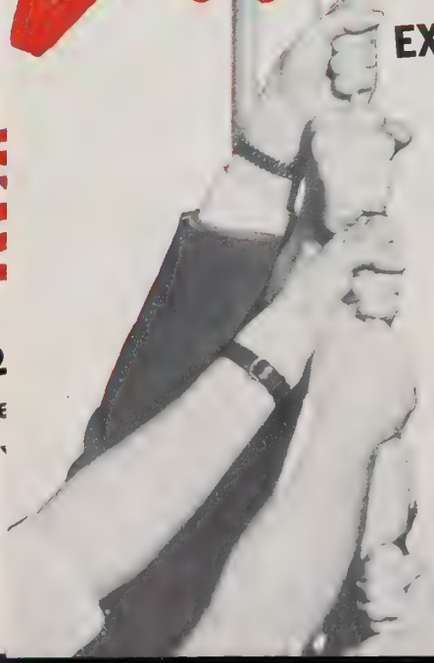
UNCLASSIFIED FILED COPY



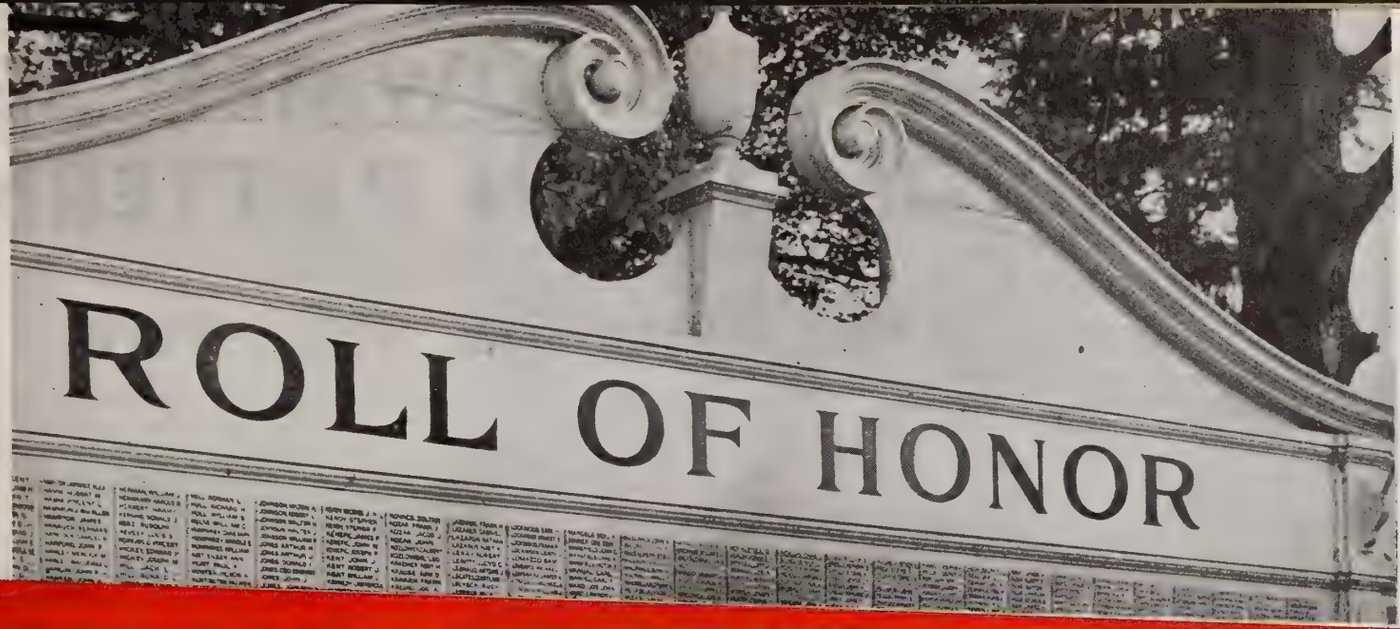
With deepest admiration for the work of America's theatre-men in the Victory Loan we offer all our combined support to finish the job.

# Let's Pull Together

**EXHIBITORS! DISTRIBUTORS! FIELD MEN! STUDIOS! STARS!**

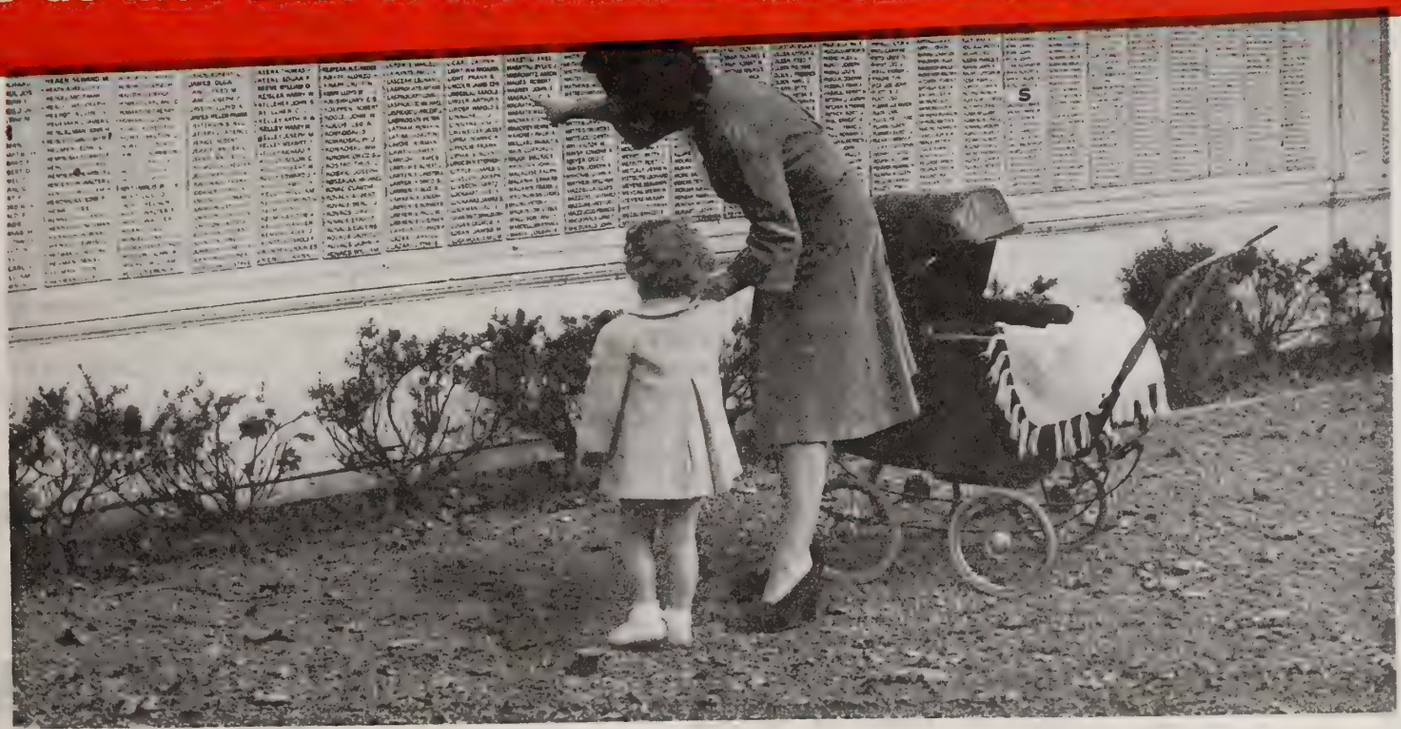


*This message was prepared and inserted in the Trade Press by:* **Columbia Pictures Corp., Metro-Goldwyn-Mayer Pictures, Paramount Pictures Inc., RKO-Radio Pictures, Inc., Twentieth Century-Fox Corp., Universal Pictures Company, Inc., Warner Bros. Pictures Inc.**




# THERE IS ANOTHER ROLL OF HONOR!

**It proudly lists the names of American Showmen pledged to do their BEST in the nation's last Bond Drive.**



## HAVE YOU SIGNED YOUR PLEDGE CARD?

# VICTORY LOAN

**They did their part! Let's finish the job!**

*War Activities Committee of Motion Picture Industry, 1501 Broadway, N.Y.C.*

# ROUND TABLE SHOWMEN SET BOND PROMOTION PATTERN

**THE HIGHLY ssuccessful promotional effort of Round Table showmen in the Seventh War Loan drive suggests patterns which may well be employed in the Victory Loan campaign, about to get under way. For the benefit of theatremen everywhere are presented below some typical examples of the ingenuity of Round Table members in the previous drive, all of them readily adaptable to the campaign.** — *CHESTER FRIEDMAN, Editor, Managers' Round Table.*

For the opening gun of Jack Matlack's Seventh War Loan drive at the J. J. Parker Broadway theatre in Portland, Ore., he placed a battle casualty jeep in front of his theatre bearing a card inviting patrons to replace it with Bond sales. The front of the house was decorated with flags, burgees and general drive copy. A giant 24-sheet was planted in the lobby and the entire staff wore special badges.

Mr. Matlack then joined forces with other downtown theatres and staged a children's Bond matinee. Special hard tickets were printed for the show and stories run in the local papers. All theatre ads for three months carried a slug selling the drive and an all-star Bond rally was held, well publicized in advance. Much was made locally in the press and radio when the original tattered flag of Mount Suribachi fame on Iwo Jima was raised in the stadium.

One of the highlights of the rally at the theatre was the personal appearance of Capt. Robert Auger, prisoner from Bilibid Prison, who appealed for Bond purchases from the stage. Five hundred Bond-selling banners were used on every downtown store window. Free Movie Day was arranged with ads and stories in the local papers heralding the event. Radio coverage was obtained over KGW, which went on the air with the Bond show from the Broadway Theatre stage.

A novel stunt was the formation of an exclusive club which was dubbed "The Big Chief Club." Members were made up of executives who led the crusade for Bond sales in their own organizations. One new Big Chief was initiated each Sunday over the radio and for the initiation an elaborate authentic Indian headdress was prepared for each new member. The initiations were covered by the press.

Through a tieup with the Henry Kaiser Shipward, as an added Bond-selling incentive, Mr. Matlack offered a free show to the yard which did the best job of Bond-selling.

## BOND AUCTIONS

One of the most successful activities held during the Seventh War Loan drive by the Schine theatremen were the War Bond auctions, which proved highly successful. At the Palace in Lockport, N. Y., $60,000 was raised from a Bond auction sponsored by a local jewelry store which donated 23 gifts of exceptional value. At the Arcade in Salisbury, Md., Marsh Gollner tied up with a local tobacco and produce auctioneer who handled the auc-

*(Continued on opposite page, column 1)*

## *AIDS FROM THE PRESSBOOK*

*The campaign leaders have provided an excellent press manual to aid exhibitors during the Victory Loan drive. It outlines in simple, yet effective, fashion devices which have brought results in previous drives. Here are the highlights:*

1. BOND PREMIERES
   Contact local distribution chairman. Run a special children's morning premiere.
2. FREE MOVIE DAY
   Select a date. December 7, Pearl Harbor Free Movie Day has been generally accepted as the date to offer free admission to any person purchasing a Bond.
3. BOND BOOTHS
   A Victory "E" Bond booth is a requisite for every theatre.
4. CHILD SALESMEN
   Children have proved enthusiastic Bond salesmen. Organize them independently or with the cooperation of school heads.
5. PARADES
   Arrange for a demonstration to launch your campaign with military personnel, veterans' organizations and other groups.
6. BOND AUCTIONS
   Arrange to give special gifts and prizes, donated by merchants, to highest bidders.
7. STAGE RALLIES
   Dedicate a special night to welcome home returned servicemen. Invite patriotic organizations to participate in order to spur Bond sales from the stage.
8. BOND QUEEN CONTEST
   Have commercial firms, churches, school or clubs present individual candidates. One vote is allowed for each Bond purchase.
9. TALENT SHOWS
   Presented with either local talent or servicemen who were professional entertainers, put on a special show, with Bonds for admission.
10. OUTDOOR RALLIES
    Establish a bandstand at some busy intersection — entertainment to be recruited from among volunteers from night clubs, etc., and servicemen.
11. RADIO AND NEWSPAPER
    Enlist cooperation from your local radio station and news editors to publicize every activity, including your kickoff effort.
12. HOLIDAYS
    Cash in with special devices on Hallowe'en, Election Day, Marine Corps 170th Anniversary (November 10), Armistice Day, Thanksgiving Day and Pearl Harbor Day, with a special program of activities.
13. ACCESSORIES
    Use special radio spot announcements and the free poster kit, including 40 by 60's and one-sheets; plug the special trailers at every performance.
14. WAR FINANCE COMMITTEE
    Maintain close cooperation with your War Finance Committee.

***The pledge cards, right, circulated by the national committee to all exhibitors in the country, are needed to help plan the Bond premieres, Free Movie Days and Children's Shows, and to record the industry's participation. Leaders of the drive are urging showmen to sign and return the cards as quickly as possible, and they report that early returns indicate enthusiastic plans for participation.***

*I pledge to finish the job*

**Count me in 100% on Motion Picture Industry's participation in the**

**VICTORY LOAN DRIVE**

**OCT. 29 — DEC. 8**

- ☐ Hold a Bond Premiere
- ☐ Have a Free Movie Day
- ☐ Have a Children's Matinee (Kiddie Victory Show)
- ☐ Run all the Trailers; Decorate my Theatre.

.....
SIGNATURE

THEATRE.....
(IF SIGNING MORE THAN ONE THEATRE, ATTACH LIST).

CITY..... STATE .....

EXCHANGE.....

# BOND PROMOTION

(*Continued from preceding page*)

tion and the outstanding sales were three dozen eggs which went for $1,200 and a carton of cigarettes for $1,000.

At the Riverside in Buffalo, 36 USO girls and war heroes appeared on the stage in conjunction with the auction. The first half hour was broadcast over WEBR.

Another outstanding campaign was used by Harry Unterfort of the Keith theatre, Syracuse, whereby a local furrier donated a $1,000 Bond for giveaway. A great deal of publicity was given to the drive through this medium. For the Glove theatre, Gloversville, the entire stage and auction program was broadcast over WENT. Appearing on the stage was the Mohawk Carpet Mill choir of 75 voices as the headline attraction. Radio listeners were instructed that if they could not get to the theatre to purchase a Bond or attend the premiere, they could call in their Bond purchase to the station and their names and amounts of purchase would be announced over the air.

## "BOND TIME" ON AIR

Ross Hart of the Southern Amusement Company, reported that on the company's "Show Time" broadcast, named "Bond Time" during ing the drive, it was announced that as long as General Eisenhower was being honored in Washington, New York, etc., the broadcast would be called "Mike and Ike Time."

The idea was that anyone might phone in for a Bond while they were on the air and the Southern Amusement Company's broadcaster on the "mike" announced the purchasers who had "honored Ike."

Three phones were left open where they might be heard to ring over the mike. These calls were called the "Liberty Bell" ring. A scroll was kept in the Paramount theatre lobby and Bond purchasers were invited to sign their names.

Another stunt arranged was the changing of the "Show Time" broadcast to "Bond Time." In this connection a ticking clock was held to the mike and the slogan "Bond Time. Time to Buy a Bond," was featured. Slants that were used on this program included "Home Service" which was initiated in the middle of a broadcast; the idea being that listeners could phone in on "Bond Time," tell what denomination Bond and what inscription was wanted, then the check would be sent to "Bond Time" and the Bond written and mailed to the purchaser.

## COOPERATIVE ADS

W. P. Stone at the Sunset theatre in Asheboro, N. C., promoted full pages of cooperative ads from local merchants to spur his Bond sales. The merchants and manufacturers who went along on these ads promoted the drive and the Bond premiere held at the theatre.

## AUXILIARY HELP

During the last War Bond drive, members of the Women's American Legion Auxiliary Corps became permanent fixtures at Harold S. Morton's Bond booth in the lobby of Loew's State theatre, Syracuse, and will continue to man it for this drive. Several women's clubs




***An outstanding window arranged at the Saks Fifth Avenue branch in Miami, Florida, by the Lincoln theatre. Designed for the Seventh Loan, the idea could be adapted for the Victory Drive.***

luncheons were attended by the women bringing in additional sales.

A rally was held on the stage every Saturday night for War Bond sales and in connection with a half-hour musical show held on stage and arranged through the cooperation of Station WFBL, Mr. Mortin obtained several cartons of cigarettes for use in an auction. Local unions in addition to Liggetts and Walgreen Drug stores in the city purchased all their Bonds at the theatre.

## VETERANS

James Balcon, Jr., at the Gray theatre, Gray, Ga., arranged for returned veterans and a 30-piece band from nearby Robins Field to furnish music on the street in connection with a rally. The servicemen were then brought into the theatre and made an appearance on the stage during the Bond premiere.

## BOND CLUBS

Mildred FitzGibbons at the Roosevelt theatre, Flushing, N. Y., during the interim between the Sixth and Seventh War Loan drives, organized its 150 Blue Star Brigaders, representing some 89 organizations, into club known as The Bostendow Club (Bond Sellers 'til End of War). The officers were the nine highest Sixth drive salesmen and its membership made up of salesmen who had sold 10 or more Bonds.

Opening gun of the campaign was the mailing of Government post cards to previous Bond




***The Stanley Warner theatres have designed a new Bond booth to use in all theatres for the Victory Drive, patterned after this one installed in the lobby of the Mastbaum theatre, Philadelphia. All booths are to be manned by wearers of the Purple Heart.***

purchasers with copy reading: "I'll be seeing you. I'm your Seventh War Loan Minute Man. Know why? We intend to buy three ambulance planes at $125,000 a piece. Can you think of a better reason for seeing me when I call?" Cards with similar copy were mailed from time to time.

# ON THE MARCH

ATTENTION: LESLIE HILL

by RED KANN

THE imperturbable cousins across the pond appear to be anything but, these days. The unjustifiable attack on "Objective Burma," leading to its withdrawal in Britain, now finds almost immediate aftermath in equally as fallacious criticism of "The Story of G. I. Joe" and "The House on 92nd Street."

Leslie Hill, delegate from Cornwall to the general council of the Cinematograph Exhibitors Association of Great Britain and Ireland, which is all-embracing and all-powerful, fired the latest show with this in London:

*"Doesn't Hollywood realize Britain participated in winning the war, or is Hollywood using the screen deliberately to belittle the status of Britain and other nations?"*

His remarks may result in formalized action —nature currently unknown—when the CEA council next meets. At the time of their delivery, the debate which followed was inconclusive. One wonders why.

"The Story of G.I. Joe," based on the war correspondence of the late Ernie Pyle, is one of the fine films of the war period. It is honest in intent and in execution. That it deals with the American foot soldier, and not the foot soldier of any other Allied nation, is as much its unchallengeable privilege as it was the unchallengeable privilege of Twin Cities Films to tell the hopes, the despairs and the trials of the British infantryman whose story was narrated in that admirable British film, "The Way Ahead."

## In the Same Mirror

IF "The Story of G.I. Joe" is the account of a typical group of American Army men, then "The Way Ahead" is nonetheless the account of a typical group of British Army men. If anyone should doubt this where the latter may be concerned, there now enters as evidence excerpts from a review by Peter Burnup, London editor of the HERALD, who wrote on June 17, 1944:

"Without bombast or fanfare, Britain's finest tribute to her Army's fighting men comes to the screen. It is a picture, moreover, which is as noble an invocation to glory as this country has produced. 'The Way Ahead' was made at the direct behest of the War Office, disturbed out of its customary conservative disdain of the motion picture by the vast guerdons of merit allotted to the Royal Navy by virtue of 'In Which We Serve.'"

To Hill and those who may follow his thinking, the testimony also includes a battery of fine reviews which welcomed this film in the New York press. No one raised any questions about plots, darkly constructed by the British War Office.

*No one inquired if London doesn't realize America participated in winning the war. Nowhere in or out of the American industry was any question asked if London is using the screen deliberately to belittle the status of America and other nations.*

"G.I. Joe" is about American doughboys battling in North Africa and later in Italy. British troops were battling there, too, as history has fully recorded. "The Way Ahead" was about British Tommies finally slugging it out in the Tunisian campaign. But history similarly has recorded that American troops were there as well.

One does not wash out the other. Neither one nor the other was designed with any such intent in mind. Each had a story to unfold and, in its avowed dramatic segment, told it. It is as simple—and as fair—as that.

Moreover, there are additional facts to confront and to confound the Hills. There was "In Which We Serve," hailed in many quarters as one of the outstanding productions of any studio in any land at any time. It was welcomed here by critics for what it was—a tribute to the men of the Royal Navy, pointed up by stirring drama and vast skill. It got the dollars, too.

Thirteen key cities, representing 33 weeks of playing time, gave "In Which We Serve" a box office gross of $481,500, comparing with an average of $250,700 for the theatres reporting, and an over-all performance, percentagewise, of 137.2. [MOTION PICTURE HERALD, March 13, 1943]. It entered the limited, but distinguished, company of Annual Box Office Champions for 1942-43 [*Fame,* 1944 edition]. Before United Artists finished, it had rolled up a domestic gross—distributor's end—of approximately $1,800,000 for the British producer.

No one raised any questions about plots, as darkly constructed by the Royal Navy. *No one inquired if London doesn't realize America participated in winning the war. Nowhere in or out of the American industry was the question asked if London is using the screen deliberately to belittle the status of America and other nations.*

"The Way Ahead" told a definitive drama of the British Army. "In Which We Serve" did it for the British Navy. "One of Our Aircraft Is Missing" accomplished a fine job for the RAF. Britain made them all for the glory of her stout-hearted warriors. And why not?

Finally, this conveys us along the line to "The House on 92nd Street." It likewise transports us into a blind alley. How a film, dealing with domestic espionage and counter espionage before this country entered the war, impinges upon England's part in the war defies analysis.

Baffled, we consequently skip it.

## The Best Will Go

HUNDREDS of features have piled up during the war years. On the side of history is the similar condition which prevailed after the last blood-letting when everything on celluloid was hustled aboard a boat and dumped into Central Europe.

The years have brought their changes, however. Britain has her quota, and will keep on having it. France may restrict one-third of her playing time to imports from all sources. There will be other barriers, unquestionably. Through one channel or another or by this device or that, playing time in foreign theatres is very likely to be a circumscribed affair.

Consequently, those hundreds of attractions ready to burst out of their vaults will be minus places to go. This will force upon the industry a process of selectivity which it may embrace reluctantly, but embrace it undoubtedly it will. It is obvious, morever, that once playing time becomes restricted, only attractions of merit will be shipped over while the in-betweeners are pushed aside.

For the long haul, this has decided advantages. The industry's unchallenged position as champion producer of all the world will be maintained and the premium which genuine value always deserves will become assured.

# *Goldwyn Realigns His Company with Mulvey President*

In a move calculated to place 50 per cent of his stock in the hands of key employees, Samuel Goldwyn has effected a complete reorganization of his company, it was announced by Mr. Goldwyn at a press conference in New York Monday. The newly-incorporated Samuel Goldwyn Productions has been capitalized at $10,000,000 with Mr. Goldwyn, chairman of the board of directors, retaining 50 per cent of the stock. James Mulvey, eastern representative for Mr. Goldwyn for many years, has been elected president, and will make his headquarters in New York.



James Mulvey

The board of directors includes, in addition to Mr. Goldwyn, Mr. Mulvey, Mrs. Goldwyn, treasurer; A. R. Evens, secretary and assistant-treasurer, and Marvin Ezzel, a vice-president. Mr. Goldwyn expressed a desire to give Gregg Toland, veteran cameraman, an important post in this new setup.

"Financiers will not be involved," he said. "Stock will be sold to those individuals most vitally concerned with production and distribution. Since the future of the world is going that way, this is a step in the right direction."

Present plans call for stock to be sold to favored employees at $1 a share. Their right to purchase shares will be determined on the basis of value and length of service. When an employee's contract expires he will be given an opportunity to re-sell his stock to the company at book value.

### *To Stabilize Personnel*

Mr. Goldwyn's policy has been interpreted as a means of stabilizing his top personnel. The ownership of stock offers employees long-term security and protection. The scope of the stock-sharing plan will cover executives, creative artists, technicians and administrative experts, according to Mr. Goldwyn.

Leon Fromkess and Pat Duggan, production executives, will be vice-presidents, and Harry Archinal becomes assistant-secretary in the new company. Important members of the organization will be asked to contribute their opinions, production and distribution plans, said Mr. Goldwyn.

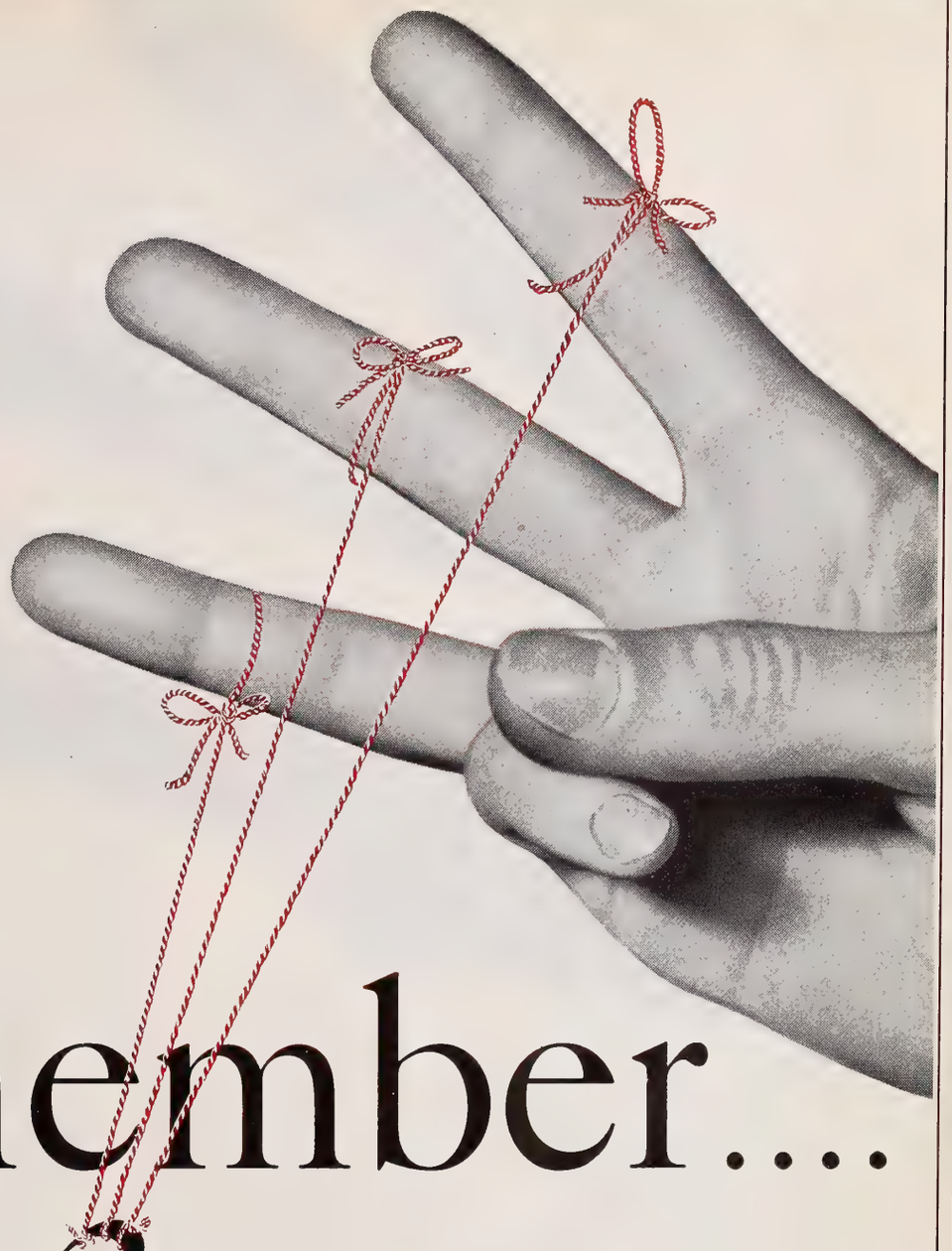
"The present distribution system is antiquated," he declared, "the cost is much greater than it should be. However, I'm not an exhibitor and don't expect to go into the theatre business."

In regard to production trends, Mr. Goldwyn stressed his interest in "good stories" as opposed to films which glorify American gangsterism. He decried the fact that so many "jazz-age gangster" pictures were made in the 1920's. His immediate schedule includes "Glory for Me," Robert Sherwood's screenplay of a MacKinlay Kantor story, directed by William Wyler, and James Thurber's "The Secret Life of Walter Mitty," which will star Danny Kaye.

### *Several Stories Scheduled*

Other Goldwyn productions are "The Bishop's Wife," based on Robert Nathan's novel, co-starring Teresa Wright and David Niven, and Gwethalyn Graham's novel, "Earth and High Heaven." Danny Kaye's Technicolor musical, "The Kid from Brooklyn," has been completed and will be released next spring.

"It's in the hands of labor," Mr. Goldwyn said, when questioned concerning the prospects of settling the seven-month coast strike by the Conference of Studio Unions. He further stressed its extreme seriousness, saying, "this is no baby strike."



# Remember....

that the 3 outstanding new releases on the screen today are all from Paramount

# Great Scott!

*LOOK AT THE KIND OF BUSINESS SCORES OF TOP HOUSES ARE DOING IN THE FIRST REGULAR RELEASE DATES OF*

# "You C



*The Hit That Introduces The Threat To The Title Holders Of The Body, The Voice And The Look, Sultry Lizabeth Scott*



## TOPS "AFFAIRS OF

For instance the Alabama, Birmin

## TOPS "PRACTICALL

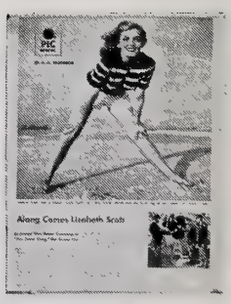
Such as the Capitol, Sioux Cit

PAGE
AFTER PAGE
AFTER PAGE
OF FULL-PAGE
NATIONAL
MAGAZINE BREAKS
LIKE THESE
HAVE PRE-SOLD IT
TO THOUSANDS
IN YOUR TOWN





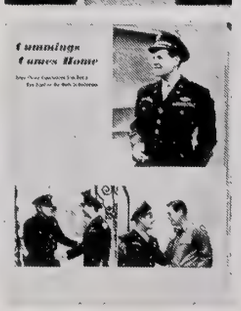













# ame Along"

Hubba!...Hubba!...Hubba!



## SUSAN" IN 77% OF KEY DATES

m—the Norshore, Duluth—Omaha Paramount—Dallas Palace

## YOURS" IN 77% OF KEY DATES

Malco, Memphis—Springfield Paramount—Worcester Capitol





*THEY'RE RATIONING THE SEATS!*

*THE GROSSES HAVE GONE RIGHT THROUGH TH*

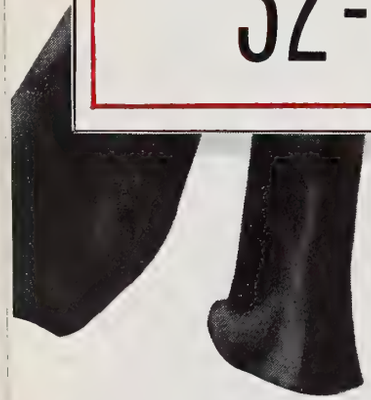
*THE BUSINESS I*





# Ed. GARDNER'S 32-STAR

# Du







## BIGGER THAN 'WASSELL

Tops "Story Of Dr. Wassell"
In 7 Of First 9 Dates



## BIGGER THAN 'WAVES'

Tops "Here Come The Waves"
In Half Of Its First Engagements





## BIGGER THAN 'BLONDE'

Tops "Incendiary Blonde"
In 8 Out Of First 9 Reports



## BIGGER ON THE SCREEN THAN

Booked For Nine Weeks . . . One Under All-Time Record . . . At
N.Y. Paramount, After Breaking All Non-Holiday Opening Records!



ILING!

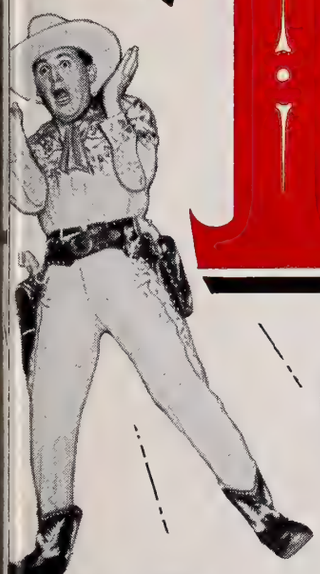
SITIVELY MONSTROUS AT



# ffy's TAVERN

BING CROSBY
BETTY HUTTON
PAULETTE GODDARD
ALAN LADD
DOROTHY LAMOUR
EDDIE BRACKEN
BRIAN DONLEVY
SONNY TUFTS
VERONICA LAKE
ARTURO DE CORDOVA
BARRY FITZGERALD
CASS DALEY
DIANA LYNN
VICTOR MOORE
MARJORIE REYNOLDS
BARRY SULLIVAN
And Archie (Himself)—
ED GARDNER













With The Screwball Favorites
Of The Air Show
Charles Cantor • Eddie
Green • Ann Thomas
And Robert Benchley
William Demarest • Howard
da Silva • Billy De Wolfe
Walter Abel • Johnny Coy
Miriam Franklin
Olga San Juan
Gary, Philip, Dennis
and Lin Crosby

Directed by
HAL WALKER

Original Screenplay by Melvin Frank and Norman Panama • Based on Characters created by Ed Gardner
New Songs by Johnnie Burke and Jimmy Van Heusen

ON THE AIR!

And THIS ☛ Is The Site Of The Most Amazing




# Building On Bro

# Jennifer Jon

# Joseph Cott

IN HAL WALLIS' PRODUCTION

# "Love Lette

with

ANN RICHARDS and Cecil Kellaway

Gladys Cooper · Anita Louise · Robert Sully

Directed by WILLIAM DIETERLE

Screen Play by Ayn Rand, Author of "The Fountainhead"

A Paramount Picture

y, As Grosses Actually Build Week After Week

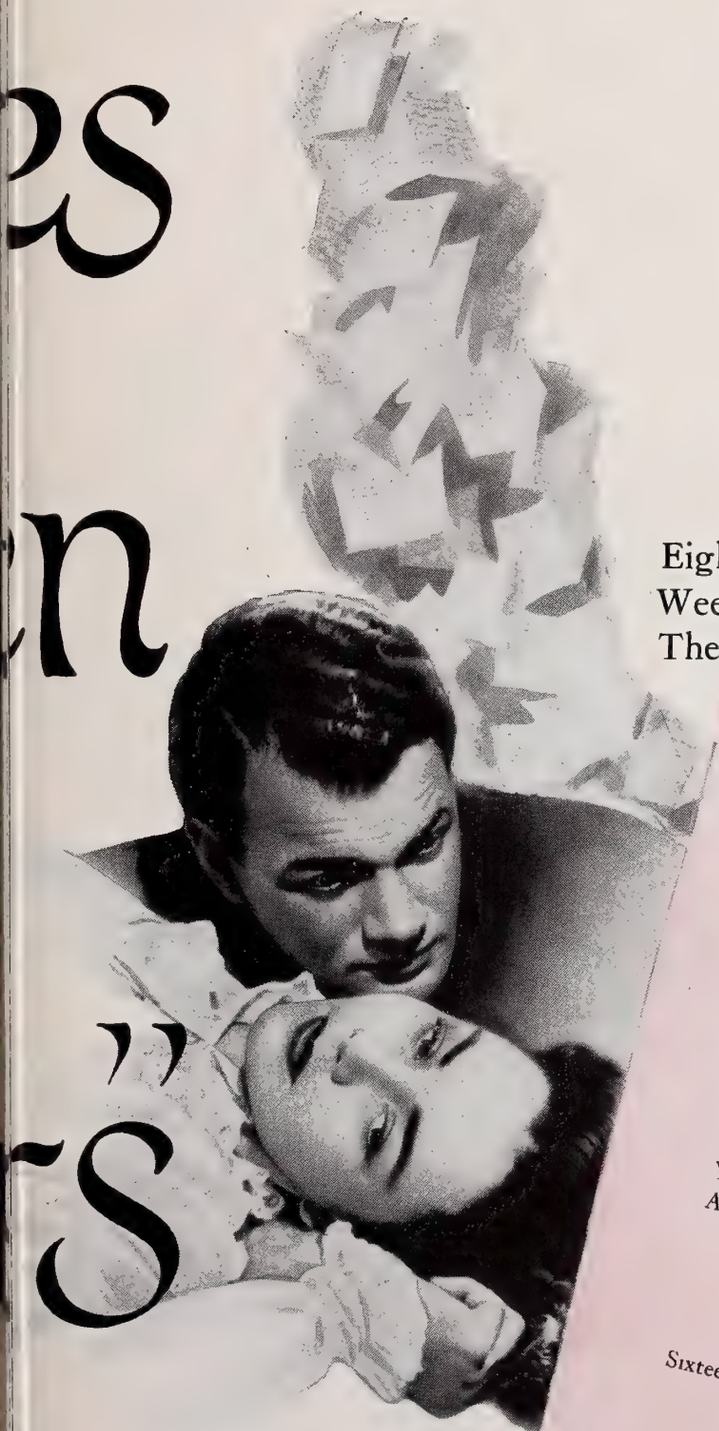
In All-Time Record-Breaking N. Y. Rivoli Run Of "Love Letters"!

# 4TH WEEK TOPPED THE 3RD

•

# 5TH WEEK TOPPED THE 4TH

Eighth Week Already—And *Every* Week Has Broken *Every* Record In The N. Y. Rivoli's 27-Year History!



## And It's Just As Sensational Everywhere

### Look At These Amazing Comparisons On All First Pre-Release Dates!

•

**MASTBAUM, PHILA.**
Year's Biggest Single Day And Week. First 4 Days Almost Equalled Full Week Of "Incendiary Blonde"!

**FOX, SAN FRANCISCO**
Topping "Salty O'Rourke"

**STATE-LAKE, CHICAGO**
Sixteen Per Cent Better Than "Frenchman's Creek"

**WARNER, ATLANTIC CITY**
Topping All Previous Off-Season Grosses

**RIVOLI, NEW YORK**
10% Ahead Of Previous All-Time Record Holder And 67% Ahead Of "Wassell"!



**...TALK.....TALK.....TALK.....TALK**

"One of the best movies ever made."
*— Danton Walker, National Columnist*

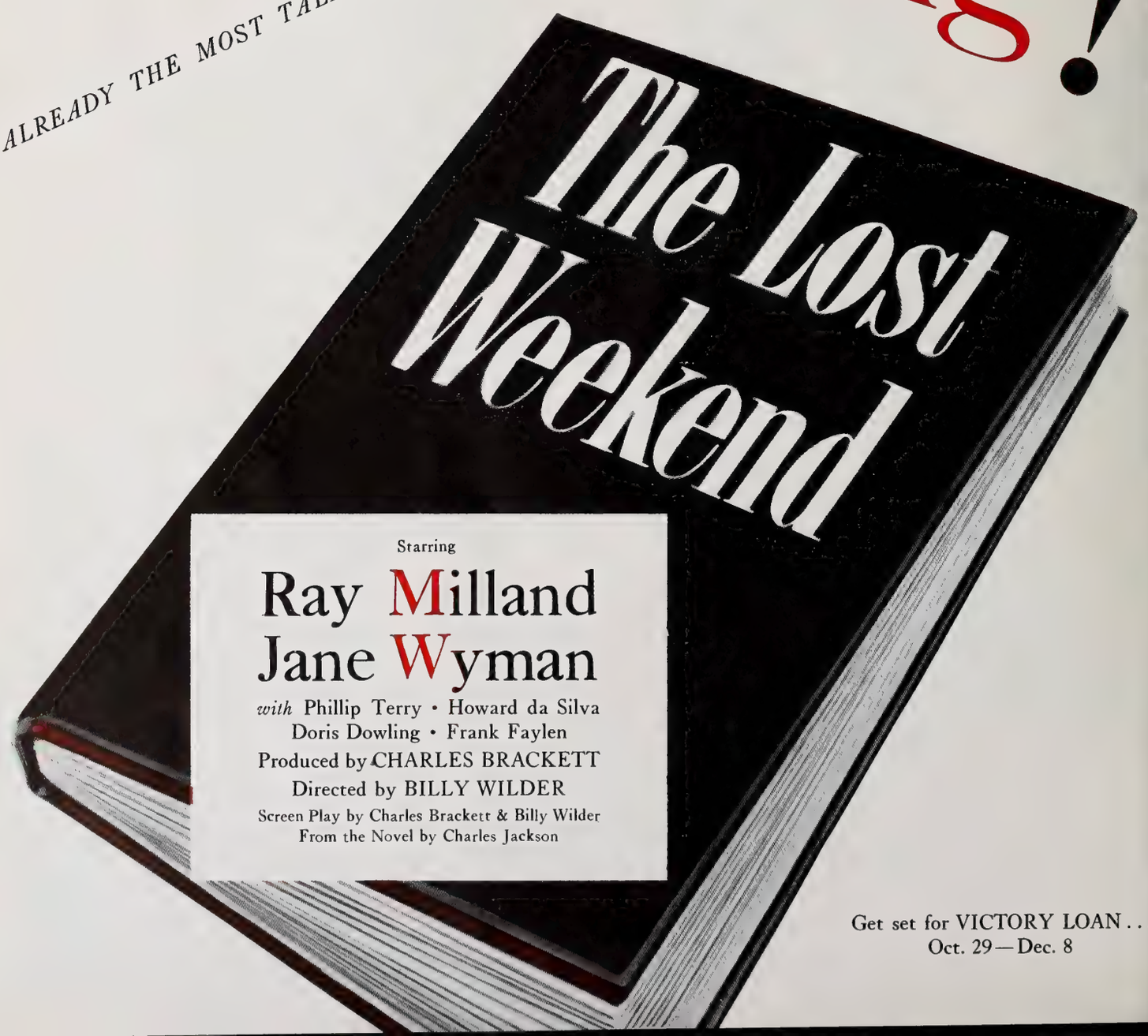
"Unforgettable... Never a dull moment."
*— Leonard Lyons, National Columnist*

"Will cause controversy of a furious sort... Cannot fail to stike deeply and violently."
*— Redbook Magazine*

"Brilliant accomplishment... Really outstanding."
*— Charm Magazine*

# And! Coming!

*ALREADY THE MOST TALKED-ABOUT PICTURE IN THE HISTORY OF* PARAMOUNT




Starring

## Ray Milland
## Jane Wyman

*with* Phillip Terry • Howard da Silva
Doris Dowling • Frank Faylen

Produced by CHARLES BRACKETT

Directed by BILLY WILDER

Screen Play by Charles Brackett & Billy Wilder
From the Novel by Charles Jackson

Get set for VICTORY LOAN...
Oct. 29 — Dec. 8

PRINTED IN U.S.A.

# DEFENSE MOVES TO OFFENSIVE IN COURT SHOWDOWN

## *Ten - Day Recess Is Taken After U.S. Rests Case; Divorce Still First*

by WILLIAM G. FORMBY

The trial of the United States vs. Paramount, et al, becomes a contest Monday in the Federal Courthouse in New York. Defense attorneys will have been studying the Government's evidence in its *prima facie case* for 10 days.

Thus fortified, the distributor defendants will return to room 110 in Foley Square for a showdown battle on charges of monopoly in exhibition, distribution and production.

The Department of Justice concluded its presentation and rested its case at 3:17 Thursday afternoon, October 13, and the court recessed until 10:30 Monday morning, October 22.

There was no resting, however, for the defense. Its case had only begun. Over the weekend, from early morning until far into the night, legal staffs examined the mountains of documents entered by the Department as evidence during the first four days of trial. They charted new approaches and recast old in the light shed by the battle's beginning. They conferred with prosecution counsel, in accordance with the court's request, in search of areas of agreement for stipulation. It had been a busy period, for both sides.

### *Strategy Began to Unfold As Court Recessed*

As the court recessed, the strategy of the Government and of the defendants had begun to unfold. The Department of Justice had submitted some 300 documents ranging from letters written by exhibitors to a survey by the Federal Bureau of Investigation of 500 towns of less than 25,000 population.

It had become apparent that:

1. The Government had decided to concentrate upon divorcement. It would not press charges of monopoly in production and distribution, although it would not agree to the erasure of those charges.

2. The "Big Five" defendants, those affiliated with exhibition, would ask for individual trials at the appropriate time. They also would insist upon the Government proving monopoly in each of the 73 cities where it is charged, and, they would defend those situations city by city. They would move for dismissal at the earliest possible moment.

3. The "Little Three," those without theatre affiliation, would continue to insist that they were improperly joined as defendants in the case and would continue to demand dismissal. They occupy separate counsel tables, whence they protest their innocence of concerted action with the "Big Five."

### *Refuses to Strike Production Phase from Charges*

Robert L. Wright, Assistant Attorney General in charge of the film division, resisted efforts of the defense to strike production and distribution from the charges. "We are not pressing charges of monopoly in those fields," he said on one occasion.

"Then why not concede they do not exist and proceed with the main issue?" asked Judge Joseph M. Proskauer, counsel for Warner Bros. Mr. Wright replied that it might later be necessary to go into those charges to prove his contention on that issue, the claim of monopoly of first-run exhibition.

Here the scope of the Government's proceedings became evident. While concentrating on divorcement, it nevertheless was retaining charges of anti-trust violation in production and distribution. If an adverse ruling on divorcement should eventuate, there would remain enough points at issue to justify continuation of a trial, according to Government counsel.

Facing the realities in such a case, the defense had been seeking to narrow the issues to divorcement. Attorneys for the distributors believed they had better than an even chance of winning on this point. They were prepared to take the case to the U. S. Supreme Court, if necessary.

Denial of the petition of the Civil Liberties Union for leave to intervene as friend of the court was the first action on the third day. "The court has decided that the interests of the public are amply represented by the Government in this case," Judge Hand announced. "The

*(Continued on following page)*

## *Government Charges and Defense Statements Chart the Course*

*The opening statements of the Government and defense counsel October 8 set the course for the trial of the Consent Decree suit in New York. In effect, the charges and the responses were:*

ROBERT L. WRIGHT, Assistant Attorney General in charge of the film division for the Department of Justice: "The producer-exhibitor defendants have monopolized the domestic theatre market in violation of Sections 1 and 2 of the Sherman Act. . . . The other major distributors have combined with the producer-exhibitors to discriminate against independents. . . . All the defendants are parties to a general price-fixing combination and each producer-exhibitor defendant is an illegal monopoly *per se*. . . . Divorcement of their theatre circuits from the producer-exhibitor defendants is the minimum relief required by the Sherman Act."

WHITNEY NORTH SEYMOUR, counsel for Paramount: The Government's case "is based . . . upon a melange of unrelated facts, unjustified additions of unrelated theatre holdings, unrevealing statistics and isolated examples of license agreements which we will show are clearly authorized by the copyright law and essential to this business . . . operations are independently conducted under conditions of most vigorous competition."

JOHN W. DAVIS, counsel for Loew's, Inc.: "By a process of addition . . . of all revenues, all theatres, all motion pictures . . . the Government has built up a statistical monopoly. . . . It charges we maintain monopolies in 73 towns . . . I warn that we shall defend each one—city by city—and demand proof in each instance."

GEORGE C. LEISURE, counsel for RKO Radio: "RKO acquired theatres to assure itself of an outlet for product. . . . The effect has been to increase competition rather than create a monopoly. . . . In production we encourage independent producers. . . . In exhibition we have 43 fewer theatres than 12 years ago."

JUDGE JOSEPH M. PROSKAUER, counsel for Warner Bros.: "The . . . integration was not born in agreement. . . . It was born in trade warfare. . . . The Government's case is based on an artificial creation of categories that practically and factually don't exist. . . . They are half-truths. When you look at the whole picture you will never say a sound judgment requires throwing the industry into chaos by a decree striking down its elemental structure."

JOHN F. CASKEY, counsel for 20th Century-Fox: "The company's acquisition of theatres was necessary to survival. . . . It was a case of get theatres or drop to a subordinate position. . . . There is no evidence supported by fact that this defendant has any sort of monopoly in any branch of the industry. . . . There is, and always has been, the strongest competition among these defendants. . . . The Government's charges are vague and confused. They constitute a wholesale attack on an entire industry without basis in fact for action."

EDWARD C. RAFTERY, counsel for United Artists and Universal: "We haven't the slightest idea why we are here. We own no theatres, have no interest in any theatres and cannot therefore be accused of monopolizing first run domestic exhibition. . . . One of the complaints relates to the licensing of pictures to other producers and distributors who are in exhibition. If we had refused to sell them pictures we would have been in some kind of conspiracy; having sold them, we are condemned."

LOUIS D. FROHLICH, counsel for Columbia: "We have no interest in any other company, have no interest in theatres and have not conspired with anyone against the independent exhibitor or against the welfare of the public. . . . We seem to be condemned as an integrated production-distribution set-up. There is no such thing as producing pictures in quantity without having a distributing system."

# DEFENSE READY FOR ACTION

(*Continued from preceding page*)

motion, therefore, is denied." The petition was opposed at the opening Monday by defense counsel with the suggestion that the Union "might better devote its energy and attention to the purposes for which it was founded."

### *Clashes of Counsel Marked Presentation of Evidence*

Clashes between defense and Government counsel marked the resumption of presentation. As document after document was brought to Mr. Wright and he asked for entry as evidence, there were frequent challenges. Typical was one hurled by John F. Caskey, counsel for 20th Century-Fox, who objected to what he termed material additional to that described in the document list.

"There is a lot more in these documents than our answers to the Government's interrogatories," he protested. "It seems to me that Mr. Wright might be instructed to restrict his presentation to material in evidence, so as not to burden the court."

"I think you can be assured that the court can get to the bottom of the case," Judge Hand retorted. "It might take a nationwide survey," he remarked with a side glance at Mr. Wright, "but we'll do it." Mr. Caskey continued to urge reduction in the volume to prevent over-burdening the court. "You need have no fear," Judge Hand said soothingly, "that the court will overread these documents." He admitted the material.

The Government quickly came up for reprimand. Mr. Wright had offered a document which included the bonded indebtedness of the various companies. John W. Davis, counsel for Loew's, sprang to his feet with an objection on the ground of irrelevancy.

"What earthly use is this information in this case?" Judge Hand asked, obviously irritated. "You have come in and said that you objected to monopoly in exhibition," he said to Mr. Wright. "And yet here you are fussing around with all kinds of things that cumber the record. General statements, background, vague generalities—I can't see why you want all this stuff in."

### *Wright Eliminates Data After Court Reprimand*

Mr. Wright, after defending the data on the ground they would help the court to get a clear picture of the defendant corporate structures, agreed to having that portion of the document excised.

At this juncture, Mr. Davis won from the Government counsel a concession that there was no proof of ownership by any distributor in any other company.

But he was not out of difficulty yet. The court still was impatient. Hammering away, Mr. Davis asked, "What is the use of Mr. Wright's going ahead with the haystack in the hope of finding a needle? I would rather have him produce the needle."

"The way to prove this case is go ahead with the proof," protested Mr. Wright.

"He hasn't produced it yet," Judge Hand observed. He turned to Mr. Wright.

"What about these independents?" he asked, referring to Columbia, United Artists and Universal. "You have got to show they have more to do with this case than you have shown up to now or we are going to dismiss them."

"They would be entitled to dismissal," Mr. Wright replied, "if our only case against them was contained in their answers to our interrogatories. I shall show there is much more to it than that."

Louis D. Frohlich, counsel for Columbia, advised the court that the "Little Three" had never seen the answers submitted by the "Big Five," and that "we have no idea what is being entered here."

"We have never seen the answers of Columbia, United Artists and Universal," reminded Mr. Proskauer. "As a matter of fact it was only recently that these five defendants saw the answers submitted by each other." He turned to the court. "You see," he said, "how much collusion there is. One defendant can't even get information from another."

"If you are as unsophisticated as your remarks indicate you are," Judge Hand said, "you should establish a clearing house personally as well as for all the defendants. The question in my mind, listening to the arguments, is whether anyone has ever seen these answers."

One of the most bitter battles developed over the admissibility of the Arbitration Appeals Board rulings. Defense counsel contended that the rulings were handed down under a method of operation approved by the Government; that such material could not, therefore, be used as evidence against them. In admitting the awards and decisions, Judge Hand told the defense that he would admit them and that motions could be made later to strike them.

### *Starts Outline of Legal Theories of Government*

Mr. Wright admitted that his method of opening the case "had perhaps deprived the Government of the chance to make a full case." He, therefore, started an outline of the Governments' legal theories. He cited the Interstate Circuit and the Crescent Amusement cases, explaining the court decisions in each and pointing out his ideas of their applicability to the proceedings. He was interrupted midway by Judge Hand.

"What are you trying to prove here?" Judge Hand asked. "All I hear is talk, talk, talk."

## WOULD DEAL HARSHLY WITH TRUST VIOLATORS

**Officers of corporations convicted of violating the anti-trust laws could be sent to prison for 50 years and their corporations could be fined $100,000,000 under the provisions of a bill introduced in the Senate by Senator William Langer, North Dakota. The action followed closely the announcement by Tom C. Clark, Attorney General, that criminal proceedings would not be instituted for violations of trade practices other than price fixing. Senator Langer reminded Congress that no industrialist had been sent to prison in more than 45 years for violation of the anti-trust laws. Dissatisfied with the present penalities of one year in prison and $5,000 fine, he suggested the infractions should be made felonies and condemned the existing provisions he said permitted violators to keep the profits of their violations.**

He advised Mr. Wright he had already opened his case. "You had better get through with the talk, and do it in a hurry," he admonished. Mr. Wright indicated that he had no more to say. "Then get along with the evidence," Judge Hand ordered.

### *Herald Gets on Record with Sketches of Court in Action*

MOTION PICTURE HERALD entered the record on the basis of its illustrations by Andre Dugo in the issue of October 13. Judge Proskauer tore page 12 from the issue. Remembering the New York *Times* mistaken reference to the "statuary" court, Judge Proskauer approached the bench.

"If your honors please," he said, "although I know this has no direct connection with the case, I thought you would like to see a picture of the 'statuary' court in action." Judges Hand, Goddard and Bright huddled over the picture in open amusement.

"Proceed," Judge Hand directed, struggling to restrain a smile.

Document by document, the Government's case went into evidence. "Exhibit so-and-so received and marked," intoned Mr. Toner, clerk.

"In point of avoirdupois alone, we concede the weight of the evidence is with the Government," Mr. Davis observed.

Moving into Thursday afternoon, the defense marshalled its forces to prevent admission of a report by the Federal Bureau of Investigation on "closed situations" under circuit ownership or control. The survey covered 500 towns of less than 25,000 population. The Government contends that the "Big Five" control some 300 such situations.

Mr. Caskey won from Mr. Wright a stipulation that the defendants had no affiliated theatres in any towns under 25,000 other than those mentioned in the survey. Mr. Davis derided the reports, reading from one card a detailed description of a theatre in West Reading, Pa. He opposed the entrance of "such a mass of irrelevant material."

### *Sees One Lawsuit, Plus 223 Smaller Suits*

Whitney North Seymour, counsel for Paramount, entered a strong protest. "We now have one lawsuit," he said, "and 73 little ones. If this is admitted, we have one big lawsuit, 73 smaller lawsuits and possibly 150 little lawsuits." The last-mentioned figure referred to the number of towns the Government claims are Paramount "closed situations."

Mr. Wright retorted that the Government wouldn't break the case down into any more than one lawsuit.

"Nevertheless," Mr. Seymour warned, "we will call witnesses on all towns mentioned to testify as to actual conditions." He sought unsuccessfully to get Mr. Wright to stipulate that in each "open" town the house or houses affiliated with Paramount were the best and most important theatres in the towns.

The court admitted the report, subject to motions later to strike. Mr. Wright read a list of Warner "closed towns," 107 in number. Mr. Seymour insisted on entering population figures for each Paramount town, reading the population as Mr. Wright named the towns. His approach perhaps indicated a contention later that the population of the closed situations was insufficient to support additional theatres.

# JOHNSTON, FACING FIRST TASK, GOES WEST TO SETTLE STRIKE

## *Has Mediation Power from Distributors; Violence Flares at Studios*

Eric Johnston, new president of the Motion Picture Producers and Distributors of America, was given full power as a mediator by 23 producers this week in an attempt to bring peace to "an industry plagued by violence, bloodshed and turbulence," Mr. Johnston's own words.

And violence there has been this week; enough to erupt on the front pages of the nation's press. Not even the long-delayed National Labor Relations Board decision in the set decorators' election, which finally was handed down this week, settled the wide-flung and bitter dispute. Few believed it would.

But although the mainspring issues of the strike may now be obscured in the seven months of fighting about the matter, the results of the strike are evident.

### *Pickets Around Five Studios, Production Halted at Two*

Pickets have been placed around five studios: Warner Brothers, Universal, RKO Pathe, Columbia and Technicolor. Warners, picketed first October 5, and Universal, picketed second October 11, were the most seriously affected, production having been halted at both studios.

Rioting on a mass scale, wholesale arrests and injuries marked the strike this week and drew official attention from Congress, the Labor Department and other Government agencies.

To add to the confusion, the Screen Actors Guild, whose membership includes all actors except extras, informed its members Tuesday that they need not cross picket lines where any threat of violence existed.

Into this firing line of threats and fists has stepped Mr. Johnston at the suggestion of the company presidents.

### *"Ready to Talk to Anyone," Johnston Says on Arrival*

Upon his arrival in Hollywood from Washington early this week, Mr. Johnston said: "I am ready to talk to both sides or to anyone else who has any ideas for bringing peace to the industry. . . ." Before making his statement he had conferred with Earl Ruddy, U. S. Conciliation Commissioner, assigned by the Labor Department to investigate the strike.

Meanwhile the disorders came to the official attention of Congress October 10 when Representative Clare E. Hoffman of Michigan introduced a bill which would prohibit pickets from interfering with the right of non-striking employees to go back to work and would forbid unions to maintain a picket line for more than four consecutive hours at any plant unless there followed a like period during which no picket line was maintained.

The pickets around Warners and Universal, reinforced by sympathizers from Lockheed, have fought and rioted sporadically for almost a week. Picketing spread to New York when, October 10, the Warner home office on 44th Street was picketed peacefully.

All efforts at conciliation, although intensified during the past week, have failed. Results of the set decorators election, held last March, were announced October 11 as 55 to 45 in favor of affiliation with Painters Local 1421, a member of the Conference of Studio Unions and one of the striking unions. This decision is not expected to lead to any immediate settlement. CSU's president, Herbert K. Sorrell, said: "We'll go back to work when the producers reinstate our contract and fire the strike-breakers. . . . This NLRB decision does not settle the strike."

Michael Luddy, attorney for the IATSE, whose members have kept the studios running during the strike, said, "After this it is a personal policy question with the producers, not a question of law, but it always has been our contention that the set decorators' dispute was not the real reason for the strike."

The major producers, however, banded together in an attempt to settle differences, have announced: "The producers will abide by the results of the NLRB election and will recognize Local 1421 as the collective bargaining agent for the set decorators as soon as the board issues its certification."



Acme Photo

***CONFERENCE** in the sheriff's office. Discussing the violence on the picket lines at the studios with Eugene Biscailuz, standing, sheriff of Los Angeles County, are: front row, B. B. Kahane, Columbia; E. J. Mannix, MGM; Al Wilson, Republic; Y. Frank Freeman, Paramount; Joseph Schenck, Twentieth Century-Fox; second row, Harry Warner; Cliff Work, Universal; R. J. Obringer, Warner attorney; Jack L. Warner; Leon Goldberg, RKO, and M. A. Ezzell, Goldwyn Productions.*



INP Photo

***ERIC JOHNSTON**, new president of the MPPDA, arrives in Hollywood to confer with production executives on many industry matters but most importantly the Hollywood strike. Here he is met at the airport by reporters.*

### *Announce Intention to Sue for False Arrest*

Meanwhile, Ben Margolis, attorney for some of the striking unions, and William Esterman, of the law firm of Frank Pestana, announced they were preparing suits totaling more than $10,000,000 against the Warner Brothers studio and certain individuals, charging false arrest and assault and battery. Fifteen studio unions are still involved in the strike.

The strike began with a dispute between two unions over which should have jurisdiction over a group of 78 set decorators. Set Decorators Local 1421, AFL, disputed with Local 44 of the IATSE, also AFL, and the resultant argument drew in machinists, carpenters, plumbers, office workers, cartoonists, publicists, story analysts, electricians and others.

William Green, president of the AFL, has called the strike "unjustified," saying "It should never have occurred and ought to be terminated at once."

## Opens New Orleans Office

International Theatrical and Television Corporation has announced the opening of a branch exchange office in New Orleans, to be known as International Theatrical and Television Corporation of New Orleans. The new office will handle all International's bookings for Louisiana, with a possible extension of activities to adjoining territory later.

## Marshall Rejoins MGM

Captain Harold Marshall, recently released from the Army Air Forces, has rejoined MGM as exploitation representative in the Indianapolis territory. Norman Linz, who served as Indianapolis exploitation representative during Mr. Marshall's absence, has been transferred back to his former position with Show Builder Unit No. 2.

# FIGHT TAX THREAT IN CALIFORNIA CITY

## *See Chico Council Action Setting Tax Pattern in Pacific Coast Area*

In Chico, California, this week the T. and D. Jr. Enterprises, Inc., operators of 101 theatres in northern California are waging a battle which may set the pattern for future city amusement tax laws throughout the state and the Pacific Coast.

Meanwhile, the larger cities throughout the nation have centered their attention on Los Angeles, where the City Council has been playing possum with a proposed five per cent city tax on theatre grosses. Latest developments seem to indicate that the tax may be defeated since the Council has once again appointed a committee of business leaders to analyze the city's tax needs.

### *Would Pay Fair Share*

A similar committee, previously set up, was limited to the study of ways and means to meet a budget deficiency originally stated at $1,000,000 and since raised to $10,000,000. The new committee is empowered to inquire into the basis of the increase and render its report before the theatre tax ordinance, now being drafted, is brought up for vote. Exhibitors hold that they are willing to pay their proportionate share of any general increase in licensing rates for businesses, but are opposed to any measure which places upon them a disproportionate share.

In Chico, the City Council, spearheaded by Dr. F. W. Seydel, is determined to collect a three cent city amusement license tax on all admissions, except for children under 12 and service men, from the Senator and American theatres, both T. and D. houses, in Chico.

Such a tax ordinance was adopted by the City Council despite the militant opposition of hundreds of union members, theatre owners, and citizens who submitted a petition. The Council, acting upon the advice of its city attorney, rejected the petition on a "super-technicality" based on an obscure section of the state election code which had been repealed by the state legislature at the time the City Council acted but the repeal was not effective until 45 to 60 days later.

### *Follows San Diego Pattern*

Action of the Chico council is reminiscent of that taken by the San Diego body, which levied a tax purely as a wartime measure because the tremendous influx of war workers necessitated additional police and fire protection. Other cities which enacted special wartime legislation were Stockton and San Bernardino, both having undergone sizeable population increases. However, the opponents of the Chico tax law are quick to point out that their city has not had any marked influx of workers.

Statistics indicate that Chico's population, within the city limits, has not increased more than .001 per cent in the past 10 years. Efforts of T. and D. Jr. Enterprises to convince the City Council that such a measure was "purely discriminatory and would place the theatres in the position of having to raise admission prices to effect the collection" were fruitless.

All theatre circuits throughout the Pacific Coast are awaiting the outcome of the dispute and more than a dozen California cities, including San Francisco and Sacramento, are temporarily withholding similar measures.

A writ of mandamus has been filed in the California Appellate Court in Sacramento seeking an order from the court forcing the City Council to hold the election to decide whether or not the citizens of Chico want the city amusement license tax and at the same time proceedings have been initiated to place the matter directly before the people in another petition for an ordinance repealing the city amusement license tax ordinance and prohibiting the council from adopting another such ordinance without a vote of the majority of the voters of the city.

If the state court orders the city of Chico to hold a referendum election the case must be settled within two or three months. If the matter must await the decision of the voters on the new petition, it may take from five to six months.

Jerome D. Peters, attorney for the T. and D. Jr. Enterprises, has termed the city's refusal to put the decision to a vote by the people "unsound, un-American and without a legal leg of support."

## Philadelphia Variety Post Elects Cohen Commander

The Philadelphia Variety Post No. 713 of the American Legion has elected Albert M. Cohen commander, succeeding Jack Kraker. Others elected include: Victor H. Blane, senior vice-commander; Everett C. Callow, junior vice-commander; Ely J. Epstein, finance officer; Walter A. Donohue, adjutant; Arthur S. Wilson, chaplain, and Harry H. Matthews and William Solomon, sergeants-at-arms. William F. Brooker was appointed historian and publicity director.

## Schine Interests Form New Candy Company

The Schine interests, Albany, N. Y., in a move toward separating the candy business from theatre operations, have incorporated Hildemart Corporation at Miami Beach, Fla., to conduct a business in confectionary. A statement and designation recorded with the Secretary of State in Albany shows that New York state headquarters are the same as those of the Schine company. John A. May, officer of Schine Enterprises, is treasurer of the new company.

## Ohio Theatres To Be Built

The Scoville, Essick and Reif circuit plans to erect new theatres in Willoughby, Berea and Galion, Ohio. The expansion program also includes the addition of 500 seats to the Beach Cliff theatre and the installation of cooling systems in the Parma and Beach Cliff theatres.

## Distributors and Richards Face New Orleans Suit

Six major distributors and a circuit of theatres operated independently by E. V. Richards, president of Paramount-Richards Theatres, are the target of an $800,000 anti-trust suit filed in New Orleans by Grosz & Grosz, operators of the Cortez theatre in that city. Violation of the Sherman Anti-Trust Act by the imposition of unfair clearance and the practicing of other abuses is alleged. Defendants are United Theatres of Louisiana, said to be operated by Mr. Richards independently of the Paramount affiliation; Paramount, Twentieth Century-Fox, Warners, RKO Radio, Columbia and United Artists.

# *President Invites Industry to Lead March of Dimes*

The industry has been invited by President Truman to serve again in the next March of Dimes drive, to begin in January. Nicholas M. Schenck, who has been national chairman of the motion picture committee since 1941, again will head the drive, since the President has requested the same national committeemen and state chairmen to continue their work during the 1946 campaign.

At the invitation of the President, the national committee and state chairman will attend a special meeting at the White House December 4, when plans for the drive will be outlined.

In his wire to the chairmen, President Truman said, "For the first time in 13 years, the nationwide March of Dimes will get under way in January, 1946, without the living presence of the man who inaugurated the fight against infantile paralysis and who became its symbol—Franklin D. Roosevelt. The cause in which he fought so valiantly now has been bequeathed to the American public. The fight is not yet won. No words from me are needed to impress upon you the importance of this fight. It is a crusade in which we are all vitally interested.

"It is my sincere hope and desire," the President continued, "that the invaluable assistance which the motion picture industry of America has given this annual appeal will not only continue but will be intensified during the coming 1946 March of Dimes."

## Appeal Board Modifies M. & M. Decision

The Appeal Board of the Motion Picture Arbitration Tribunals has modified the ruling of the New York tribunal in dismissing a clearance complaint filed by M. & M. Amusement Company, operating the Elgin theatre, New York, against RKO Radio, Twentieth Century-Fox and Warner Brothers.

The Arbitrator made the following award: "The clearance granted by defendant distributors over the Elgin theatre to the Eighth Street Playhouse and the Art theatre is reasonable as to time and area; the complaint is dismissed on the merits." The Appeal Board modified this ruling to read: "The complaint is dismissed on the merits as to the Playhouse and dismissed also as to the Art, but without prejudice to a new proceeding involving that theatre."

The board directed that all pictures not played by the Playhouse or the Art should be made available by the distributors to the Elgin not later than seven days after exhibition of these pictures has been completed at the RKO 23rd Street theatre.

## Crescent Amusement Will Be Allotted Time to Comply

Tony Sudekum, president of the Crescent Amusement Co., Nashville, Tenn., has until January 18, 1946, to meet the terms of a court order in the U. S. Department of Justice vs. Crescent Amusement Company case and he may take the full time allotted, according to word received last week from George H. Armistead, chief counsel for Crescent in the suit. Without discussing what has been done by Mr. Sudekum to withdraw his holdings in six other circuits, Mr. Armistead said his client would make a report to Judge Elmer Davies, U. S. District Court, on or before January 18.

## Kostelanetz Will Assist U. S. Attorney General

Boris Kostelanetz, prosecutor of William Bioff and George E. Browne and others who extorted money from the industry, will join the Department of Justice as head of the Fraud Section and as special assistant to the Attorney General. For a number of years he was confidential assistant to the U. S. Attorneys for the Southern District, New York.


Curtain
Going
Up

Coast are awaiting the outcome of the dispute

United Artists.

the U. S. Attorneys for the Southern District, New York.



# The Dolly Sisters

in Technicolor

starring **BETTY GRABLE**

and **JOHN PAYNE · JUNE HAVER**

with **S. Z. SAKALL**

Reginald Gardiner · Frank Latimore · Gene Sheldon · Sig Ruman · Trudy Marshall

Directed by **IRVING CUMMINGS**

Produced by **GEORGE JESSEL**

Original Screen Play by John Larkin and Marian Spitzer · New Songs: Lyrics by Mack Gordon, Music by James Monaco · Dances staged by Seymour Felix




20th CENTURY-FOX



PRINTED IN U. S. A.

# MAINTENANCE PROBLEMS WILL CONTINUE, SMITH TELLS SMPE

## *Bradley Explains Details of Picture Project for Library of Congress*

Exhibitors will have to continue in some measure their wartime practices of emergency maintenance and physical operation for an indeterminate number of months, Allen G. Smith told the Society of Motion Picture Engineers at its 58th semi-annual technical conference in New York this week.

Mr. Smith, who was chief of the Theatre Equipment Section of the War Production Board and has since returned to an executive post with National Theatre Supply Company, viewed the needs of theatres both at home and abroad as of such enormous proportions that the problem of meeting them was not merely one of reconversion, but of expanding production capacity greatly in excess of that adapted to normal pre-war requirements.



***WINNERS** of the annual Journal Award of the Society of Motion Picture Engineers, presented at the convention banquet in New York, Wednesday night, are, left to right, Herbert E. Goldberg, Charles J. Kunz and Charles E. Ives, all of the Kodak Research Laboratories.*

### *Bradley Paper on Project Of Unusual Interest*

Of exceptional interest also was a paper introduced at the last minute by John G. Bradley, director of the motion picture project for the Library of Congress. This project was very much in the news this week as Congress began discussions Wednesday on the Lanham Bill, which seeks an appropriation for a building to house the project. (Proposal details on page 44.)

The society's first post-war conference, held at the Hotel Pennsylvania Monday through Wednesday, had a record-breaking attendance of more than 300. Results of the recent mail election to replace officers whose terms expire at the end of this year were announced by Donald E. Hyndman, president of the SMPE, as follows:

Engineering vice-president, J. A. Maurer, Long Island City; financial vice-president, M. Richard Boyer, of E. I. duPont de Nemours and Company; secretary, Clyde R. Keith of Western Electric Company; treasurer, Earl I. Sponable of Movietonews.

### *Eastman Kodak Men Win Annual Journal Award*

The 1945 Journal Award went to Herbert T. Goldberg, Charles J. Kunz and Charles E. Ives of the Kodak Research Laboratories, Rochester, N. Y., for their paper, "Improvement in Illumination Efficiency of Motion Picture Printers."

Describing the impact of war on theatre operation at the Tuesday afternoon session, Mr. Smith told how the Government, once officials had realized the important role of the motion picture in the war effort, had worked to keep theatres running without interfering with the production of war materials by manufacturers of theatre equipment.

"Some manufacturers were called upon to work with military divisions in developing training devices—devices that saved millions of dollars," Mr. Smith recounted. "Also, the armed forces and medical corps needed standard motion picture equipment for military training, and additionally, makers of precision theatre equipment were assigned to the production of combat instruments.

"This meant expansion of plant facilities, installation of new and intricate tools; yet we could not stop production of our standard types of sound and projection equipment because the armed forces that, too."

"Now, with the war over," Mr. Smith pointed out, "manufacturers must not only plan to produce enough new equipment to meet a pent-up demand in the United States, but they will also be called upon to fill orders for equipment to rehabilitate theatres in bombed-out areas and for thousands of new theatres which will be built in nearly every foreign country."

"Naturally, our manufacturers will build equipment to fill domestic orders first," he explained, "but some new equipment will be exported because it is good for our business to have American-made equipment in foreign theatres."

### *Says Equipment Needs Mounted During War*

To indicate what the domestic demand now amounts to, Mr. Smith said that before the war our annual requirements were 4,500 standard projectors, 2,250 standard sound systems, 6,200 arc lamps, 4,500 rectifiers and 1,000 motor-generator sets, and that these figures are to be multiplied by the number of years we were at war.

The time required to supply this demand would depend, he said, on the availability of parts and components which manufacturers must buy outside, and on the time it takes to train skilled labor for the necessary expansion of production.

Concerning the film project, Mr. Bradley believes that "in general the volume of the collection of pictures will be determined by quotas on the basis of available funds and the funds will be determined largely on the basis of service rendered. Factual films depicting people, things and events should be selected on a liberal basis and other films should be selected on a representative basis."

Mr. Bradley believes that the library should obtain its films from eight sources: 1. The complete edited output of one of the newsreel companies for one year, alternating this plan among the companies from year to year. 2. Titles which have been cited in the various "ten best" lists. 3. Pictures cited by the producers of their own pictures not covered in group two. 4. Edited subjects from sources not covered in the previous three groups. 5. Non-record film and library copies of record film produced or sponsored by the Government. 6. Factual film used for teaching, training and documenting purposes. 7. A cross-section of foreign production consisting of newsreels, shorts, features and documentaries. 8. Unedited footage.

The total annual yield under this plan would be approximately three million subject feet, or 900 titles, Mr. Bradley stated.

"The Library of Congress," Mr. Bradley concluded, "is proposing to give the screen a comparable recognition to that heretofore given the printed word. Such recognition has been sought by leaders in the motion picture industry for years and Will Hays, Terry Ramsaye, Sol Bloom and others have been pioneers in the movement."

Among 28 papers scheduled was one describing an experimental double-mechanism projector designed to eliminate the dark period of projection as a means of eradicating flicker completely. This equipment, described by T. C. Hood of the General Theatre Supply Company, Toronto, consists in one projector head having a special shutter, integrated with another head, with its shutter, located beneath. One print, especially printed for alternate projection of frames so that one dissolves into the other, passes through the two heads.

### *Demonstrates Color Process Of Commerce Department*

The Monday evening session of the meeting was devoted to a demonstration of the motion picture color process discovered in a survey by the Technical Industrial Intelligence Committee of the U. S. Department of Commerce. Lt. Col. R. H. Ranger of the U. S. Army Signal Corps, who directed the survey, conducted the demonstration of the process, which is now the property of the U. S. Alien Property Custodian.

Results of the recent election announced include five members of the board of governors: F. E. Carlson, General Electric Company; Alan W. Cook, Ansco; Paul J. Larsen, Johns Hopkins University; John G. Frayne, Western Electric Company; Wesley C. Miller, MGM. Frank E. Cahill, Jr., supervisor of projection for Warner Theatres, was named chairman, and James Frank, Jr., of National Theatre Supply, secretary-treasurer, of the Atlantic Coast Section.

# UNIVERSAL WELCOMES MICHAE

## FAMOUS STAGE PRODUCER WILL CONTINU
## BUT WILL MAKE PICTURE



Michael Todd's success story is a truly unprecedented record in showmanship. He emerged during the New York World's Fair with three attractions—"Streets of Paris," "Gay New Orleans" and "Dancing Campus"—that played, literally, to millions. Since then he has never had a musical show which ran less than a year on Broadway—among them, "Hot Mikado," "Something For the Boys," "Star and Garter" and "Mexican Hayride." "Up In Central Park," his current smash, is still standing them up.

# TODD AND HIS SHOWMANSHIP

## IS BROADWAY PRODUCTION ACTIVITIES XCLUSIVELY FOR UNIVERSAL

The addition of Producer Michael Todd to Universal's big league list of producers is further evidence of Universal's progress and expansion.

Michael Todd has proved himself to be an ingenious showman and we feel it is not only a fortunate thing for Universal, but also a good thing for the motion picture industry to have him in our ranks.

There will be no interruption to Mr. Todd's plans for the continuance of his Broadway production activities. Todd's lengthy production schedule for this season includes Bobby Clark in "The Would-Be Gentleman;" Maurice Evans in "Hamlet;" Al Jolson's return to the stage in the musical tentatively titled "Oh Susanna;" a musical by Orson Welles and Cole Porter, "Eighty Days," based on the Jules Verne classic. Also, a new type of entertainment fusing the theatre arts of music, drama and dance by Jerome Moross and John La Touche; a musical starring Bert Lahr, temporarily called "Mr. Winkle of Flatbush;" and a production involving a hitherto unpublished score by Victor Herbert.

It is expected that some arrangements will be effected to facilitate the appearance of talent in Universal Studios for some of the Broadway productions and also that some of the talent in the New York stage productions might find opportunity for motion picture assignments.

Thus, some reciprocal interchange of talent may result from the plans that are now being completed by Todd and Universal.

Indeed, Universal is fortunate and quite happy to secure the exclusive services of Producer Michael Todd.

So, welcome, Mike Todd!

# $5,000,000 URGED FOR FILM LIBRARY

## *Luther Evans, Librarian of Congress, Tells Need for National Depository*

by FRANCIS L. BURT
*in Washington*

Plans for a $5,000,000 film storage and service building to house government-owned motion pictures were outlined before the House Public Buildings and Grounds Committee in Washington Wednesday by Dr. Luther J. Evans, Librarian of Congress, and Dr. Solon J. Buck, Archivist.

The proposed building would be 260 by 112 feet, consisting of a basement and three stories, of poured concrete with a brick facade, with a number of vaults scattered over the surrounding ground at Suitland, Md., just outside Washington.

In these vaults, the committee was told, would be stored the motion pictures turned over to the National Archives, the pictures collected by the Library of Congress and such films as individual departments and agencies would wish to have stored.

### *Present Facilities Inadequate*

Dr. Buck explained that the present facilities for films in the national archives are inadequate and that some provision must be made for additional space, which would be available in the Suitland building.

Dr. Evans pointed out that due to lack of facilities the Library of Congress has been unable to accept even all the films deposited for copyright, while there are "literally hundreds of millions of feet of film" in the possession of government agencies. The Army and Navy, he said, are anxious to turn the major portion of their films over to the library and the archives.

At present, the library has approximately 14,000 reels of film, but under the plans which have been developed for making a collection approximately 3,000 reels a year would be added, 200 newsreels, 500 films acclaimed as outstanding, 500 submitted by producers, 500 miscellaneous pictures, 500 government reels, 150 non-theatricals, 500 miscellaneous foreign, and 150 reels of unedited footage.

### *Staff of 75 Planned*

The librarian explained that each of the proposed vaults will hold 1,000 reels and it is estimated that 100 vaults will be required over the next ten years. The library now has three persons in its motion picture section, but would require 75 if the building is constructed.

Dr. Evans disclosed that the library has been offered a number of fine motion picture collections, including that of Mary Pickford, which it has been unable to accept because of lack of space.

"Our view," he said, "is that the library has been negligent of its responsibility for a generation or two now in regard to motion picture films. We are not fulfilling our responsibilities, but we propose to do so beginning now, and the point to begin is a building.

"We believe that motion pictures are a part of the research material, a part of the library resources of the nation that are just as important as the books. You cannot run a government without using this material; cannot have good relations with other nations without having a program of motion pictures. In the interests of world peace as well as enlightenment, we have got to do something in regard to motion pictures."

## *Wilcox and Curtis Given Key Posts*

The Eastman Kodak board of directors met Tuesday to name Perley S. Wilcox as its chairman and Major General Edward Peck Curtis vice-president in charge of world sales of professional motion picture film. Mr. Wilcox, chairman of the board of Tennessee Eastman Corporation, succeeds the late Frank W. Lovejoy as chairman of the board of the parent company.

General Curtis returned to Kodak this month after nearly five years with the Army Air Forces. In addition to supervising motion picture film sales, he will be generally responsible for all sales, advertising and distribution in Europe.

Other new vice-presidents named were Ivar N. Hultman, assistant general manager of the company and assistant general manager of Kodak Park; Edward S. Farrow, also an assistant general manager, and James E. McGhee, general sales manager.

Mr. Wilcox joined the Kodak organization in 1896 as a mechanical engineer at Kodak Park. He first worked on the development and design and later installation of a continuous process for manufacturing transparent film base. In 1905 he became assistant general manager of the plant. After World War I he was appointed manager of the new Tennessee Eastman Corporation, later becoming president and chairman of the board. He was a vice-chairman of Eastman Kodak's board of of directors this year.

## Claim Hollywood Pictures Slight British Services

The belief that Hollywood has slighted Britain's part in the war in the making of its war films was expressed in London last Thursday by Leslie Hill, Cornwall delegate to the general council meetings of the Cinematograph Exhibitors Association. Speaking at the meeting, Mr. Hill said: "Doesn't Hollywood realize Britain participated in winning the war, or is Hollywood using the screen deliberately to belittle the status of Britain and other nations?"

Mr. Hill referred specifically to "The Story of G.I. Joe," Lester Cowan—United Artists release, and "The House on 92nd Street," Twentieth Century-Fox. "Objective Burma," Warner picture, also mentioned by Mr. Hill, was withdrawn from distribution in England recently after much criticism on the same ground.

Mr. Hill's remarks, said to have been based on certain segments of audience reaction in England, gave rise to a prolonged but inconclusive general council debate.

## Jean Hersholt Elected Academy President

Jean Hersholt became the new president of the Academy of Motion Picture Arts and Sciences in the annual elections held in Hollywood Tuesday. Other officers elected were Y. Frank Freeman, first vice-president; George Murphy, second vice-president; Emmett Lavery, third vice-president; John Cromwell, fourth vice-president; John LeRoy Johnston, treasurer; Gordon Hollingshead, assistant treasurer; Wiard Ihnen, secretary, and Jerome Kern, assistant secretary.

## FROM READERS

### ANOTHER SUGGESTION FOR HANDLING JUVENILES

To the Editor of the Herald:

I just noticed in your Letters from Readers on page 42 in the October 6 issue of the Herald, the item entitled "Workable Plan to Handle Children." I wonder if you would be interested in still another idea?

Why not give every child who enters an extra ticket called a Good Behavior Premium or something of the sort. If he still has it when he comes out, it will be good for a nickel, a candy bar, a funny book, one-quarter of another admission based upon getting four of them; or something along that line.

The understanding printed on the ticket should be to the effect that if an usher finds it necessary to speak to the youngster, he forfeits the ticket. Yes, it requires a little bother but no more than trying to keep a gang of kids in order.

I wish I could say I have tried this scheme with success. However, I cater to very few children and the few we have behave very well. Why doesn't someone else try it, though? It certainly seems as though it ought to work. If I had the problem, that would be my solution until I found something better.

—*W. VARICK NEVINS, III, Manager, Alfred Cooperative Pictures, Alfred, N. Y.*

### FIGURES ATTEST BOND JOB WELL DONE

*The Ferndale theatre, Ferndale, Michigan, has made an enviable record in recent War Bond drives. As proof, there is reproduced below a letter to Thomas H. Ealand, manager, from the Manufacturers National Bank, Detroit:*

Dear Mr. Earland:

Our records show that we have delivered to you 25,692 War Savings Bonds with a maturity value of $1,537,100 during the period from August 17, 1942, through September 10, 1945.

You have certainly done a fine job in Ferndale.
—H. G. Wood, *Vice-President, Manufacturers National Bank.*

## British Sales Drive Winner Visits Universal Studios

C. E. Graves, branch manager for General Film Distributors, handling distribution of Universal product in Great Britain, arrived in New York Saturday from England to visit Universal's home office and studios.

Manager of the Newcastle territory, Mr. Grave's trip to America came as the result of his winning the British Seidelman Sales Drive for 1945. This is his first trip to the United States.

Business is exceptionally good in England, Mr. Graves reports. Building to a new high during the war years, business will continue at this high level for some time to come, he believes. At present, the three main concerns of Britons are food, clothes and entertainment, in that order, according to Mr. Graves. Only about 20 theatres out of the 450 theatres in the four northern counties which Mr. Graves handles were damaged during the war.

## Appointed Sales Manager

Following discharge from the U. S. Army after serving 44 months in the Pacific, during which he was wounded and received two citations, Capt. J. J. Fitzgibbons, Jr., has been appointed sales manager of Theatre Confection, Ltd., Toronto affiliate of Famous Players Canadian Corporation, of which his father is president.

## Form Non-Theatrical Company

Murphy and Taylor Company has been formed by Gene Murphy and Sam Taylor for development, promotion, production and publicizing of non-theatrical films. Mr. Murphy formerly was associated with several studios in executive and publicity capacities, while Mr. Taylor was most recently radio contact for Warner Brothers.

# *A Day in the Life of a Sales Manager*

or

## WHAT GOES ON IN A HOME OFFICE

THE HERALD, on research bent, this week sent its cameraman in pursuit of what happens in a home office. He found in progress at the Twentieth Century-Fox offices, far west on Manhattan's 56th Street, a Tom Connors Sales Drive, with the vice-president in charge of distribution in the title role. Here is the record of how it's done and of who confers with whom about what. [*Photos by the* HERALD]



***10 A.M.** Charles Schlaifer, left, lists the pictures on which campaigns are completed and ready for approval. Hearing about it are Christy Wilbert, Peter Levathes, Mr. Connors, Spyros Skouras and Abe Goodman.*



***10:30 A.M.** Mr. Connors views with approval an advertising layout for "Leave Her to Heaven."*



***10:35 A.M.** Mr. Schlaifer, warming up, explains—and sells—the copy plan to Mr. Connors and Mr. Skouras.*



***12 M.** Layouts on parade. Mr. Skouras, Mr. Schlaifer, Mr. Connors, Murray Silverstone, W. C. Michel.*



***12:30 P.M.** Business as usual over the luncheon table, covering "The House on 92nd Street"; "The Dolly Sisters", and "Fallen Angel". Around the table are Mr. Schlaifer, Mr. Connors, Mr. Skouras and W. J. Kupper.*



***1:15 P.M.** Mr. Connors shows Mr. Kupper some first run statistics on "92nd Street" and "Dolly Sisters".*



***2:15 P.M.** Donald Henderson examines, with Mr. Connors, an analysis of business done so far in the drive.*



***4:00 P.M.** The vice-president enjoys selected sales department mail being shown to him by Peter Levathes.*



***5:00 P.M.** He explains to Sally Simon, his secretary, again, why he couldn't keep all those appointments.*



"Plenty to sell with and plenty to sell!"
—MOTION PICTURE HERALD

"Packed with solid production values...quality entertainment should hit high grosses."
—VARIETY



"Production values unusually opulent...maintains audience interest throughout."
—SHOWMEN'S TRADE REVIEW



"Unusually breezy and diverting picture...above-average audience appeal."
—BOXOFFICE

"Sure-fire package of entertainment...socko hilarity."
—DAILY VARIETY



"Irrepressibly gay...swell cast, director never misses a trick."
—HOLLYWOOD REPORTER

# That Night with You

A FESSIER-PAGANO PRODUCTION

starring

**FRANCHOT TONE · SUSANNA FOSTER · DAVID BRUCE · LOUISE ALLBRITTON**

with BUSTER KEATON · IRENE RYAN · JACQUELINE de WIT · Directed by WILLIAM A. SEITER of "Affairs of Susan" fame!

Produced by MICHAEL FESSIER and ERNEST PAGANO who made "Merry Monahans" so merry!

Screen Play by MICHAEL FESSIER and ERNEST PAGANO • Based upon a story by Arnold Belgard • Executive Producer Howard Benedict

# That Night with YOU

"Diverting comedy with air of smartness."
—FILM DAILY

"Tone delivers polished performance... Miss Foster is fresh and engaging."
—MOTION PICTURE DAILY

"Mounting, music and director magnificent . . . excellent entertainment."
—THE INDEPENDENT

*in other words —*

**IT HAS THAT UNIVERSAL APPEAL!**

UNIVERSAL PICTURES

# COLOR TELEVISION ARRIVES; WORLD AGREEMENT URGED

## *CBS Says High-Definition Tests Succeed; Proposal for 406 Stations Up*

The mileposts of television are coming closer together. The medium is gaining momentum. It is moving further along the road from an experimental to a working industry, propelled by new developments and new techniques.

Some of the mileposts of the week:

**1. Announcement to the Federal Communications Commission of successful high-definition television broadcasting experiments in color by Columbia Broadcasting System, with the estimation that a new method would permit coverage with one-tenth the power required in the present low-frequency bands.**

**2. A proposal that an international agreement be reached upon the bands of frequencies to be allocated to television, and upon common television standards.**

**3. A plan by Television Broadcasters Association, Inc., for allocating 13 television channels to 140 metropolitan districts to provide 406 stations, two more than the number of standard radio stations now operating in the same districts.**

**4. A prediction by James L. Fly, former FCC chairman, that provision must be made for a good supply of new and high-quality motion pictures for television.**

The transmission of pictures in color, from the roof of one New York building to another many blocks away, where they were reported to have been received with excellent clarity, was disclosed before the commission.

The revelation was made in testimony by Paul W. Kesten, executive vice-president of the Columbia Broadcasting System. He said that full-color, high frequency television "is no longer a theory but a fact."

Following Mr. Kesten's statement by a day, Dr. Peter Goldmark, television engineer for CBS, said at the hearing that the manufacture of receiving and transmitting apparatus for color television already was in progress and samples of receivers would be ready by the end of January.

Anticipating the time when television broadcasts may be able to reach across the ocean, William J. Haley, director-general of the British Broadcasting Company, proposed the international agreement. He said in New York that unless some such accord was reached there was likely to be unnecessary turmoil within and readjustment of the medium in the future.

### *Plan Would Set Channel No. 1 For Community Coverage*

The TBA plan submitted to the FCC would provide only Channel No. 1 for community coverage, whereas the FCC proposal of September 20 had retained Channels No. 1, 12 and 13 for that purpose. The FCC plan would leave 20 of the 140 metropolitan districts without metropolitan stations, while the TBA proposal would exempt only five, according to Dr. T. T. Goldsmith, member of the TBA committee.

"By use of some directivity in a few cases, all but five markets can be provided with competitive high power assignments," he declared.

## DISNEY PLANS THREE TELEVISION STATIONS

**Walt Disney Productions has applied to the Federal Communications Commission for a television and FM band in Southern California. It is reported this move is preliminary to the establishment of three to five television stations in various sections of the country. If the application is granted, a broadcasting station will be built on the site of the 55-acre Disney Studio in Burbank, Calif. The U. S. Department of Agriculture Forest Service already has approved a transmission station atop Mt. Lowe, Southern California. Company plans call for the use of the cartoon medium and the "live" action and cartoon combination in Disney television entertainment.**

Mr. Fly, speaking at a New York meeting sponsored by *Televisor,* a business journal, emphasized the close relationship of television to motion pictures, terming it an even closer affiliation than that of television and radio. He explained that it would be difficult for independent television stations in small towns to support themselves.

"Even in chain broadcasting," he said, "we are going to have to rely to a great extent on motion pictures." He added that the films must be new and of high entertainment quality.

The commission, which closed its hearings last Friday, took testimony from various witnesses and is expected to report its findings later.

### *Should Get Ten Years Use from Receivers*

Dr. Allen B. DuMont, president of DuMont Laboratories, Inc., asked for assurance for the public and industry that plans for allocation would be "permanent" to the extent that persons buying receivers would expect at least 10 years' use from them.

Niles Trammell, president of the National Broadcasting Company, said that television, now ready to begin a valuable public service on a large scale, required two things from the Government: "First, an attitude of encouragement and sympathetic support; and second, maximum flexibility and minimum restriction in its development."

A demonstration on the use of television as a selling medium will be staged by the Gimbel Brothers store in Philadelphia October 24 to November 14. Arthur C. Kaufmann, executive head of the Gimbel unit, who made the announcement, reported that RCA-Victor division of Radio Corporation of America was installing complete intrastore television equipment. Urging the public to "Save time, save steps, shop by television," 22 viewing rooms will be set up throughout the seven floors of the store, each containing 20 to 30 chairs from which customers can watch televised demonstrations of merchandise. The shows, according to Mr. Kaufman, will feature the latest millinery fashions, fur coats, children's wear, etc.

Bernard Gimbel, president of Gimbel Brothers, Inc., said that, based on the success of the demonstration, consideration would be given to the installation of television equipment in Pittsburgh, New York and Milwaukee.

At a luncheon in New York recently of the American Television Society, Edward Sobel, NBC television producer, said the technical perfection of motion pictures, designed to entertain large groups simultaneously, makes films undesirable as subjects for television programming, where material possessing spontaneity and intimacy is desired. In outlining the techniques of television programming, Mr. Sobel said that in his opinion the maximum time for a dramatic show in television should not be more than one hour in contrast to motion pictures, which are usually longer. Possible eyestrain would make a longer television show undesirable, he said.

### *Twentieth Century-Fox Is Planning Station*

Plans are under way by Twentieth Century-Fox for the construction of a transmission station on a five-acre site outside Newark, N. J. It is reported that plans call for a 500 foot structure atop a 642-foot mountain at an estimated cost of $40,000.

In Chicago, Filmack Trailer Company has announced plans to serve the television field by making "headers" and "tail pieces" for television stations. Irving Mack, head of the company, sees a definite place for trailers in the future operation of television.

Television Motion Pictures Company, New York, has announced the start of the second of its series of film television shorts. The first series, consisting of eight subjects, was released last January.

New production facilities have been announced by RKO Pathe News and Pathe Industries, Inc., which, according to Ralph B. Austrian, executive vice-president of RKO Television Corporation, "will afford us unexcelled eastern production and laboratory facilities for the manufacturing of television program films."

### *Academy Research Council Issues Factual Report*

Y. Frank Freeman, chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, recently announced the release to the producing companies of a "Report on Television" by the council's reactivated television committee. The report summarizes for the producers the present technical facts on television and concludes that the immediate transition of television from the experimental stage into a working industry is not likely to bring any sudden or unforeseen developments to seriously disturb the film industry. The report announces the future study by the committee of the question of live action versus film broadcasting and a consideration of the relative economies of these two methods.

On the Research Council's television committee are John Livadary, chairman; Wesley C. Miller, vice-chairman; Daniel J. Bloomberg, Bernard B. Brown, Lodge Cunningham, Stephen Dunn, Farciot Edouart, Lorin Grignon, Loren Ryder, Gordon Sawyer, C. O. Slyfield.


"NEW YORK CRITICS! You're Right!
Noel Coward's scintillating comedy which made stage-goers of New York and London rock with laughter for two years — has done it again on the screen!"
The SUN says: "A honey, happy and funny . . . from a lively start the film builds up to a gay and original finish!"
The NEWS says: "If it is sheer entertainment you want, don't miss 'Blithe Spirit'!"
PM says: "Saucy and delightful!"
WINTER GARDEN
BLITHE SPIRIT
WINTER GARDEN UNITED ARTISTS WINTER GARDEN
Now on the screen! NOEL COWARD'S
BLITHE SPIRIT
in BLUSHING TECHNICOLOR
A Noel Coward - Cineguild Production A Two Cities Film
Released thru UNITED ARTISTS
REX HARRISON · CONSTANCE CUMMINGS · KAY HAMMOND and MARGARET RUTHERFORD
BLITHE SPIRIT
WINTER GARDEN
NOEL COWARD'S BLITHE SPIRIT
The TIMES says: "Gay and frivolous, with sparkling dialogue!"
The JOURNAL says: "It's delightful entertainment, fantastic, charming and frivolously funny with a cast that is top flight!"
The POST says: "A delight...an exquisite piece of light and fanciful entertainment!"

# State Department Information Setup Ready for Byrnes

Plans for the Interim International Information Service, to be established in the State Department, are currently being rewritten for presentation to James F. Byrnes, Secretary of State, as twice-weekly inter-agency conferences continue among representatives of the Department, Office of War Information and Office of Inter-American Affairs.

Following the inter-agency meetings, William Benton, Assistant Secretary of State, will meet with industry leaders to discuss the motion picture's role in the new information service. The present tentative outlines of the plan call for a widespread use abroad of American pictures.

Although it has not yet been officially announced what the exact relationship between the industry and the Department will be, the Department's tentative plans call for considerable discussion with the industry. If Hollywood will listen to this advice, the Department will push Hollywood product abroad, it is indicated in published reports of the first draft for the organization.

In the final setup of the organization, it is expected that an Information Service representative, and assistants, will be established at each Embassy. Each Embassy will have an extensive film library, already available from the films issued by OWI, OIAA, industrial concerns and other agencies. Requests for pictures will be filled from this library. There is still a question as to whether a motion picture specialist will be assigned to individual embassies.

Motion picture activities of the new organization will be handled by John M. Begg.

Col. John Hay Whitney has been appointed advisor and consultant to the department on motion picture matters. Former head of Pioneer Pictures and chairman of the board of Selznick International Pictures, Colonel Whitney was appointed director of the motion picture division of the Office of Coordinator of Inter-American Affairs in 1940 by Nelson Rockefeller. He resigned this post in 1942 when he was appointed captain in the Army Air Corps, Intelligence Branch. He recently left active service in the Army.

Ralph McGill, editor of the Atlanta Constitution, has been named consultant to the department on press matters.

## Schine Theatres Purchase Northampton Hotel

The Schine theatre organization, Gloversville, N. Y., which recently assumed control of the Ten Eyck hotel in Albany, has purchased the Wiggins hotel and taverns, tourist centers, in Northhampton, Mass., it was reported from Albany recently.

The purchase includes Wiggins Hotel, Inc.; Wiggins Old Tavern, Inc., and Wiggins Garage, Inc. The Schine interests, comprising J. Myer Schine and Louis Schine, began hotel operations with the purchase several years ago of the Roney Plaza at Miami Beach.

They also acquired the Boca Raton Club in Boca Raton, Fla., and Breakwater Court in Kennebunkport, Maine. The Schines operate 140 theatres in New York, Ohio, Kentucky, Maryland and Delaware.

## Form Equipment Company

Ralph Pries, for many years associated with National Theatre Supply Company in Philadelphia, has been appointed manager of the local office to succeed Harry and Ben Blumberg, resigned. The Blumberg brothers, veterans of the theatre supply business in this vicinity, have formed their own equipment company, Blumberg Brothers, Inc., and will open their showrooms this month.

## Rosenberg to McGraw-Hill

Albert J. Rosenberg, former aviation consultant for the U. S. Armed Forces Institute, has joined the staff of McGraw-Hill Book Company as visual aids editor. His main job will be to coordinate training films and other audio-visual material with McGraw-Hill textbooks.

## Stanley Adams to Leave War Production Board

Stanley B. Adams, director of the Consumers Durable Goods Division, who handled the industry's raw stock supply through a large part of the war period, will leave the War Production Board at the end of this month to return to his business. The division will transfer next month from WPB to the Civilian Production Administration set up by President Truman to take over such activities of the WPB as may need to be maintained during the reconversion period.

# Opens Australian Meeting by Phone



By the Herald

***AL DAFF, broadcasting to an Australian convention from the Universal home office in New York Tuesday.***

Alfred E. Daff, vice-president of Universal International Films, opened the 25th Silver Jubilee Anniversary of Universal in Australia with a precedent-shattering telephone broadcast from New York to Sydney on Tuesday. Mr. Daff spoke from his office in Rockefeller Center at 6:30 P. M. as the convention was beginning at 9:30 A. M., Wednesday, Sydney time.

While Mr. Daff spoke for 15 minutes, a photograph was made of him at the telephone and transmitted by radio to Australia and finally received while the meeting was still in progress. The broadcast was carried by telephone to San Francisco and radioed from there to Sydney.

Herc McIntyre, managing director of Universal in Australia, is presiding over the convention sessions. Dan Casey, sales manager, Frank Holdaway, secretary of Universal in Australia, and Reginald Perry, manager of South Australia, also are attending the sessions.

This was the first telephone address to Australia, except Government calls, since the end of the war and it marks the first time such a conversation has been broadcast over a loud speaker system half-way around the world.

Mr. Daff told those attending the convention of the company's plans for the new season which embrace the use of top directors and stars, at an additional expenditure of $10,000,000.

## Loew Appoints Loport

Arthur M. Loew, president of MGM International Films Corporation, announced last week that Ilya Loport had been placed in charge of distribution of films made in other countries and acquired by MGM International for wide release in the United States and elsewhere.

## Livingston Back with MGM

Grover Livingston, veteran MGM employee, is back at work as salesman in the Oklahoma City territory after two years of service with the army.

# Expanded Society For the Americas Urged by Alstock

A plan to change the name and expand the Motion Picture Society for the Americas to an organization capable of acting as industry-government liaison on a worldwide scale has been proposed to William Benton, assistant Secretary of State, by Francis Alstock, director of the motion picture division of the Office of Inter-American Affairs.

Mr. Alstock's plan has been proposed as an alternative to the picture plans now being made for the Department's Interim International Information Service. His plan embodies the belief that the information service would best be served by an industry-organized corporation patterned after the MPSA. The plan proposed within the Department emphasizes that the Government should do the job, acting through the industry.

Cost of production and prints, Mr. Alstock believes, eventually will be absorbed by the industry. By charging the sponsors a fee for exhibition, it would be possible to cover the cost of distribution and so make the entire operation self-supporting, according to Mr. Alstock's memo to Mr. Benton.

Decision on the matter must be reached by the State Department by November 7, when appropriations must be requested.

## Four Instructors Added To N. Y. U. Film Faculty

The appointment of four members of the entertainment industry as instructors for the autumn term has been announced by Professor Robert Gessner, chairman of the department of motion pictures at New York University.

Samuel N. Cuff, general manager of Station WABD, will offer a new course in television production. Lewis Morton, associate story editor of 20th Century-Fox, will conduct a study of motion picture scripts as a form of creative writing.

Norman Rosen, former cameraman with the U. S. Signal Corps, and photographer of "Tunisian Victory," is to teach motion picture production, and Irving Hartley, head of Hartley Productions, will offer evening courses in motion picture production and film cutting and editing.

## Cincinnati Arena, Inc., Takes Lease on Park

Cincinnati Arena, Inc., has taken a lease, with privilege of purchase, on the grounds formerly occupied by suburban Chester Park, a Cincinnati site abandoned many years ago as an amusement resort. The company, recently incorporated under the Ohio laws with an authorized capital of $250,000, plans to erect a multi-million dollar structure on the nine-acre tract. The proposed building, which will have a seating capacity of 10,000, will be used for various types of entertainment. This is the second arena project to get under way in Cincinnati. Willis Vance, owner of the Twentieth Century theatre, a suburban house, has interested a number of persons in building an arena in the downtown area. Plans for this structure already have been drawn.

## Variety Club Plans Banquet

The board of directors of the Variety Club in Philadelphia have announced that an annual banquet will be held this year. The dinner, first since the war began, will be limited to members only and will be conducted as a business meeting to formulate plans for the future. The large dinners, open to guests in addition to members, will be resumed in 1946.

## Permit Sunday Pictures

Sunday motion pictures, prohibited since last May by a city ordinance, will return to Bessemer, Ala., immediately as the result of a 656-279 vote. The referendum was made compulsory by a special act of the Alabama legislature.

# THE HOLLYWOOD SCENE

## COMPLETED

**MGM**
Bad Bascomb
Black Sheep

**MONOGRAM**
Live Wires (formerly "Stepping Around")
Under Oklahoma Skies (Formerly "Rollin' Along")

**PRC**
Navajo Kid

**REPUBLIC**
Cat-Man of Paris

**RKO RADIO**
Bamboo Blonde
Kid from Brooklyn (Goldwyn)

**UNIVERSAL**
Spider Woman Strikes Back

**WARNERS**
Night and Day

## STARTED

**MGM**
Till the Clouds Roll By
Army Brat
Star from Heaven

**PARAMOUNT**
Third Avenue

**PRC**
Six Guns for Hire

**REPUBLIC**
Conquest of Cheyenne

**RKO RADIO**
Lady Luck

**UNIVERSAL**
Terror by Night

## SHOOTING

**COLUMBIA**
Perilous Holiday
Close Call for Boston Blackie
Blondie's Lucky Day
Gilda

**MGM**
Time for Two
No Leave, No Love
Holiday in Mexico
Green Years
The Yearling
Postman Always Rings Twice

**MONOGRAM**
Face of Marble

**PARAMOUNT**
Love Lies Bleeding (Wallis)
Monsieur Beaucaire
Take This Woman
Blue Skies

**PRC**
Once and for All

**REPUBLIC**
Madonna's Secret
Concerto
Murder in the Music Hall

**RKO RADIO**
Badman's Territory
From This Day Forward
The Silence of Helen McCord
The Stranger (International)

**20TH CENTURY-FOX**
Shock
Centennial Summer
Sentimental Journey
Behind Green Lights

**UNITED ARTISTS**
Scandal in Paris (Pressburger)
Night in Casablanca (Loew-Marx)
Sin of Harold Diddlebock (Sturges)

**UNIVERSAL**
Tangier
House of Dracula
Because of Him
Canyon Passage

**WARNERS**
The Verdict

# 43 Productions in Work As Shooting Is Finished on Nine

*Hollywood Bureau*

Labor unrest, which had the effect of closing Warner Brothers and Universal Studios for several days last week, had a marked effect on the production scene. At Warners, only one picture was in work—"The Verdict"—and shooting was halted due to the fact that cameramen refused to pass picket lines. At the weekend, a similar situation prevailed at Universal, where work was suspended on five films. Of the latter, one had gone before the cameras Monday, prior to the mass picketing which caused the work stoppage. Titled "Terror by Night," it is a melodrama in the company's "Sherlock Holmes" series, featuring Basil Rathbone and Nigel Bruce. Roy William Neill is the producer and director.

Production activity was normal at other studios at the weekend. Eight pictures were launched during the week, and nine were finished, making a total of 43 films in work.

Paramount, having completed extensive background shots for "California," temporarily suspended work on that production, and its director, John Farrow, was assigned to "Third Avenue." Kenneth MacGowan is producing, and the cast includes Sonny Tufts, Barry Fitzgerald and Diana Lynn.

### *Three Productions Go Into Work at MGM*

Three pictures went before cameras at MGM. Outstanding among them is "Till the Clouds Roll By," a dramatization of the life of Jerome Kern. Judy Garland, Robert Walker, Frank Sinatra, Gloria De Haven and Lucille Bremer head the cast. Busby Berkeley directs and Arthur Freed produces.

"Army Brat," a story of life on an Army post in peacetime, is directed by Fred Zinneman and produced by O. O. Dull. James Craig, Frances Gifford, "Butch" Jenkins and Sharon McManus head the cast.

Zinneman also is directing "Star from Heaven," the story of a horse found on a South Pacific island by a group of Seabees. The picture is being produced in Cinecolor by Harry Rapf. Featured in the cast are Marshall Thompson and Jim Davis.

RKO Radio's new venture is "Lady Luck," a comedy whose cast includes Robert Young, Barbara Hale, Frank Morgan and James Gleason. Robert Fellows is the producer; Edwin L. Marin the director.

PRC producers Max Alexander and Alfred Stern, having started and completed "The Navajo Kid," a Western featuring Bob Steele and Sid Saylor," immediately began work on a second Western, "Six-Gun for Hire," with the same cast and the same director, Harry Frazer.

Republic launched "Conquest of Cheyenne," a Western in the company's "Red Ryder" series. Sidney Picker produces; R. G. Springsteen directs.

### *Incidental News of Pictures-to-Come*

Dore Schary, who is currently producing "Some Must Watch," for Vanguard, has signed a new contract with that organization, and during the 1945-46 season will make "They Dream of Home," starring Dorothy McGuire; "Katie for Congress," starring Ingrid Bergman; "Suddenly It's Spring," starring Shirley Temple, and two other films. . . Maureen O'Hara has been signed by RKO Radio for the leading feminine role in "The Strange Adventures of Sinbad," which will be produced in Technicolor by Stephen Ames. . . . Greer Garson and Gregory Peck are set to co-star in "The Fortunes of Richard Mahony," MGM's film version of the Henry Handel Richardson trilogy. Pandro S. Berman will produce.

"Saigon," a story based on the current situation in Indo-China, is scheduled for top-scale production by Paramount. Wells Root will write the screenplay as well as produce the film. . . . Screen rights to James Hilton's new novel," "So Well Remembered," have been acquired by RKO Radio. The picture will be produced in England in association with J. Arthur Rank. . . . Larry Parks has been selected for the title role in Columbia's forthcoming film, "The Al Jolson Story," which H. Bruce Humberstone will direct and Sidney Skolsky produce.

Benedict Bogeaus has signed George Raft for the male lead in "Congresswoman," which will be the initial production on Bogeaus' new schedule for United Artists release. . . . "Puzzle for Puppets," a mystery novel by Patrick Quentin, has been purchased by Republic for producer William J. O'Sullivan. . . . Alexander Knox has had his Columbia contract renewed. The actor has been borrowed by RKO to play opposite Rosalind Russell in "Sister Kenny."

### *Casting Set for 20th-Fox Picture, "Embezzler"*

Lynn Bari and Vincent Price will be co-starred in "The Embezzler," which Bryan Foy will produce and Louis King direct for 20th Century-Fox. . . . Mary Astor has been assigned a key role in MGM's Technicolor extravaganza, "Fiesta," which is to star Esther Williams. . . . Guy Madison has been borrowed from David O. Selznick by RKO to play the top male part in "They Dream of Home." Jesse L. Lasky and Mervyn LeRoy have appointed William Hebert advertising and publicity director for "Thanks, God, I'll Take It from Here," a comedy starring Claudette Colbert and John Wayne.

Walter Colmes has signed Evelyn Ankers for the top feminine role opposite Albert Dekker in "The French Key," initial production in the series of "Johnny Fletcher" mysteries which Colmes will make for Republic release. . . . First live-action feature to be produced by Advanced Pictures, a company formed by Dave Fleisher and Peter Tinturin, will be a musical. No releasing arrangements have been announced. . . . Monogram has purchased "Atomic Blonde," an original by Max Mercer.

Milt Watt, associate of Vic Shapiro, has been discharged from the armed services, and will resume his former publicity post.

### *Moore Gets Leading Role In Columbia Picture*

Gerald Moore has been assigned the leading role in Columbia's "The Lone Wolf on Broadway," which Ted Richmond is slated to produce. . . . Arline Judge and Lionel Stander have been added to the cast of Preston Sturges' current production, "The Sin of Harold Diddlebock." . . . Marjorie Reynolds has had her Paramount contract renewed.

Hugo Haas has been signed a long term contract by MGM, and will have a featured role in "Holiday in Mexico." . . . Stephanie Bachelor will be starred in Republic's "Crime of the Century." Phil Ford will direct. . . . Band leader Buddy Fisher and Lynn Garson, formerly with Constance Bennett Productions, have formed a new publicity company. . . . Pat O'Brien's next starring role for RKO will be in "Crack-Up," a psychological melodrama.

# TWO SMASH HITS

**The best in reviews...the tops in business...go to Err**

**With record grosses and enthusiastic acclai**

**are setting the pay-off pattern for eve**

*THE REVIEWS . . . THEY COULDN'T BE BETTER!*

**"By far the best film of the year!"** *–NEWS*

**"Inspired! Has tremendous emotional impact!"** *–TIMES*

**"This is a sure Academy Award winner! The greatest picture I've ever seen!"** *–MIRROR*

**"Truly great!"** *–JOURNAL-AMERICAN*

**"This is the real stuff! Don't miss it!"** *–PM*

**"Heart-rending, heart-warming picture—superb!"** *–SUN*

**"Audiences will unite in cheering this picture!"** *–WORLD-TELEGRAM*



*Lester Cowan presents*

**ERNIE PYLE'S**

# Story of G.I. JOE

Starring BURGESS MEREDITH as ERNIE PYLE

Robert Mitchum as The Captain • Freddie Steele as The Sergeant

Wally Cassell as The Private

Directed by WILLIAM A. WELLMAN

Screenplay by Leopold Atlas, Guy Endore and Philip Stevenson

at the GLOBE

# ON BROADWAY

# BOTH FROM U.A.!

**yle's "Story of G. I. Joe" and Noel Coward's "Blithe Spirit"!**

**rom the New York press, these two U. A. hits**

**uture engagement throughout the nation!**

*A GLORIOUS SENDOFF FROM THE CRITICS!*

**"If it's sheer entertainment you want, don't miss it!"** *–NEWS*

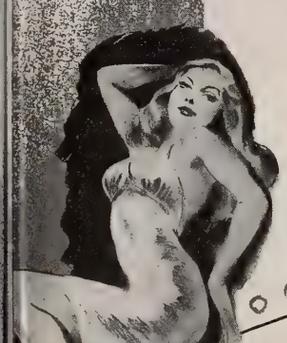
**"Gay and frivolous, with sparkling dialogue!"** *–TIMES*

**"A delight! Light and fanciful entertainment!"** *–POST*

**"A honey – happy and funny . . . from a lively start the film builds to a gay and original finish!"** *–SUN*

**"Delightful entertainment! Charming and frivolously funny with a cast that is top flight!"** *–JOURNAL-AMERICAN*

**"Saucy and delightful!"** *–PM*



NOEL COWARD'S

**BLITHE SPIRIT**

*in Blushing Technicolor!*

with REX HARRISON • CONSTANCE CUMMINGS
KAY HAMMOND and MARGARET RUTHERFORD

In Charge of Production: A. Havelock Allen, Associate Producer
Directed by David Lean • Photographed by Ronald Neame
A Two Cities Film • A Noel Coward-Cineguild Production

at the WINTER GARDEN

**TWO HITS FROM THE ONE AND ONLY U. A.**

# *Raw Stock Export Restrictions Are Removed by WPB*

*Washington Bureau*

The last of the wartime restrictions on raw stock, the control of exports, is about to be lifted as a result of the elimination of military demand and the high production which will make it possible for manufacturers again to ship their product abroad.

With all of the wartime film regulations in the waste basket, Stanley B. Adams, who piloted the industry through the days of wartime scarcity, is cleaning up his desk, preparing to resign at the end of this month as director of the consumers' hard goods division of the War Production Board.

The decision to drop the control of raw stock exports, originally planned for last month but retained at Mr. Adams' suggestion because the situation had not yet stabilized and accurate statistics on production and shipments were not available, followed his recommendation that restrictions no longer be imposed.

Statistics on production and exports from 1938 through July of this year, furnished by all the manufacturers of raw stock, showed that foreign shipments were at a very low level while output was so high, Mr. Adams said, that even if the companies were to return exports to their best prewar level "they wouldn't make a dent in the supply."

Mr. Adams will leave the WPB at the end of the month, probably to return to the field of business, although he has before him offers of important posts in the Government service.

Born and raised in Chicago, where he was a ship engineer by profession, Mr. Adams entered the Government service in May, 1941, as assistant director of the WPB steel division, later becoming assistant to the director of the minerals and metals division, and assistant to the deputy director general for priorities, then the present WPB chairman, J. A. Krug. After service as director of the minerals and metals division of the Office of Civilian Requirements and OCR representative on the WPB requirements committee, he was named director of the consumers durable goods division in February, 1944, taking over the task of allocating all photographic film during the period of its greatest scarcity.

The consumers' durable goods division, together with the radio and radar and other divisions of the consumers' hard goods bureau will transfer next month from the WPB to the Civilian Production Administration set up by President Truman to take over such activities of the WPB as may need to be kept going during the reconversion period.

Under the CPA, the division now headed by Mr. Adams will be under Carroll Burton, former vice-president of the Carnegie-Illinois Steel Company, a retired business man now with the Office of Civilian Requirements.

## Sol Wurtzel Returns To 20th Century-Fox

Sol M. Wurtzel, who resigned as a 20th Century-Fox producer in May, 1944, has returned to the company and is scheduled to make 15 "B" pictures, to be jointly financed by himself and the company, it was disclosed in Hollywood last week. Mr. Wurtzel joined the former Fox Film Corporation in 1914, and continued with 20th Century-Fox when that company was formed. Before his 1944 resignation, he had been producing "B" pictures for the company.

## Chicago Variety Club Plans Victory Ball November 3

The Chicago Variety Club will hold a Victory Ball at the Blackstone Hotel November 3, at which time the newly-elected officers for 1945-46 will be installed. The board of directors, which will name the officers, will be elected at a membership meeting in the club's headquarters October 27. Jack Kirsch and Jack Rose are co-chairmen of the ball.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 28, No. 13**—New York hails Admiral Nimitz. . . . President Truman dedicates TVA dam in Kentucky. . . . Allies prepare trial of Nazis. . . . Clarkson College celebrates 50th anniversary. . . . Battle veteran goes to college with 2,000 girls. . . . Wild west rodeo thrills. . . . Detroit Tigers world champs.

**MOVIETONE NEWS—Vol. 28, No. 14**—President Truman presents 15 honor medals to heroes. . . . How films were used to brief B-29 crews. . . . B-29 pilot tells experiences in Jap prison camp. . . . Canadian salmon fishermen net large haul. . . . Football highlights.

**NEWS OF THE DAY—Vol. 17, No. 211**—Detroit new world champs. . . . New York millions cheer Nimitz. . . . Nazi war criminals. . . . President dedicates dam. . . . Veteran at girls college.

**NEWS OF THE DAY—Vol. 17, No. 212**—Movies a war weapon. . . . C. O. wins Congressional medal. . . . Naval Academy celebrates 100th birthday. . . . Serenade for a princess. . . . Football highlights.

**PARAMOUNT NEWS—No. 14**—Nimitz in New York. . . . Crisis in Argentina. . . . Gals steal men's hats. . . . Top Nazis face trial. . . . Tigers win series.

**PARAMOUNT NEWS—No. 15**—Carrier Ticonderoga comes home. . . . Salmon fishermen. . . . Medals for 15 heroes. . . . Automobile radio-telephone. . . . Football roundup.

**RKO PATHE NEWS—Vol. 17, No. 16**—Detroit takes series. . . . New York hails Nimitz. . . . Nazis await trial.

**RKO PATHE NEWS—Vol. 17, No. 17**—Chili's President greeted by Truman. . . . Flexi-glass for houses and hats. Annapolis centennial. . . . Salmon fishermen. . . . UCLA and Army grid review.

**UNIVERSAL NEWS—Vol. 17, No. 441**—Gotham claims Nimitz. . . . Stage set for Nazi trials. . . . President dedicates dam. . . . Education for pleasure. . . . War fund block party. . . . Tigers win series.

**UNIVERSAL NEWS—Vol. 17, No. 442**—Post-war flat-top launched. . . . Secret maps guided bombers. . . . President decorates war heroes. . . . First freight glider. . . . Annapolis centennial. . . . Football roundup.

# *Theatre Building Controls Lifted*

*Washington Bureau*

All restrictions on the construction of theatres were lifted Monday, but the indications were that building of new houses would get under way gradually as labor and material situations improved in the various sections of the country where both now are very short.

A considerable number of houses will get under way almost immediately, where exhibitors have been able to arrange in advance for their material needs, according to reports to Washington, but in some sections it will not be possible to do a great deal of building until supplies of lumber and brick improve.

Steel is in good shape, as are cement and sand, but lead and tin are still under War Production Board control, with indications that they will remain so for some weeks.

Construction of theatres and other non-war buildings was put under Government control in April, 1942, and for three years only a limited number of houses were authorized in fast-growing war production centers where recreational facilities were inadequate. The first relaxation of the regulation was announced last May, when allowable expenditures for repair and remodeling were gradually raised.

## Selznick Settles Dispute With Vivian Leigh

David Selznick and Vivian Leigh have settled their litigation "in a friendly manner," according to press dispatches reaching New York this week from London. The action had been taken to the British Court of Appeals in London. Mr. Selznick withdrew his appeal from a February 27 court decision which refused to restrain Miss Leigh from appearing in "The Skin of Our Teeth," Laurence Olivier's London stage production. Mr. Selznick had contended that the actress' appearing in London violated his contract with her.

# *Repeal of Ticket Tax Rise Part of House Relief Bill*

*Washington Bureau*

By an overwhelming vote, the House of Representatives last week passed the first tax-relief bill to move through Congress in 16 years, and the Senate Finance Committee already has concluded brief hearings on the measure with a view to its final enactment before November 1, the deadline for legislation which can be put into effect at the beginning of the year.

Major feature of the legislation from the standpoint of the film industry is the repeal of the wartime increase in admission tax rates next July 1.

The House bill would reduce the excess profits tax of film and other corporations from 90 to 60 per cent next January 1 and repeal it entirely a year later, but there are indications that the Senate may go further and order the levy entirely stricken out at the end of this year.

The measure also reduces the combined normal and surtax rate of corporations from 40 to 36 per cent, provides for the repeal next July of the capital stock and declared value excess profits taxes and, by eliminating the wartime excise levies, reduces the cost of operation of studios and theatres by lowering the taxes on telephone and telegraph bills, transportation, etc.

For individuals, the measure provides for extension to the normal tax of the personal exemptions now allowed for surtax, and reduces the latter. In addition, it freezes the social security payroll tax at its present rate of one per cent, each, on employer and employer, forestalling an automatic increase to 2½ per cent scheduled to become effective January 1.

## U. S. Names Two Electrics In Cartel Trust Action

The Department of Justice last week instituted a civil action in New York Federal Court charging General Electric, Western Electric, two of their subsidiaries and an association jointly controlled by them with violation of the anti-trust act. They manufacture equipment, including some used in the film and television fields. The complaint charges that the companies entered into a cartel arrangement with foreign manufacturers to fix prices and allocate markets in various parts of the world and that, in this country, they agreed to fix prices between themselves on electrical equipment to major industries for use outside the United States.

## Four Theatres to Be Built In Portland, Ore., Area

Four additional new theatres will be built in the Portland, Ore., area as soon as materials become available. Three steel and concrete neighborhood houses, seating approximately 1,000, will be built by Ted R. Gamble Enterprises of Portland at a cost of approximately $500,000. Working drawings are ready for Harry Johnson, owner, to let a contract for the construction of a 750-seat theatre.

## Aviation Films Sets Program Of Industrial Pictures

Richard R. Gearing, head of Aviation Films, Inc., Los Angeles and Hollywood, has announced that he has begun the production of industrial and special feature films. Under the trade name, Avia Films, the pictures will stress aviation subjects. The present production list, which will be announced soon, is directed toward Latin America.

## Stockholders Charge Fraud

Charging conspiracy to defraud stockholders of Consolidated Film Industries, Fred F. Gule has filed suit in Superior Court, Los Angeles, to enjoin the company from its proposed merger with Republic Pictures and Setay.

"...movie-goers have paid a

# BILLION DOLLARS

to look at

# STROMBERG

pictures"

*American Magazine*

Following a nation-wide survey, picture-wise showmen recently concurred that: "PRODUCED BY HUNT STROMBERG" is a guarantee of money-making box office motion pictures... FOR THE 1946 SEASON, THE STROMBERG STUDIOS WILL BRING YOU THRU UNITED ARTISTS RELEASE, FOUR TOP-BRACKET HITS. GREAT STORIES! GREAT CASTS! GREAT DIRECTORS!

The first of these forthcoming "box office champions," "YOUNG WIDOW," adapted from the modern romantic novel by Clarissa Fairchild Cushman, is now being readied for trade previews. Watch for it. ***It's to be released in December!***

# PICTURE GROSSES

***A statistical compilation and comparison of Box-Office Performance in first-run theatres***

**Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.**

**Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1945.**

**SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.**

**INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.**

## OVER 21 (Col.)

***Final Report:***

| | |
|---|---|
| Total Gross Tabulated | $995,200 |
| Comparative Average Gross | 931,900 |
| Over-all Performance | 106.7% |

BALTIMORE—Hippodrome, 1st week . . . . . 106.5%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week . . . . . 98.3%
(SA) Vaudeville
BOSTON—Orpheum, 1st week . . . . . 119.4%
(DB) I Love a Band Leader (Col.)
BOSTON—Orpheum, 2nd week . . . . . 104.5%
(DB) I Love a Band Leader (Col.)
BOSTON—State, 1st week . . . . . 101.5%
(DB) I Love a Band Leader (Col.)
BOSTON—State, 2nd week . . . . . 81.2%
(DB) I Love a Band Leader (Col.)
BUFFALO—Lafayette, 1st week . . . . . 147.6%
(DB) A Guy, a Gal and a Pal (Col.)
BUFFALO—Lafayette, 2nd week . . . . . 111.2%
(DB) Blonde from Brooklyn (Col.)
CHICAGO—Chicago, 1st week . . . . . 101.7%
(SA) Vaudeville
CHICAGO—Chicago, 2nd week . . . . . 80.3%
(SA) Vaudeville
CINCINNATI—RKO Albee . . . . . 126.8%
CINCINNATI—RKO Grand, MO 1st week . . 128.2%
CINCINNATI—Keith's, MO 2nd week . . . . . 127.2%
CLEVELAND—Warner's Hippodrome . . . . . 103.9%
CLEVELAND—RKO Allen, MO 1st week . . . 85.7%
CLEVELAND—Warner's Lake, MO 1st week . . 75.7%
DENVER—Denver . . . . . 119.6%
(DB) The Gay Senorita (Col.)
DENVER—Esquire . . . . . 121.5%
(DB) The Gay Senorita (Col.)
INDIANAPOLIS—Loew's . . . . . 110.2%
(DB) Crime Doctor's Warning (Col.)
KANSAS CITY—Midland . . . . . 100.0%
LOS ANGELES—Hillstreet, 1st week . . . . . 126.9%
(DB) The Fighting Guardsman (Col.)
LOS ANGELES—Hillstreet, 2nd week . . . . . 113.7%
(DB) The Fighting Guardsman (Col.)
LOS ANGELES—Hillstreet, 3rd week . . . . . 73.1%
(DB) The Fighting Guardsman (Col.)
LOS ANGELES—Pantages, 1st week . . . . . 146.3%
(DB) The Fighting Guardsman (Col.)
LOS ANGELES—Pantages, 2nd week . . . . . 134.1%
(DB) The Fighting Guardsman (Col.)
LOS ANGELES—Pantages, 3rd week . . . . . 76.7%
(DB) The Fighting Guardsman (Col.)
NEW YORK—Music Hall, 1st week . . . . . 107.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week . . . . . 108.1%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week . . . . . 113.7%
(SA) Radio City Music Hall Stage Presentation
PITTSBURGH—Harris, 1st week . . . . . 90.0%
PITTSBURGH—Harris, 2nd week . . . . . 81.0%
PITTSBURGH—Senator, MO 1st week . . . . . 94.3%
PROVIDENCE—Strand, 1st week . . . . . 109.0%
(DB) Ten Cents a Dance (Col.)
PROVIDENCE—Strand, 2nd week . . . . . 95.4%
(DB) Ten Cents a Dance (Col.)
SAN FRANCISCO—Orpheum, 1st week . . . . 124.2%
(DB) The Gay Senorita (Col.)
SAN FRANCISCO—Orpheum, 2nd week . . . . 90.0%
(DB) The Gay Senorita (Col.)
ST. LOUIS—Loew's State . . . . . 108.5%
(DB) Boston Blackie Booked on Suspicion (Col.)

•

## YOU CAME ALONG (Para.)

***Final Report:***

| | |
|---|---|
| Total Gross Tabulated | $606,100 |
| Comparative Average Gross | 601,300 |
| Over-all Performance | 100.8% |

BALTIMORE—Keith's, 1st week . . . . . 94.5%
BALTIMORE—Keith's, 2nd week . . . . . 101.3%
BOSTON—Fenway . . . . . 91.8%
BOSTON—Paramount . . . . . 98.6%
BUFFALO—Buffalo . . . . . 105.6%
(DB) Apology for Murder (PRC)
BUFFALO—Hippodrome, MO 1st week . . . . 113.2%
(DB) Apology for Murder (PRC)
CINCINNATI—RKO Palace . . . . . 90.2%
CINCINNATI—RKO Shubert, MO 1st week . . 74.4%
CLEVELAND—Loew's State . . . . . 92.0%
CLEVELAND—Loew's Stillman, MO 1st week . 130.0%
DENVER—Denham, 1st week . . . . . 112.6%
DENVER—Denham, 2nd week . . . . . 94.5%
DENVER—Denham, 3rd week . . . . . 85.5%
KANSAS CITY—Newman, 1st week . . . . . 140.5%
KANSAS CITY—Newman, 2nd week . . . . . 112.6%
KANSAS CITY—Newman, 3rd week . . . . . 84.4%
LOS ANGELES—Paramount Downtown, 1st week 133.1%
LOS ANGELES—Paramount Downtown, 2nd week 67.8%
LOS ANGELES—Paramount Hollywood, 1st week 100.0%
LOS ANGELES—Paramount Hollywood, 2nd week 66.6%
MILWAUKEE—Palace, 1st week . . . . . 92.4%
(DB) The Town Went Wild (PRC)
MILWAUKEE—Palace, 2nd week . . . . . 92.4%
(DB) The Town Went Wild (PRC)
MINNEAPOLIS—Radio City . . . . . 114.5%
MINNEAPOLIS—State, MO 1st week . . . . . 83.3%
MINNEAPOLIS—Lyric, MO 2nd week . . . . . 88.8%
NEW YORK—Paramount, 1st week . . . . . 110.2%
(SA) Stan Kenton's Orchestra, others
NEW YORK—Paramount, 2nd week . . . . . 105.5%
(SA) Stan Kenton's Orchestra, others
NEW YORK—Paramount, 3rd week . . . . . 92.9%
(SA) Stan Kenton's Orchestra, others
OMAHA—Paramount . . . . . 87.5%
PITTSBURGH—Warner . . . . . 85.4%
SAN FRANCISCO—Fox . . . . . 100.0%
(DB) Within These Walls (20th-Fox)
SAN FRANCISCO—St. Francis, MO 1st week . . 108.7%
(DB) Within These Walls (20th-Fox)
ST. LOUIS—Ambassador . . . . . 104.9%
(DB) Mama Loves Papa (RKO)
TORONTO—Shea's . . . . . 112.1%

•

## GEORGE WHITE'S SCANDALS (RKO)

***First Report:***

| | |
|---|---|
| Total Gross Tabulated | $133,000 |
| Comparative Average Gross | 126,100 |
| Over-all Performance | 105.4% |

BALTIMORE—Hippodrome . . . . . 103.8%
(SA) Vaudeville
BUFFALO—20th Century, 1st week . . . . . 95.9%
(DB) The Falcon in San Francisco (RKO)
BUFFALO—20th Century, 2nd week . . . . . 71.5%
(DB) The Falcon in San Francisco (RKO)
CINCINNATI—RKO Palace . . . . . 112.7%
CINCINNATI—RKO Shubert, MO 1st week . . 95.7%
OMAHA—Brandeis . . . . . 101.4%
SAN FRANCISCO—Golden Gate, 1st week . . . 134.0%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . . . 96.2%
(SA) Vaudeville

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## HER HIGHNESS AND THE BELLBOY (MGM)

***First Report:***

| | |
|---|---|
| Total Gross Tabulated | $341,200 |
| Comparative Average Gross | 313,100 |
| Over-all Performance | 108.9% |

CINCINNATI—RKO Albee . . . . . 111.9%
LOS ANGELES—Egyptian, 1st week . . . . . 117.8%
LOS ANGELES—Egyptian, 2nd week . . . . . 75.0%
LOS ANGELES—Los Angeles, 1st week . . . . 117.6%
LOS ANGELES—Los Angeles, 2nd week . . . . 77.7%
LOS ANGELES—Ritz, 1st week . . . . . 117.8%
LOS ANGELES—Ritz, 2nd week . . . . . 73.1%
NEW YORK—Capitol, 1st week . . . . . 123.2%
(SA) Gene Krupa's Orchestra
NEW YORK—Capitol, 2nd week . . . . . 102.0%
(SA) Gene Krupa's Orchestra
OMAHA—Paramount . . . . . 104.8%
PHILADELPHIA—Aldine, 1st week . . . . . 176.0%
PHILADELPHIA—Aldine, 2nd week . . . . . 110.2%
PHILADELPHIA—Aldine, 3rd week . . . . . 87.2%
PHILADELPHIA—Arcadia, MO 1st week . . . 125.8%
PHILADELPHIA—Arcadia, MO 2nd week . . . 112.9%

# *Monogram Profit $165,161 for Year*

W. Ray Johnston, president of Monogram Pictures Corporation, announced Tuesday that the net profit of the company after all charges, including provision for Federal income and excess profits taxes, amounted to $165,161.18, compared to $177,822.99 for the previous year. The gross profit, before provision for Federal income and excess profits taxes, was $401,764.53 while profits for the previous year were $546,835.24.

For the year ending June 30, 1945, domestic Canadian film rentals showed an increase of 9.45 per cent, and foreign film rentals an increase of 26.95 per cent over the previous year.

Mr. Johnston pointed out that the figures for the year ended June 30, 1945, included a change in the company's distribution method in the United Kingdom. Whereas in the past the company was paid an advance against future rentals in the United Kingdom, its sales policy is now changed so that in lieu of taking such advances the company will receive a higher percentage of the gross rentals from pictures delivered subsequent to August 1, 1944. Because of the change in the distribution arrangement in the United Kingdom and also because of the company's experiences with the United States releases, it was deemed appropriate to revise the basis of amortizing the cost of productions, starting with the 1944-45 release program, and the statement for the year ended June 30, 1945, reflects the change in the amortization table.

At present, eight features and two Westerns have been completed for the 1945-46 program, which totals 45 pictures, including 33 features and 12 Westerners. Included among the pictures on the program are "Glamour Girl," starring Belita; "Sunbonnet Sue," a musical featuring Gale Storm and Phil Regan; "Allotment Wives," with Kay Francis and Paul Kelly; "The Hunted" written by Steve Fisher and "Suspense" with Peter Cookson and Warren William.

## David Horne Elected Director Of Monogram International

David D. Horne, assistant treasurer of Monogram International, has been elected a director of the corporation, Norton V. Ritchey, president, has announced. Besides Mr. Ritchey and Mr. Horne, the officers and directors of Monogram International are: W. Ray Johnston, chairman of the board and director; George Burrows, treasurer and director; Peter J. Friedhoff, vice-president and director; Nellie Witting, secretary, and William B. Jaffe, director.

## Brandt Houses to Show Paramount Product

Paramount has closed with Brandt Theatres for its first 1944-45 block, after a lapse of almost a year during which Brandt failed to exhibit any Paramount product. Paramount's last block of 1944-45 consists of "Out of This World." The first night Manhunt" and "You Came Along." The first block of 1945-46 consists of "Duffy's Tavern," "Love Letters," "The Lost Weekend" and "Follow that Woman."

## LaGuardia to Be Guest At Pioneers Dinner

Mayor Fiorello H. LaGuardia of New York will be the guest of honor at the Annual Harvest Dinner to be held by the Picture Pioneers November 28 at the Waldorf-Astoria Hotel, New York. Following Jack Cohen's return from the Coast, the executive committee will meet to consider further plans.

## Manages Kincey Houses

Neil McGill, former manager of the Carolina theatre in Charlotte, N. C., discharged from the Navy after four years of active service, has been appointed manager of the Kincey theatres at Concord, N. C. Glenn Grove, formerly assistant manager of the Carolina theatre and more recently manager in Concord, has been named manager of the Imperial theatre, Charlotte.

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**CYCLONE PRAIRIE RANGERS:** Charles Starrett, Dub Taylor—This Starrett is good for the Western fans. There was good music with the Saddle Pals and not too much shooting. There is a good story away from the usual Western plot with lots of comedy. That's what they like. If it is slapstick, it is still better. Played Saturday, Sept. 29.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**I LOVE A BAND LEADER:** Phil Harris, Leslie Brooks—Corn and more corn, although it is not a bad little picture. It did not draw. There are some good little tunes and Rochester does his best to be funny. However, it still winds up as secondary entertainment. Played Wednesday, Thursday, Oct. 2, 3.—C. V. Wilson, Ritz Theatre, Alexandria, Ind.

**THOUSAND AND ONE NIGHTS, A:** Cornel Wilde, Evelyn Keyes—Good entertainment. Phil Silvers steals the picture in every scene he is in. Business only fair but I think it was the weather, not the picture, that kept them home. Played Sunday-Tuesday, Sept. 30-Oct. 2.—C. V. Wilson, Ritz Theatre, Alexandria, Ind.

**THOUSAND AND ONE NIGHTS, A:** Cornel Wilde, Evelyn Keyes—Had a good box office attendance. It is a very outstanding Technicolor picture. Phil Silvers seemed to steal quite a bit of the show. Played Monday, Tuesday, Oct. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Film Classics

**COWBOY AND THE LADY:** Gary Cooper, Merle Oberon—A good attendance. This picture seemed to be well liked by my patrons. Played Friday, Saturday, Oct. 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Metro-Goldwyn-Mayer

**BETWEEN TWO WOMEN:** Van Johnson, Lionel Barrymore—This is another hit in this series. Van Johnson lived up to his first starring role in this one. The two girls were tops. Lionel Barrymore had his usual wit and humor. Let's have more of these. This is the kind of picture when you like to be in the lobby when the show breaks. Get what I mean? Played Thursday, Friday, Sept. 27, 28.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**KEEP YOUR POWDER DRY:** Lana Turner, Susan Peters, Laraine Day—This gave pretty good satisfaction here. Played Friday, Saturday, Sept. 21, 22.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

**MRS. PARKINGTON:** Greer Garson, Walter Pidgeon—No small town picture. Had many walkouts. No business after the first day showing. Played Saturday, Sunday, Oct 6, 7.—B. J. Brinck, West Point Theatre, West Point, Iowa.

**NORTHWEST PASSAGE:** Spencer Tracy, Robert Young—Again MGM gave me a good old one. This has got all of MGM's pictures beaten. Tracy was great in this. They couldn't have found a better actor. If your patrons like action with gun shooting, killings and Indians, book this one. Business average. Played Tuesday, Wednesday, Sept. 25, 26.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**NOTHING BUT TROUBLE:** Laurel and Hardy—Not so good. This was off the beam. Even the children noticed the difference. Used on weekend double bill. Played Friday, Saturday, Sept. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**SON OF LASSIE:** Peter Lawford, Donald Crisp—This rings the bell in every department. Capacity business every show and all enjoyed it. Some came back two and even more times to see it. It is a pleasure to be in a business that makes product like this. Played Sunday-Tuesday, Sept. 2-4.—C. V. Wilson, Ritz Theatre, Alexandria, Ind.

**THRILL OF A ROMANCE:** Esther Williams, Van Johnson—Here is a picture that is class in every way, but it didn't click at the box office. I believe the singing of Melchior did more harm to us than any other factor. Our customers do not like that sort of music. Played Sunday-Tuesday, Sept. 16-18.—C. V. Wilson, Ritz Theatre, Alexandria, Ind.

## Monogram

**MUGGS RIDES AGAIN:** Leo Gorcey, Huntz Hall—Not as good as usual for the East Side Kids, but we still had very good business. Played Wednesday, Thursday, Sept. 5, 6.—C. V. Wilson, Ritz Theatre, Alexandria, Ind.

## Paramount

**HIGH POWERED:** Robert Lowery, Phyllis Brooks—This is not very good. It can be bought right and played on a double bill. Played Wednesday, Thursday, Sept. 26, 27.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

**INCENDIARY BLONDE:** Betty Hutton, Arturo de Cordova—This is Texas high, wide and handsome. It is in Technicolor and it is truly one of the best of the year, but it didn't go over here very well. Played Sunday-Tuesday, Sept. 30-Oct. 2.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

## RKO Radio

**CHINA SKY:** Randolph Scott, Ruth Warrick—This is a good picture about two nurses and a doctor in China in wartime. Business was good. Played Sunday, Monday, Sept. 23, 24.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**DUDE COWBOY:** Tim Holt—This is an old Western, but my patrons didn't remember it. I played it over again due to the shortage of Westerns. Business average. Played Friday, Saturday, Sept. 21, 22.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**ENCHANTED COTTAGE, THE:** Dorothy McGuire, Robert Young—This is a good picture for the type. It is not big enough for my Sunday and Monday customers. It is a little draggy in places. Anything that is a little English does not go here. I wished I used it midweek, but it is classed as big stuff. Played Sept. 16, 17.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**GIRL RUSH:** Frances Langford, Wally Brown—Everyone got a double laugh and was well pleased. These boys are O.K. Played Wednesday, Thursday, Sept. 19, 20.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

**IT'S A PLEASURE:** Sonja Henie, Michael O'Shea—This was a good Technicolor picture, but it slipped on two things. These were Michael O'Shea, and no draw. O'Shea was not very good in this. He didn't fit the part. Miss Henie was great in this. She ought to dance more with the skates. Business average. Played Sunday, Monday, Sept. 16, 17.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**MARINE RAIDERS:** Pat O'Brien, Ruth Hussey—This was played late, but it was a god pull for the Saturday action folks. They liked it O.K. If you have to play it, do so before the war angle dies down. Played Saturday, Sept. 22.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**MARINES FLY HIGH:** Richard Dix, Chester Morris—This an old one, but it was a good picture, but not by itself. I found that out by single billing this. It had some comedy and lots of action at the end. Business off. Played Tuesday, Wednesday, Sept. 11, 12.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**NEVADA:** Bob Mitchum, Anne Jeffreys—Here is a Western that your patrons will go for, if you do a little advertising on it. I didn't and my patrons kept away, because they thought it was going to be bad; but the ones that came said it was tops. Business average. Played Friday, Saturday, Sept. 14, 15.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**PAN-AMERICANA:** Philip Terry, Audrey Long—This was a fair show with lots of good music but the name kept my patrons away. RKO has got a good looking star in Audrey Long. She has got everything. Business below average. Played Sunday, Monday, Sept. 9, 10.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**PAN-AMERICANA:** Philip Terry, Audrey Long—This was a midweek flop here. No draw. Several walkouts. If you have a pan-American district you might do all right with it, or a rumba club. However, the picture is well made and is good for the right locality. Played Tuesday, Wednesday, Sept. 18, 19.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**TARZAN AND THE AMAZONS:** Johnny Weissmuller, Brenda Joyce—This was all right for the kids and the adults, too, but this is not the best of the Tarzan pictures. They are putting too many people in this kind of picture and not enough animals. Business about average. Played Sunday, Monday, Sept. 23, 24.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**WHAT A BLONDE:** Leon Errol, Veda Ann Borg—Purely slapstick, but it had the children screaming. Used on top half of a double bill on a weekend to light business. Played Sept. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**WHAT A BLONDE:** Leon Errol, Veda Ann Borg—This was a good comedy. Play it. Don't see how they can get Leon in so much trouble and then get him out of it; but they do. Business was bad here due to rain. Played Tuesday, Wednesday, Sept. 18, 19.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**WHAT A BLONDE:** Leon Errol, Veda Ann Borg—This is a good little comedy which pleased average business. Played Tuesday, Oct. 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**WOMAN IN THE WINDOW, THE:** Edward G. Robinson, Joan Bennett—This is a well made picture but the same old angle of a dream at the end. Everybody told everybody else how it ended, and the second night ended like a dream. Nothing to it. I could have done better if played on a midweek date. The exhibitor is very dumb in the eyes of some of the distributors, as to where a picture will do better for both concerned on flat or percentage basis. Played Sunday, Monday, Sept. 23, 24.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**ZOMBIES ON BROADWAY:** Bela Lugosi, Wally Brown, Alan Carney—Had good business on this comedy-horror picture. It pleased. Played Tuesday, Sept. 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Republic

**BELLS OF ROSARITA:** Roy Rogers, Gabby Hayes—This is the best Rogers to date and that is really saying something. His pictures are tops for our customers and they don't fail to tell us so. Played Friday, Saturday, Sept. 7, 8.—C. V. Wilson, Ritz Theatre, Alexandria, Ind.

**EARL CARROLL VANITIES:** Dennis O'Keefe, Constance Moore—This is not a good picture but it might have been better with some other actress than Constance Moore. She is bad medicine for our box office. Business very poor. Played Wednesday, Thursday, Sept. 19, 20.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

**FLAME OF THE BARBARY COAST:** John Wayne, Ann Dvorak—This is the only good picture we have had from Republic this past season. They certainly have flopped on their top pictures the past two years. Business was good on this feature. Played Friday, Saturday, Sept. 21, 22.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

**MAN FROM MUSIC MOUNTAIN:** Gene Autry—Still doing business on these Autry reissues. Played Friday, Saturday, Oct. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**THAT'S MY BABY:** Richard Arlen, Ellen Drew—Republic put everything they had into this, but nothing came out of it. Business average. Lots of music and little laughter. Good advertising will help on this one. Played Friday, Saturday, Sept. 14, 15.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

## Twentieth Century-Fox

**BULL FIGHTERS:** Laurel and Hardy—This pleased the Friday and Saturday customers. Played Sept. 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**HANGOVER SQUARE:** Laird Cregar, George Sanders—This is well made for a hangover bunch who are not seeing so well. In my mind it is no good in the smaller locations. Even the horror fans did not like it. Had a little hangover at the desk when I figured up the loss on this one. They are getting hard up for story dope when they have to imagine this type of stuff. Played Thursday, Friday, Sept. 20, 21.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**JUNIOR MISS:** Peggy Ann Garner, Allyn Joslyn—Our patrons seemed to enjoy this feature and the business was average. Some suggested there was just a bit too much of Peggy Ann. Played Sunday, Monday,

(*Continued on page* 60)



HAVE YOU SENT IN YOUR VICTORY LOAN
PLEDGE? LET'S FINISH THE JOB!

# a Ghost Story with Guffaws!



**ELLEN'S A "WIDOW" . . . RUDY'S A WOLF . . . PAT PLAYS GHOST . . . *to make his "widow" remember . . . is shocked out of his bedsheet when he hears a Wolf crooning at the door!***

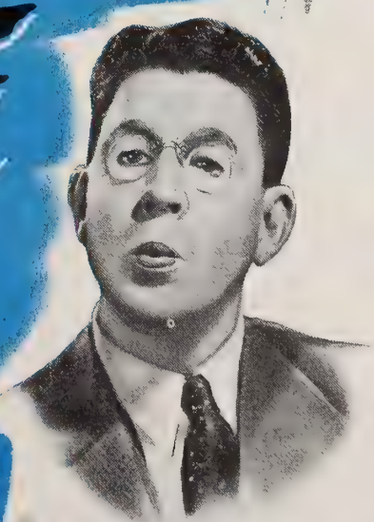
Pat O'BRIEN · Adolphe MENJOU · Ellen DREW

in

# MAN ALIVE

WITH

Rudy VALLEE · Fortunio BONANOVA



RKO RADIO PICTURES

Executive Producer ROBERT FELLOW
Directed by RAY ENRIGHT
Screen Play by EDWIN HARVEY BLU

(*Continued from page 57*)

Sept. 23, 24.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

**NOB HILL:** George Raft, Joan Bennet, Peggy Ann Garner—This is a good show in Technicolor and should please anywhere. I did nice business on it in spite of the fact that my town was surrounded by flood waters at the time. Played Saturday, Sunday, Sept. 30, Oct. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**WHERE DO WE GO FROM HERE?:** Fred MacMurray, Joan Leslie—This is a screwy picture which did not draw and did not please. No good for a small town. Played Wednesday, Thursday, Oct. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## United Artists

**BLOOD ON THE SUN:** James Cagney, Sylvia Sidney—The women do not seem to care for Cagney. He seems to have lost his popularity with them. The picture is just fair. Our G.I.'s did not go for it and business was below average for the weekend. Played Friday, Saturday, Sept. 28, 29.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

**CHUMP AT OXFORD:** Laurel and Hardy—Laurel and Hardy are always well liked by the younger folks. It made a good double bill. Played Friday, Saturday, Oct. 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Universal

**BABES ON SWING STREET:** Peggy Ryan, Ann Blyth—This is a good little musical that pleased all who came. There is plenty of comedy and music in it and it also has a pretty good story. Donald O'Connor was missed. Why do they build up a team and then bust it up? This would be good on any midweek or first place on a double bill. Played Tuesday, Wednesday, Sept. 25, 26.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**FROZEN GHOST, THE:** Lon Chaney, Evelyn Ankers—This is a good "Inner Sanctum Mystery," but it is not the best. Chaney is good in this kind of a show. Business average. Played Friday, Saturday, Sept. 21, 22.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**PHANTOM LADY:** Ella Raines, Franchot Tone—Nothing ot rave about. The box office attendance went down. Doubled with "See My Lawyer." Played Wednesday, Thursday, Oct. 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**SEE MY LAWYER:** Olsen and Johnson, Grace McDonald—A fair picture. Below average attendance. Played Wednesday, Thursday, Oct. 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Warner Bros.

**CHRISTMAS IN CONNECTICUT:** Barbara Stanwyck, Dennis Morgan—Excellent romantic comedy which pleased our G.I. audience greatly. Business increased the second night. Good for any date. Played Wednesday, Thursday, Sept. 26, 27.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

**GOD IS MY CO-PILOT:** Dennis Morgan, Raymond Massey—This is a really swell job. Business was not capacity, but it was a good picture and everyone went home happy. Morgan and Warner handled their parts superbly. Played Sunday, Monday, Sept. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**GOD IS MY CO-PILOT:** Dennis Morgan, Raymond Massey—A fine picture which pleased good business. I wish I could have picture this satisfactory every day. Played Wednesday, Thursday, Sept. 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**ROUGHLY SPEAKING:** Rosalind Russell, Jack Carson—This was really a treat. Miss Russell is always good and this time she was better. Carson had his best part to date. Business fair for midweek. Played Wednesday, Thursday, Sept. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

## Short Features

### Columbia

**TICO, TICO:** Community Sing No. 5—These are all tops, especially with the bobby soxers in this theatre. Keep 'em coming.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

### Metro-Goldwyn-Mayer

**DARK SHADOWS:** Two-Reel Specials—This was well liked by the mystery fans. This one is exceptionally well made and a little different from the usual run. I played it midweek. Play it.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**LADY FIGHTS BACK:** Pete Smith Specialties—This is a very good short on the Queen Mary. It is a ship that was taken into our service and equipped for war. There are very interesting shots inside this large boat. Play it.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

### Paramount

**A LAMB IN A JAM:** Noveltoon—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**FROM A TO ZOO:** Speaking of Animals—Speaking of animals in a good comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**JASPER'S CLOSE SHAVE:** George Pal Puppetoons—Another good Puppetoon from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**UNUSUAL OCCUPATIONS:** No. 6—Entertaining reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### RKO Radio

**BEWARE OF RED-HEADS:** Leon Errol—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**BIRTHDAY BLUES:** Leon Errol—Errol is always good here. This is good, too. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

**CALIFORNY ER BUST:** Walt Disney Cartoons—This is the best Disney cartoon we have played in a long time. All the "Goofy" cartoons are also good. Give us more like this one. Goofy is better than Donald Duck here.—Nick Raspa, State Theatre, Rivesville, W. Va.

**FLICKER FLASHBACK:** No 6—Some of these are O.K., but this one was poor.—Nick Raspa, State Theatre, Rivesville, W. Va.

**HE FORGOT TO REMEMBER:** Leon Errol—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**JOE KIRKWOOD:** Sportscope—This is an average short. It is about golf.—Nick Raspa, State Theatre, Rivesville, W. Va.

**POWER UNLIMITED:** This Is America—This was a good "This Is America," because it took part near our section of town and told about a product of our state, coal.—Nick Raspa, State Theatre, Rivesville, W. Va.

**WHAT, NO CIGARETTES?:** Edgar Kennedy—Entertaining two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Twentieth Century-Fox

**THE NEW U. S. FRONTIER:** March of Time—Routine March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Universal

**KANINE ARISTOCRATS:** Person-Oddities—Entertaining Oddity reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**MELODY PARADE:** Name-Band Musicals—One of the best musicals of this series. Good in any spot. There are acts you seldom see. Play it.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

**YOUR NATIONAL GALLERY:** Variety Views—Average little short. Nothing to brag about.—Nick Raspa, State Theatre, Rivesville, W. Va.

### Warner-Vitaphone

**OLD GLORY:** Blue Ribbon Hit Parade—Technicolor cartoon that is more patriotic than comic.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**OVERSEAS ROUNDUP No. 3:** Vitaphone Varieties—Entertaining reel of the newsreel type.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SPEAKIN' OF THE WEATHER:** Blue Ribbon Hit Parade—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

# *Short Product in First Run Houses*

### *NEW YORK—Week of October 15*

***ASTOR: Dog Watch*** ..... ***RKO***
Feature: Wonder Man ..... RKO

***CAPITOL: Swing Shift Cinderella*** ..... ***MGM***
***Guest Pests*** ..... ***MGM***
Feature: Her Highness and the Bellboy ..... MGM

***CRITERION: Champions of the Cue*** ... ***Columbia***
***That Justice Be Done*** ..... ***OWI-WAC***
Feature: Shady Lady ..... Universal

***GLOBE: That Justice Be Done*** ..... ***OWI-WAC***
Feature: The Story of G.I. Joe ..... United Artists

***HOLLYWOOD: Hare Conditioned*** .... ***Vitaphone***
***Flivver Flying*** ..... ***Vitaphone***
***That Justice Be Done*** ..... ***OWI-WAC***
Feature: Rhapsody in Blue ..... Warner Bros.

***PARAMOUNT: That Justice Be Done*** . ***OWI-WAC***
Feature: Duffy's Tavern ..... Paramount

***RIALTO: Donald's Crime*** ..... ***RKO***
***Tops in the Big Top*** ..... ***Paramount***
***Jasper's Booby Trap*** ..... ***Paramount***
Feature: River Gang ..... Universal

***RIVOLI: Jasper and the Beanstalk*** ... ***Paramount***
***That Justice Be Done*** ..... ***OWI-WAC***
Feature: Love Letters ..... Paramount

***ROXY: Swooning the Swooners*** ... ***20th Cent.-Fox***
***Palestine Problem (March of Time)*** ***20th Cent.-Fox***
Feature: The House on 92nd Street .... 20th Cent.-Fox

***STRAND: Learn and Live*** ..... ***Vitaphone***
***Fresh Airdale*** ..... ***Vitaphone***
***That Justice Be Done*** ..... ***OWI-WAC***
Feature: Mildred Pierce ..... Warner Bros.

### *CHICAGO—Week of October 15*

***APOLLO: Palestine Problem (March of Time)*** ***20th Cent.-Fox***
Feature: Captain Eddie ..... 20th Cent.-Fox

***ORIENTAL: Busy Bakers*** ..... ***Vitaphone***
Feature: Guest Wife ..... United Artists

***STATE LAKE: Mouse in Manhattan*** ..... ***MGM***
Feature: Love Letters ..... Paramount

***WOODS: Hep-Cat Serenade*** ..... ***Sack***
***Where the Pest Begins*** ..... ***Columbia***
Feature: Johnny Angel ..... RKO

## Servicemen's Lounge Opened By Charlotte Variety Club

The Variety Club of Charlotte, N. C., opened a Variety Club lounge September 1 as a tribute to the men and women of World War II. It bears a bronze plaque to this effect and is known as the Variety Room. The room will serve as a coordinating point for the various agencies which have contact with veterans. Two volunteer corps will assist the professional staff and a number of business men who have volunteered their services in advising veterans.

## To Release Holland Film

A new film on Holland has been acquired from the Netherlands by the international films division of International Theatrical and Television Corporation and will soon be released for national distribution. The film, "Holland Carries On," is in two reels, with sound, running 18 minutes, and produced by the Netherlands Information Bureau, New York.

## Chicago Censor Approves 92

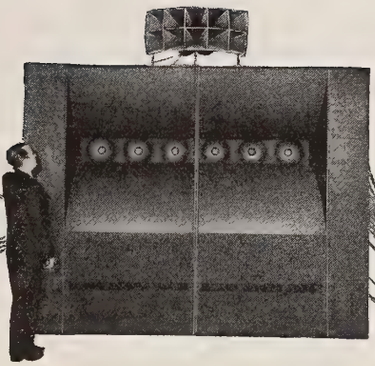
The police censor board in Chicago reviewed and passed a record number of 92 pictures during September. Only two were classified for adults: RKO's "Isle of the Dead" and a Mexican language film, "My Friend, the King."

## Peters Joins Scofield

Harlow Peters, formerly with the Lawrence Organization, has been appointed eastern representative for Ed Scofield and Associates, New York publicity and advertising concern.

## Warner Drops Lima House

The lease on the Faurot theatre, Lima, Ohio, which has been closed for some years, has been dropped by Warner Theatres.



# *An Announcement of Importance To Every Exhibitor*

THE VOICE OF THE THEATRE — *Altec Lansing's new motion picture loudspeaker system — sets the postwar standard for theatre sound reproduction. In Hollywood, the major motion picture studios have unanimously adopted* THE VOICE OF THE THEATRE. *It is the one loudspeaker system that faithfully reproduces their own improvements in sound recording. Now it is ready for installation in the motion picture theatres of the country.*

AMERICA'S LEADING THEATRES WILL SOON DISPLAY THIS MARK AT THEIR BOX-OFFICES:

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WESTERN ELECTRIC EXPORT CORP.
*In Foreign Countries*

# *Remittances from Australia May Be Hit, Says Perkins*

Cancellation of this country's lend-lease program may affect remittances to American film companies from the Australian and New Zealand territories, in the opinion of J. E. Perkins, Paramount International manager for those areas and for the Far East and South Africa. Mr. Perkins returned to the home office in New York last week after three months, during which he inspected business conditions in Australia, New Zealand and India.

Whatever the British Government does about the lend-lease cancellation probably will be followed in Australia and New Zealand, he believes.

Mr. Perkins noted that production still remained low in Australia, despite agitation by interests in and out of the industry.

Film business was good there and in New Zealand, he reported, and there was no slump discernible after V-J Day. British pictures has had some successful runs, he added.

Indian production continues strong, according to Mr. Perkins. A picture made recently cost $600,000, and is understood to be making money. The picture is the most expensive thus far produced in the country.

## Schiffrin to Visit London, Paris for Conferences

Simon Schiffrin, head of the French Press and Information Service film division in New York, was scheduled to leave for Paris this week by plane for conferences with Jacques Soustelle, Minister of Information, and Fourre Cormeray, Film Commissioner. While abroad, Mr. Schiffrin will visit the London office to advise on the Ministry's production program of documentaries. Recently he sold, as temporary representative of the French producers, three pictures to Loew's International, which the company will dub in English for distribution in the United States.

## Produce Travel Films

Three color travel films have been produced by the Princeton Film Center for Pan American World Airways. The motion picture department of J. Walter Thompson supervised the production.

## Doyle, Lederman Return To Foreign Posts

Arthur Doyle has been appointed home office representative in charge of India, Burma and China, it was announced this week by Murray Silverstone, president of 20th Century-Fox International Corporation. Mr. Doyle is currently en route to Bombay, India, where he will make his headquarters. Also en route from New York to the Far East is Dan Lederman, who is headed for Manila, where he will reopen 20th-Fox's offices and act as manager of the Philippines. Both Mr. Doyle and Mr. Lederman held Far Eastern posts before the war and were interned in Japanese prison camps following Pearl Harbor. After they were liberated and returned to the United States, they spent several months at the home office in New York.

## Famous Players Canadian Sets Regional Meetings

A series of regional meetings of managers of Famous Players Canadian, replacing the usual annual convention, has been set by Morris Stein, Eastern division general manager. The Toronto conference will be held October 26. Subsequent meetings will be held at Hamilton, London and Ottawa in Ontario, with a general meeting scheduled in the Maritime Provinces. All will be under the supervision of Mr. Stein. Conferences in western Canada are being arranged by Larry Bearg, western division manager.

## Kirsch Dinner November 30

The Illinois Buying and Booking Circuit, Chicago, will hold its third annual dinner, honoring its president, Jack Kirsch, at the Blackstone Hotel. The date has been tentatively set for November 30. Proceeds will go to La Rabida Sanitorium, which is supported by the Chicago Variety Club, of which Mr. Kirsch is chief barker.

## "Kiss and Tell" Premiere Set

"Kiss and Tell" will have its New York premiere at the Capitol theatre on Broadway, Thursday, October 25. Shirley Temple is starred in this Columbia comedy. Others in the cast include Jerome Courtland, Walter Abel, Robert Benchley, Porter Hall and Tom Tully. The picture is an adaptation of F. Hugh Herbert's play.

## Resumes Social Activity

The Cincinnati Variety Club will hold a Hallowe'en Jamboree, October 27, to open its social season.


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*MONOGRAM PICTURES CORP.*


# *MGM Expanding Foreign Division For 16mm Release*

MGM's plans for globe-girdling 16mm operations in all countries outside the United States and Canada began to materialize this week with the announcement by Arthur M. Loew, president of Loew's International Corporation, that eight men had been appointed as 16mm territorial representatives in Cuba, France, Argentine, Puerto Rico, Chile, Venezuela and Belgium. Appointments in other countries are expected shortly.

Mr. Loew said he was bringing such of the representatives to this country for eight-week courses of training. The training program will be conducted by Dr. Ronald Carroll, Robert Schmitt and Haven Falconer, in charge respectively, of training, equipment and educational aspects of MGM's 16mm operations abroad.

The eight trainees are all natives of the respective countries in which they will operate, which is in line with Mr. Loew's policy of placing only native-born persons in charge of his new 16mm program. Upon their arrival in this country, the eight appointees will be taken to Washington for consultation with the Department of Commerce film chief, Nathan D. Golden, and with officials of the State Department and other Government agencies. They will then spend two weeks at a 16mm projector factory to learn screening and repair operations so they may train projectionists in their native lands.

From Washington, they will travel to St. Louis to witness the use of educational films in classrooms through the cooperation of that city's Department of Audio-Visual Education. Following this the trainees will spend a week at California's Culver City studios.

On their way back east they will stop off at the University of Chicago for an indoctrination course in audio-visual education, and then in New York will put the final polish on their course of training before departing for their posts.

## New York Theatres Face Power Rate Increase

The Brooklyn Edison Company has formulated new power and light rates which may mean between $300 and $400 annual additional light and power costs to theatre owners, according to David Weinstock, chairman of the special power committee of the Independent Theatre Owners Association of New York. Mr. Weinstock, who is engaged in compiling comparative data for the Association on charges in other cities, asserts that if the Commission approves the increases, members of the Independent Theatre Owners Association will examine the possibilities of installing Diesel engines in their theatres to cut power expenses.

## Republic Sets Deal with Butterfield Michigan

Republic Pictures Corporation has closed a deal with the Butterfield Michigan Theatres, operating 128 theatres in Michigan, which covers the company's entire 1945-46 program. James R. Grainger, Republic president, concluded the deal with Sam Seplowin, central district sales manager; I. H. Pollard, Detroit branch manager, and E. C. Beatty, Butterfield president.

## Open Popcorn Supply

Popcorn distribution enters the Philadelphia territory for the first time this week when Jack Engel, head of Film Classics Exchange, opened his Poppers Supply Company of Philadelphia. This will serve theatres and amusement centers in the area and also will be exclusive distributors of the Viking Deluxe Popcorn Machine for the territory. The first model will go on display November 1. Larry Goldmeier will be branch manager of the new company.

# *Public Service Committee Set For Carolinas*

The committee on public activities set up by the Theatre Owners of North and South Carolina at a meeting Monday in Charlotte will devote itself primarily to a study of motion pictures submitted by Government and other public agencies, according to officers of the association.

The group, headed by H. F. Kincey, general manager of Wilby-Kincey Theatres, will screen all subjects submitted to theatres that deal with matters of public activity, and will suggest the course to be followed by the membership in that connection. "There will be many subjects submitted to the theatres for showing that may not register 100 per cent in the public interest," the association indicated. The committee will review these subjects and pass on to the theatres those that in its judgment will promote the public's welfare.

The new committee is the second such sectional group set up in recent months. The Southeastern Theatre Owners Association, composed of exhibitors in Georgia, Florida and Alabama, established a public activities committee for the same purpose.

Other duties of these groups include cooperation with the Red Cross, March of Dimes and similar drives for funds and screen time.

## Dismiss Complaint

The complaint against the American Society of Composers, Authors and Publishers, brought by Teddy Hart, brother of the late Lorenz Hart, ASCAP member who died in 1943, was dismissed Monday by New York Supreme Court Justice Paxton Blair. In his decision, Justice Blair upheld the Society's right to elect successors to deceased members under its articles of association.

## RKO Circuit Will Appeal WLB Manager Decision

RKO Service Corporation, operating 41 theatres in the New York metropolitan area, will appeal the recent Regional War Labor Board decision which awarded RKO managers and assistant managers general wage increases and a higher wage scale, among other benefits.

It was learned this week that Goldwater and Flynn, RKO counsel, would appeal the decision to the National War Labor Board in Washington and would contest practically all the provisions of the regional board's decision, including arbitration procedure and jurisdiction of the board to rule on the managers' case.

The regional board's decision awarded the Motion Picture Operating Managers and Assistant Managers Guild, to which the RKO managers belong, a general weekly increase of $7.63 and new wage scales of $40 to $75 a week for assistants and $85 to $140 a week for managers.

## Coast Theatre Managers Form Bargaining Agency

A proposed collective bargaining agency for theatre managers has been organized among employees of Fox West Coast Theatres, and incorporated under the name of Associated Theatre Operating Managers. Executives of the organization include Henry Pines, manager of Academy theatre, Inglewood, Cal., president; James Walker, manager of the Alcazar theatre, Bell, Cal., vice-president; Leslie Barr, manager of the Granada theatre, Inglewood, secretary, and Daniel MacDonald, manager of the Arroyo theatre, Los Angeles, treasurer.

## Leaves Newsreel House

A. J. Meininger, who has been managing the Strand theatre, Cincinnati unit of Telenews Theatres, since April, has resigned because of ill health. Ben Cohen, who was manager of the house before being transferred to Texas, will return to succeed Mr. Meininger.

# *Urges Theatre Use Screen As Aid To Prosperity*

A move to continue in peace time the public service function the industry filled in war was made October 9 at Passaic, N. J., at the convention of Allied Theatre Owners of New Jersey, which passed a resolution offering screen time to the Government for pictures showing "existing conditions which threaten to sabotage a post-war period of prosperity."

S. H. Fabian, circuit executive and national industry chairman of the Victory Loan campaign, keynoted this policy with an address at a banquet at the Ritz Restaurant. He urged that an organization be set up to perpetuate the industry's war effort and handle matters confronting the industry and requiring combined strength. He cited the need for a liaison between the industry and the Government and stressed the need for combating adverse legislation. Mr. Fabian also requested increased effort by exhibitors to make known to the public the industry's part in the war effort.

The convention earlier in the day voted to set up a fund to fight possible encroachment by unnecessary theatres.

All officers of the association were reelected. Harry Lowenstein, president; Lou Gold, vice-president for northern Jersey; Ralph Wilkins for the southern territory; Haskell Block, secretary; Dave Snaper, treasurer; Ed Lachman, assistant treasurer, and Morris Spewack, sergeant-at-arms.

Others attending included Frank Damas, Sam Rosen, Irving Dollinger, Sidney Samuelson, Grover Schaefer, Dave Levy, Ray Moon, Clarence Eisman, Ben Abner, Helen Hildinger, Charles Boasberg, E. Thornton Kelly, G. L. Carrington, Bert Sanford, Martin Wolfe, Harry M. Bessey and Harry Hecht.


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MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

# *Quigley Awards Winners Honored*

The formal presentation of the Quigley Silver Grand Award Plaque for 1944 was made to Lige Brien, of the Warner Enright in Pittsburgh, last Friday night.

On the same day, the Bronze Grand Award Plaque was presented to Jack Matlack, advertising manager of the J. J. Parker Broadway theatre, Portland, Oregon, runner-up in the 1944 Showmanship Competitions. Mr. Matlack also received the Quigley War Showmanship Award for his activities last year in furtherance of the war effort.

Mr. Brien was honored at Variety Club Tent 1, appropriately, on Warner Bros. Family Night before a large gathering of the circuit's managers and executives, club members and industry associates and their wives.

M. A. Silver, Warner Pittsburgh zone manager, presenting the Plaque for Martin J. Quigley, editor-in-chief and publisher of *Motion Picture Herald*, said:

"Achieving this magnificent Plaque is indeed an important milestone in the career of any showman. Mr. Brien has long been one of the most capable young men in the field of theatre promotion.

". . . Speaking for the individual exhibitor, our industry owes much thanks to Mr. Quigley and the *Motion Picture Herald* for stimulating showmen's interest in exploitation through the Awards."

In his acceptance speech Mr. Brien also paid tribute to *Motion Picture Herald* and to Mr. Quigley, who founded the Showmanship Award, for providing theatre managers with an incentive through which their promotional efforts received acknowledgment from the industry.

"This memorable evening," said Mr. Brien, "is made more impressive in light of the fact that Variety Club Tent No. 1 has lent its facilities to the occasion. Variety, known throughout the world for its generosity, has likewise bestowed honor to outstanding personalities of our times through the Humanitarian Plaque. To receive the Quigley Showmanship Award here tonight thus takes on added significance and heightens the distinction."

Mr. Brien was awarded the Bronze Grand Award in the Quigley Competitions in 1939. He has also won two Quarterly Plaques during the past years. This was the first time Mr. Matlack has won recognition from the judges' committee in the annual Showmanship Competitions. In 1942, 1943 and 1944 he won the War Showmanship Award.



***Warner executives of the Pittsburgh zone are pictured at the presentation of the Silver Grand Award to Lige Brien. Left to right: James M. Totman, advertising manager; Harry Feinstein, district manager, and Past Chief Barker, Tent 1, Variety Club; zone manager M. A. Silver, who made the formal presentation; Mr. Brien, and Joe Feldman, assistant zone manager.***

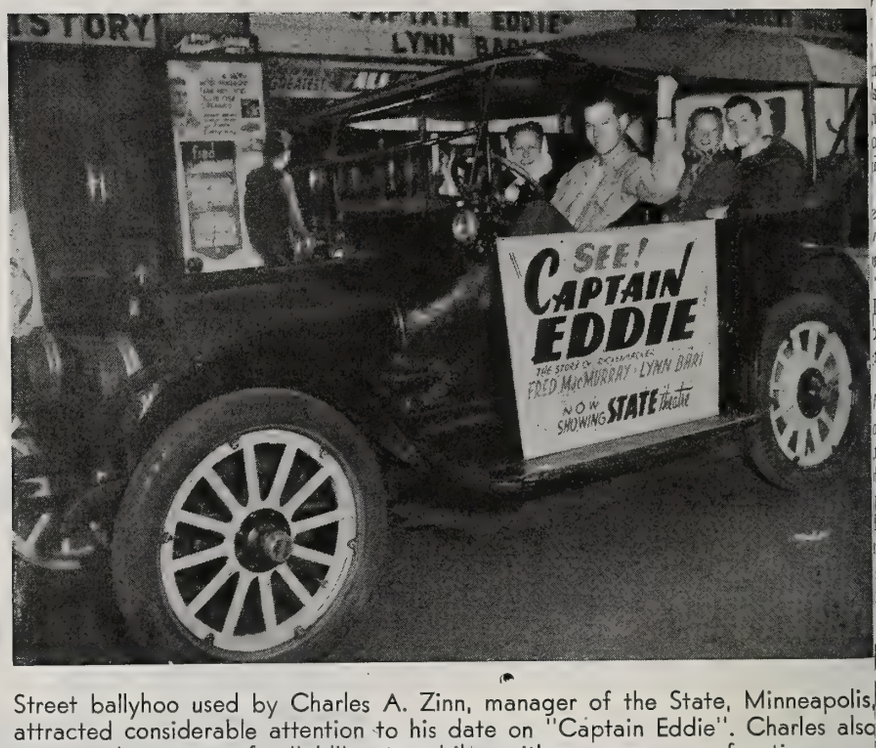


***Jack Matlack, left, receives the Quigley War Showmanship Award for 1944 from Frank McCaslin, President of Portland's Chamber of Commerce. Mr. Matlack also received the Bronze Grand Award.***

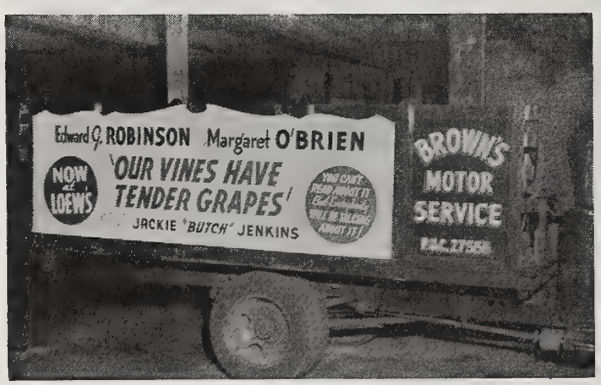
# HOW TO ATTRACT PATRONAGE




To promote "Thrill of a Romance" at Loew's, Dayton, manager H. W. Reisinger tied up with juke boxes. Signs were posted throughout city.




Street ballyhoo used by Charles A. Zinn, manager of the State, Minneapolis, attracted considerable attention to his date on "Captain Eddie". Charles also sponsored a contest for "old" automobiles, with many owners of antique cars competing.




Left: To overcome newspaper strike, manager Larry Levy publicized his attractions at the Colonial, Reading, with truck banners.

Right, entire area in the vicinity of the Albee, Brooklyn, was blocked off with this exhibit of Army Radar equipment. Music was supplied by Army band. Credit Al Zimbalist.







Elliott Johnson, publicist for the Malco, Memphis, overcame problem of multi-star value in "Duffy's Tavern" in this attractive lobby display.




To publicize "G.I. Joe", Pete Stainback, assistant manager o Loew's, Richmond, arranged for the display of several "Wel come" strips placed over merchants' stores.

# *Cohen Publicizes Star Appearance*

M. D. Cohn, managing director of the Newman theatre, Kansas City, Mo., put over an advance campaign on "You Came Along," the highlight of which was a personal appearance of Lizabeth Scott, star of the picture, five days in advance of the opening.

Cohn arranged a two-day schedule for the star, including a round of press interviews, which landed stories and art layouts. A feature was Miss Scott's appearance on the "Dance With America" program on Station KCKN. Along with this tieup went radio ads calling attention to her program, and distribution of 5,000 star fan photos.

Miss Scott was interviewed on Stations WDAF, KMBC, WHB and KCMO. She accepted appointment as honorary recruiter for the Maritime Service, a picture being taken of her reading the rules to new recruits. This photo was picked up by Acme Wire Service. Her schedule also included a visit to the College Fashion Floor of Harzfeld's, leading women's specialty shop, which was publicized by the store in its ads.

## Revival Hit Program Featured by Bregoff

An effective stunt being used by H. Spencer Bregoff at Fabian's Palace, Port Richmond, S. I., consists of a mailbox in his foyer with a sign "Drop Your Revival Hit Requests Here." AA trailer on the screen also indicates that in order to comply with his customers' requests, Spence is bringing back the outstanding movie hits of the past and that they may leave their requests in the mailbox.

Immediately preceding the usual trailer for all revival shows, Bregoff runs a trailer advertising the next two "hits of the past".

## Dog Shop Tieup Aids "Lassie"

M. S. Dovberg, manager of Warners' Liberty-Tacony, Philadelphia, to promote the showing of "Son of Lassie," tied in with a neighborhood pet shop and a local dog food company. The tieup resulted in special floor displays in 50 Unity Frankford grocery stores in the neighborhood. In addition, a contest for the youngsters, with a give-away of a collie pup, on display in the lobby, resulted in more than 3,500 youngsters attending the theatre during the three-day run of the picture.

## FOR WOMEN ONLY

An experiment with "For Women Only" advance previews of "Mildred Pierce" in the Warner circuit houses in the New England territory has brought such successful results that the stunt will be repeated on a large scale in launching the general release of the film.

At the Capitol theatre, Springfield, Mass., the feminine turnout for the special ladies' performance was so big that a waiting line more than a block in length was still stampeding to get in after the theatre had been filled.

Palace theatre, Lawrence, set the whole town talking for days with its showing of "Mildred Pierce" exclusively for women.

# FALL STYLE SHOW PROMOTED FOR "OUT OF THIS WORLD"




*The campaign engineered by Ralph H. Frame of the Bluffs theatre, Scotts Bluff, Neb., on "Out of This World" featured the cooperation of 14 local merchants. A two-day fall style show was arranged by one of the city's largest department stores, with 20 girls modeling "Out of This World" creations on the stage of the theatre. During the run everything in the city from gasoline to doughnuts carried the title. Above is a window display.*



# Exploiting the New Pictures

**How the recent pictures are being sold at the first run and pre-release date showings**

## CAPTAIN KIDD

An unusual tie-up with the Scout-O-Rama, a youth rally, ballyhoo and a radio tie-up with a local baking company resulted in unusual publicity breaks in connection with the opening of "Captain Kidd" at Loew's, Richmond, Va. Manager Brock Whitlock, Vivian Brown, assistant manager of Loew's, and E. M. Millburn, field exploiteer from United Artists, collaborated in making the campaign a memorable one.

Well in advance of the opening the theatre art department made up special pirate hats with skull and cross-bones and theatre title, which were worn by the ushers. A miniature theatre stage, 4 x 10 ft., was constructed in the lobby, with mounted heads of the stars featured. 24-sheets were spotted at strategic locations and a special trailer augmented the regular advance preview.

### *Strong Outdoor Ballyhoo*

Window displays featured pirate books and art at the Methodist bookstore, Presbyterian bookshop and the book department at Miller and Rhoades department store. Kresge's cooperated by displaying an entire window of pirate toys with stills from the picture and theatre credits. Thirty full-sheet window cards were additionally spotted in key downtown windows.

The tie-up with Scout-O-Rama involved over 2,000 Boy Scouts and Cubs who attended the largest rally ever held in Richmond. It took place daily for three days at the Berry-Burk department store, with Chief Red Fox in full Indian attire and other popular performers. At each performance guest tickets to see "Captain Kidd" were presented to scouts for special performances. The picture and the theatre came in for numerous plugs during these performances.

A tie-up was consummated with Streitman's Zesta Crackers, sponsors of the "Man on the Street" program over station WRVA. Theatre passersby were invited to participate in the broadcast, with each one receiving a special gift. The picture received frequent mention on the broadcast. The program was used on four successive days.

Additional spot announcements publicizing the picture were promoted free over station WMBG and WRVA every day for a week in advance of the opening. Newspapers were generous in publicizing the film with art and stories breaking in the *Times Dispatch,* the *News Leader* and a special break in the Sunday *Times Dispatch* prior to the opening.




*Street ballyhoo proved effective in exploiting "Captain Kidd" at Loew's theatre in Richmond, Va.*

For street ballyhoo a cart, drawn by two ponies, carried special banners announcing the opening. Ten boys were additionally used for ballyhoo purposes. These boys, wearing special pirate hats with picture title, theatre name and dates, circulated through the main thoroughfares several days in advance of the opening.

A large model full-rigged pirate ship was displayed in the outer lobby of the theatre one week in advance and an unusually attractive window display consisting of a treasure chest of jewels was exhibited at Thalhimer's department store. The display carried prominent theatre credits. Special printed cards carrying an optical illusion were distributed.






*Window displays aided Twin City premiere of "Kiss and Tell". Left, Woolworth's downtown store in Baltimore; right, the Anne Lewis shop in Cincinnati.*

## KISS AND TELL

The two-city premiere of "Kiss and Tell" resulted in numerous newspaper, radio and merchant tie-ups for theatre and publicity men in Baltimore and Cincinnati.

For the Cincinnati opening at the RKO Palace theatre publicist Nathan Wise and manager Erwin Bock played up the three-city premiere in newspaper ads, lobby displays, screen trailers, newspaper and radio publicity. A tie-up with Jenny's, Cincinnati's most exclusive woman's shop, resulted in an exceptional co-op newspaper display advertisement. In addition to several attractive window displays the store tagged one of its expensive dresses as the "Kiss and Tell" dress, featuring it in newspaper ads with theatre credits.

By a coincidence, the University of Cincinnati had selected "Kiss and Tell" for its fall play. This angle led to a special art and story break in the *Times-Star* and story breaks in the other local papers, with credits for the picture and theatre.

Wise capitalized on the teen-age angle, tieing up with the Anne Lewis shop, which devoted nearly all of its windows to the promo-

(Continued on following page)

# Strong Ballyhoo Helps "Kiss and Tell" Openings

(Continued from opposite page)

tion, featuring large blowups of the stars with theatre credits. Additional window space was obtained in Murray's beauty salon, Woolworth's, Kresge's and other strategic downtown stores.

Another tie-up was consummated with Royal Crown Cola, which resulted in its fleet of trucks carrying special posters plugging the theatre and playdates.

The fashion page of the *Times-Star* came through with a special three column art break on Shirley Temple with picture credits. For additional ballyhoo Wise had special cards printed, reading: "Here's a kiss but please don't tell. See 'Kiss and Tell' now at the Palace." A candy kiss was stapled to each card and 2,500 of these were distributed on opening day.

Cross trailers were used in the five downtown RKO theatres one week in advance and 40 by 60 displays were also used in the affiliated houses, both in advance and during the current showing of the picture.

Additional radio time was purchased on radio stations WKRC, WCPO, WCKY and WSAI. As a special follow-up additional free plugs were obtained from each of the four stations.

### *Stress Exploitation in Baltimore*

Newspaper publicity was extensive with unusual art breaks landing on the amusement pages of all three dailies. Newspaper display ads were used in the *American Israelite* because of the fact that the March of Time's "The Palestine Problem" shared the program with the feature attraction.

The campaign put on by manager Bernie Seaman, and publicity manager Ted Routson at the Hippodrome theatre, Baltimore, for the coincidental premiere of "Kiss and Tell" was one that involved some fine promotional exploitation.

Routson set a contest with the *News-Post*, to run for five days prior to opening. The idea was to have contestants identify characters and stills portraying famous screen kisses. War Bonds and passes were given as prizes, and the results were more than favorable.

A tie-up with the Read Drug chain was another stunt that resulted in extra publicity for the film. More than twenty of the chain shops featured a special "Kiss and Tell" sundae at their counters, with both the menu and the counter cards carrying full credit to the film at the Hippodrome.

### *Window Tieups Plentiful*

Windows and department store tie-ups were plentiful, the most impressive being with the Hub and Woolworths. The Hub, famous downtown department store, gave its most prominent window to stills and blow-ups from the film, with the window literally filled with credits on the picture. In addition, the teen age shop of the store had enlarged Shirley Temple stills spotted around, and here again credits to the film were plentiful.

Radio received its share in the campaign also. In addition to the regular spot announcements, which were paid for, a number of gratis plugs were set on the "Fashion Show" heard over WCAO, local Columbia outlet. Since this is one of the most popular shows with the younger set, results on the tie-up were very gratifying.

# *The Selling Approach* ON NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]*

**THE DOLLY SISTERS (Twentieth Century-Fox):** There is the ever-popular star value, an excellent title and Technicolor to capitalize on. Newspaper ads are very good, and the lithographs are perfect for cutouts, for counters, lobbies, windows and marquee displays.

On the exploitation side you have the music tieups for radio, music stores, dance spots, night clubs and record shops. Robbins Music Corporation publishes the following numbers heard in the picture: "Dark Town Strutters' Ball", "Sidewalks of New York", "Give Me the Moonlight, Give Me the Girl", "Carolina in the Morning", "The Vamp" and "I'm Chasing Rainbows". Two new tunes published by Bregman, Vocco & Conn, Inc., are "I Can't Begin To Tell You" and "Don't Be Too Old-Fashioned".

A "Memories" record contest is suggested with your local radio station. Try to promote a radio talent contest, based on the picture, open to all sets of twin sisters or sister teams from six years up. You might promote special prizes from merchants for the winners. If the radio station is not interested, you could promote this on your theatre stage.

Other appropriate stage contests could include a "gam-orous girl" contest to select the local girl with the shapeliest legs, or, as an alternate stunt, you might run a contest to choose the most beautiful blonde in the community.

As a street ballyhoo, have two attractive blondes, dressed as twins, walk through the main business section, with tie-in copy announcing the film, theatre name and playdate.

**MILDRED PIERCE (Warner Bros.):** The return of Joan Crawford after three years' absence from the screen, plus the presence of Jack Carson and other popular stars, should be well publicized in all advertising and publicity. Although ad mats are generally good, in situations where the fans like mystery and suspense this could be inserted by revamping available material.

The World Publishing Company has issued a special movie edition of the book, featuring scenes from the picture and an attractive jacket. This can be used to set up window and counter displays of book shops, libraries, drug and department stores. There is also a newspaper co-op angle.

Miss Crawford wears some beautiful gowns and accessories which are perfect for newspaper fashion features on the Women's Page and with merchant co-op tie-ups.

It might be well to start an advance teaser campaign well ahead of the opening, with copy: "Please don't tell anyone what 'Mildred Pierce' did."

Rig up several large wooden boxes, covered on all sides with copy: "Can you keep a secret? If so, take a peek." When looking into the box, the person sees this message: "Confidential. You'll find 'Mildred Pierce' at the home town theatre on (date), but please don't tell anyone what 'Mildred Pierce' did." The same copy can likewise be used in a novelty throwaway or on printed slips of paper.

# *Klinger Set With Hallowe'en Show*

For his theatre activities in connection with Hallowe'en, Paul O. Klinger at the Loew-Poli Strand, Waterbury, Conn., is planning on a midnight spook show. A special inside lobby display has already been set up in the form of an arch that extends the width of the lobby with legs on either side. Cutout goblins, witches, and skeletons with picture's title, playdates, selling copy, etc., are featured. The same display will be used as a false front on the night of the performance. Painted white skull and cross bones are spotted on the lobby floor.

Special stunts arranged for the stage include a $5 prize to be awarded for the best costume present. The winner to be chosen by applause meter, runners-up to receive passes to future Strand attractions.

To add to the eeriness of the performance a trick floating ghost will be used from the stage level to the top rear balcony. This is accomplished by using white sheets with skeleton figures painted thereon in luminous paint. Same are attached to ends of black twine and drawn to the balcony with the use of a small electric motor.

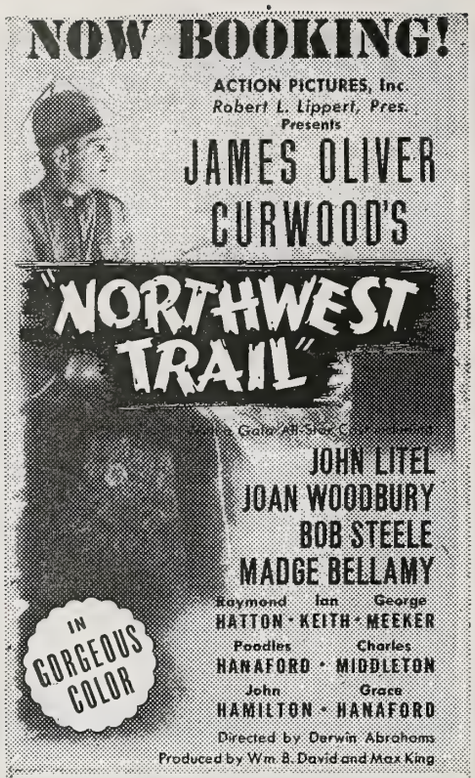
For his street ballyhoo, Paul is utilizing a man dressed in ghost wardrobe who will tour the city and sit at various locations in the theatre among the audience on Hallowe'en night itself. Games and stunts for audience participation will also be used.

Newspaper advertising started a week ahead plugged the performance with special teaser ads. Copy such as "Goblins will roam the aisles"; "A ghost may be your seat-mate"; "On Hallowe'en we turn the Strand into a spook-easy," etc., was employed. Advance ticket sale for this performance started two weeks ahead.

## Faille Lands Effective Co-op

Ronald Faille at the Paramount theatre in North Adams, Mass., landed an excellent co-operative ad on "You Came Along" with featured cuts of the various stars in the picture. In addition, copy across the top read: "You Came Along just in time to see our new," etc.






*Can Be Booked Through The Following Exchanges:*

SCREEN GUILD OF THE S. E.
164 Walton Street, N.W. Atlanta, Georgia
21 So. Liberty St., New Orleans 13, La.

SCREEN GUILD OF THE N. E.
54-58 Piedmont St., Boston 16, Mass.

SCREEN GUILD OF TEXAS
308 South Harwood Street, Dallas, Texas

SCREEN GUILD OF MICHIGAN
2310 Cass Avenue, Detroit 1, Michigan

BELL PICTURES CORPORATION
New York State and Northern New Jersey

SCREEN GUILD OF PHILADELPHIA
1315 Vine Street, Philadelphia 7, Penna.

SCREEN GUILD OF W. PENNSYLVANIA
1709 Blvd. of the Allies, Pittsburgh 19, Pa.

SCREEN GUILD OF MISSOURI
3334 Olive Street, St. Louis 3, Missouri

SCREEN GUILD OF NO. CALIFORNIA
1069 Market Street Building (Office)
125 Hyde St. (Exchange), San Francisco, Cal.

SCREEN GUILD OF WASHINGTON, D. C.
1001 N. Jersey Ave., N.W., Wash'ton 1, D.C.

SCREEN GUILD OF ILLINOIS
1325 South Wabash Avenue, Chicago
Also serving Milwaukee and Indianapolis

SCREEN GUILD OF OKLAHOMA
702 W. Calif. Ave., Oklahoma City, Okla.

KING ENTERPRISES
Des Moines, Omaha, Kansas City

SCREEN GUILD (OF CANADA) LTD.
21 Dundas Sq., Toronto 2, Ont.

SCREEN GUILD OF NORTH CAROLINA
300 W. Third St., Charlotte 1, N. Carolina

FILM CLASSICS OF CLEVELAND
2108 Payne Ave., Cleveland

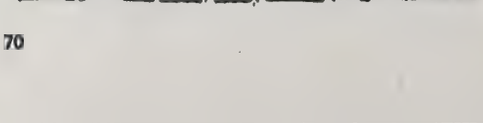
SCREEN GUILD OF MINNEAPOLIS
1109 Currie Ave., Minneapolis

FILM CLASSICS OF CINCINNATI
1635 Central Parkway, Cincinnati

Distributed by SCREEN GUILD PROD. INC.

J. MARCAN NERCESIAN
258 E. 1st South St.
Salt Lake City, Utah





# SHOWMEN PERSONALS

**In New Posts:** Hal D. Neides, former division manager of Golden State Theatres, Western division manager of Hollywood Advertising Co., in San Francisco. Rex Stevenson, formerly head booker of Golden State and recently from the Navy, replaces Neides.

Joseph Kinsky, recently affiliated with the Paramount home office, has been appointed general manager of Sanitary Automatic Candy Corp. Curtis H. Miller, general manager at the State, Tampa, Fla. Harry Jacobson, Davison, Detroit.

Eddie Krul, Park, Detroit. Arthur D. Keillor, Palmer Park, Highland Park, Mich. H. C. Dean, State, Cocoa, Fla. Walter Sly, Bikos, Gary, Ind. Tom Carradine, Calumet, Hammond, Ind. Alfred H. Schmidt, Avon, Breese, Ill. Jack Manley, Civic, Chicago.

Lou Jacobson, the Park City, Bridgeport, Conn. Bern Wilson, from the Army, to manage the Kansas and Strand theatres, Fredonia, Kans. Charles Bartlet, discharged from the Army, to associate manager of the RKO Uptown, Highland Park, Mich.

Harold Wright, district manager, T. & D. Jr. Enterprises, Santa Rosa, Calif. Mrs. E. E. Thompson, the State, Eustis, Fla.. Ted Boisemeau, from the Army, to acting manager, Luna, Chicago.

Mrs. C. W. Matson has purchased the Lyon theatre in Rockdale, Texas, from L. M. McDaniel. Mrs. Matson also operates the Majestic, Somerville, Texas, the Matsonian at Rockdale and the Dixie at Giddings. Mrs. Ruby Thomas, the Dilworth, Concord, N. C.

**Assistant Managers:** John Weithtein, Capitol, Newark, N. J. Gene Ganott, recently from the Army, to the Plaza, Schenectady. Mrs. Edna Gray, the Dilworth, Concord, N. C.

**Happy Birthday:** George E. Gemming, William S. Samuel, Tan Boon Bee, Sol J. Lavoy, Mort Goodman, J. G. Oppenheim, Jr., Paul H. Garns, Robert Anthony, A. Stevens, Oliver H. Bradbury, Ray O. Monzingo, Salvatore E. De Gennaro, Walter J. Matekaitis.

Edward J. Cline, Maurice A. Cohen, Theodore Friedman, Frank Kovaletz, Francis E. Lattin, Donald G. O'Neill, Frank C. Goldquist, Sterling Jermstad, Bryant Williams, George P. Gross, Lester Bostwick, Tom Johnson, Lew Bray, A. Albert Cohan.

Cornelius Webb, Fred Meyer, Sr., Frank La Bar, A. G. La Shelle, Richard M. Thomason, L. W. Scott, R. W. O'Donohue, Lloyd Stephenson, Wilbur N. Degenhart, Allison Stanford, Sidney A. Sommer, Walter N. Correll.

## Radio Tieups Promote Date On "Out of This World"

A very successful campaign was engineered at the Colonial theatre in Richmond, Va., by Edgar Goth, director of advertising and publicity, in advance of the showing of "Out of This World."

Tie-ups with local radio stations WMBG, WRNL and WRVA were arranged for daily spot announcements, a "Man in the Street" broadcast originated directly in front of the theatre, with plugs for the picture during the showing, and WRVA's Juke Box Program featured records of tunes from the film, both in advance and current with the playdate.

Some very attractive window displays were promoted with Thalhimers' department store in three of their most important windows, and three of the largest music stores featured song hits and records from the picture, with abundant theatre credits. A tie-up was also effected with the most popular soda fountains in town, whereby they named a sweet tooth concoction an "Out of This World" Sundae, and displayed advertising and theatre playdate.

## Boyle Sets Classified Ad Tieup

In Norwich, Conn., manager Joesph Boyle, Loew's-Poli-Broadway, promoted "Week-End at the Waldorf" with more than 60 bus cards in buses running between Norwich and New London, with full theatre credits. He landed a classified ad tie-up for the Sunday and Monday editions of the local *Bulletin* and *Record* before the playdate, in addition to co-ops with a beauty salon, jewelry shop, and luggage store on the main stem. He also promoted a full music window display with Tepper's department store, with specially prepared theatre background copy. A giant post card was set for lobby ballyhoo, hotel cards were distributed and a deal was set with a local news stand on the main stem to distribute thousands of heralds on this film attraction.





by THE HERALD

*ROUND TABLE VISITORS recently were: Left, newlyweds, Mr. and Mrs. Sam Horwitz of Loew's, Hartford, Conn.; right, Larry O'Neil, manager of the Suffolk theatre, Holyoke, Mass., who celebrated his tenth wedding anniversary with Mrs. O'Neil.*

# *Mexican Unions Accept Camacho Peace Proposal*

by LUIS BECERRA CELIS
*in Mexico City*

Labor strife that has long vexed the Mexican industry seems to have subsided, perhaps ended, as far as friction between the two rival unions, the National Cinematographic Industry and the Production, is concerned, with the announcement by the former that it has accepted President Manuel Avila Camacho's suggestions for peace in the business. That acceptance is the stronger because it is endorsed by the Confederation of Mexican Workers, Mexico's powerful labor organization.

The President's suggestions were that the National limit itself to the production of shorts and newsreels, while the Production handle features. The Production, which was organized last spring after six sections broke away from the National, is dominated by the players, led by "Cantinflas," in private life Mario Moreno, Mexico's biggest money making film actor. It readily accepted the suggestions. But the National, Mexico's pioneer film labor organization, demurred because it had started an ambitious production program of 20 features. However, it decided to fall in line.

This settlement is generally regarded as assuring smooth going in all divisions of film labor, for the time, at least.

▽

Distribution interest in Mexican pictures appears to be spreading. Dutch distributors are seeking Mexican films for servicing Holland and Belgium and Switzerland as well. Distributors in Manila want films from Mexico for exhibition in the Philippines and other parts of the Far East.

▽

Arturo de Cordoba has been contracted by Gregorio Wallerstein, manager of Filmex, to play the lead in a forthcoming picture. Mr. de Cordoba is to come here early next year for this assignment.

▽

Because it is unable to obtain trained Hollywood cartoonists, Caricolor has abandoned its plans to produce cartoon shorts in color and will make full length pictures. Caricolor was organized some time ago by Sanitago Reachi, president of Posa Films, S.A., exclusive producer for "Cantinflas," well known comedian.

▽

Two of Mexico's leading picture actors, Julian Soler and Emilio Tuero, who is also a singer, have gone to Spain to work in picture assignments there for an indefinite period. Chronic labor trouble in Mexico prompted their emigration, it was said.

▽

The Mexican industry is to be represented at the Cinematographic Festival that opens in Cannes, France, in November. Delegates from Mexico will visit France and a number of pictures will be placed on exhibition.

▽

The industry was financed to the amount of $2,565,265, in the form of loans, credits and discounts, during the first eight months of 1945 by its own bank, the Banco Cinematografico, S.A., which has operated here since 1938.

▽

Columbia's "Unforgettable Song," whose long run at the Cine Alameda was disrupted by the strike, has taken up again with record business. It is now in its eighth week, the longest single run at any one theatre here.

## Pathe Expands Site

Pathe Industries and RKO Pathe News, which recently purchased the Odd Fellow Building at 105-11 East 106th St., N. Y., have acquired the adjoining Park Avenue blockfront and additional land on 107th Street in order to expand its planned film center. The entire purchase amounts to approximately 34,000 square feet.

## Surplus Equipment Disposal Planned by Government

In a move designed to help the Surplus Property Administration in its disposal of motion picture equipment, an Office of War Property Distribution is being established in the Federal Security Agency. It will be headed by Robert Ayres, formerly in the FSA general counsel's office in Baltimore. Surveys of state needs for picture equipment and surplus educational and health supplies, have already been made, it is reported. Officials of various government agencies agreed some time ago to dispose of surplus army projectors and films to schools and communities which were unable, because of lack of money, to obtain such material from the commercial market.

## Painter Appointed Manager Of Associated Theatres

Harry Painter, Toronto branch manager of Empire-Universal Films, has joined Associated Theatres Limited in Canada as general manager. A well known figure in the Canadian distribution field, Mr. Painter had served with Paramount and Warner Brothers before his association with Empire-Universal. Associated's services in booking and buying, advertising and general counsel are all to be extended.

## Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new pictures this week, approving all. In Class A-I, unobjectionable for general patronage, were "The Enchanted Forest" and "Sunbonnet Sue." In Class A-II, unobjectionable for adults, were "The Crimson Canary," "A Game of Death," "The Spanish Main," "Too Young to Know" and "Yolanda and the Thief."

## MGM Gives Booth to Army

Metro-Goldwyn-Mayer has turned over its Times Square information booth to the Army for use in the Army's enlistment drive. Originally opened during the World's Fair, the booth has since been used for WAC and Merchant Marine recruiting and for various bond campaigns. William R. Ferguson, MGM exploitation director, made the presentation in a special ceremony.

## Receives Army Discharge

Mark I. Finkelstein, New York Cinema Circuit Corporation executive, has been discharged from the Army after 36 months of service.

# *ETO Film Branch Includes Many From Industry*

A large measure of the success achieved by the motion picture branch of special services in the European Theatre of Operations can be attributed to the fact that many of those operating the program are members of the film industry. Among the men are:

Major Mike Cullen, former Loew's western division manager, chief of the 35mm section; Captain J. J. Nicholson, Warner traveling auditor, administrative assistant in the 35mm section; Technical Sergeant George Gaughan, booking manager for Paramount in Dallas, chief administrative booker in the Paris headquarters.

Pfc Manny Greenwald, manager of Skirball Brothers' Barry in Pittsburgh, public relations and administrative assistant; First Lt. Edward B. Arthur, assistant general manager of the Fanchon and Marco St. Louis Amusement Company, exchange officer of the Regensberg branch.

Second Lt. Charles Ramsey, with the Butterfield Circuit of Detroit, now exchange officer in Marseilles; First Lt. Joseph Lynne, of Columbia in Dallas, now exchange officer at the Frankfurt branch; S-Sgt. Andrew Gorzo, Warner manager in Sharon, Pa., booker at the Marseilles exchange; Pfc Ralph Olsen, Universal salesman from Des Moines, now booker at the Regensberg office.

Technical Sergeant Raymond Sauerwein, with U. S. Army Motion Picture Service in St. Louis, now chief clerk of technical supplies in the Paris headquarters; Sergeant Howard Clark, manager of Warner Brothers Lake theatre in Milwaukee, now handling supplies and equipment co-ordination in Frankfurt; Pfc Charles Bowers, Jr., manager of Warners' Hollywood theatre on Broadway, was booking at Frankfurt until he took the boat for home recently, discharged on the overage provision; Pfc Ronald Sturgess, theatre manager for the Schine Circuit in Mt. Vernon, Ohio, is handling the central film depot in Paris.

## Heads Jewish Organization

M. A. Lightman, president of Malco Theatres, Inc., recently was elected president of the Memphis chapter of American Council for Judaism, Inc., an organization opposed to the establishment of a Jewish national state in Palestine.

★ ★ ★ ★ ★ ★ ★ ★ ★

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**Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)**

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AT LIBERTY—THEATRE MANAGER OR EXecutive. High type, mature man. Aggressive showman thoroughly experienced and capable, exploitation, publicity, advertising and all angles of operation. Sober and reliable every respect. Association leading independent or major circuit desired. Responsible reference ability and integrity. Address BOX 1908, MOTION PICTURE HERALD.

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## STUDIO EQUIPMENT

ARMY SURPLUS NEW AKELEY CAMERAS, INcludes 12V motor, tachometer, counter, 2 - 200' magazines, convertible for newsreel work, $195; Debrie metal camera, 6 magazines, 3 lenses, $350; RCA Galvanometer, $650; Moviolas, $195; Background Projection outfit worth $10,000, now $4,990. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

## USED EQUIPMENT

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## Lawrence C. Keating

Lawrence Charles Keating, 72, veteran theatrical manager in Portland and other Pacific Coast centers, died of a heart attack October 10 in Los Angeles. He had operated the old Lyric and Baker theatres in Portland, Ore. Mr. Keating was a native of Galena, Ill.

## Mrs. Caroline Cagney

Funeral services were held in Hollywood Octoberber 9 for Mrs. Caroline Cagney, mother of James and William Cagney, actor and producer, respectively. Mrs. Cagney died October 7 following a long illness. She is survived by five children, the other three being Edward and Harry Cagney, doctors, and a daughter, Jeanne, actress.

## Paramount Sells Building

Paramount sold its exchange building in Chicago to Hazel B. Bell for $95,000. At the same time, Paramount, under its local subsidiary name, Chicago Film Exchange, signed a long term occupation lease with the new owner.

# *Cokell, Paramount Treasurer, Dies*

Walter B. Cokell, 57, treasurer of Paramount Pictures, Inc., died Tuesday at Lawrence Hospital, Bronxville, N. Y., which he entered Monday following a short illness.

With Paramount since May, 1920, he was previously engaged in railroad accounting work in Denver, his birthplace. He was also at one time associated with the American Telephone and Telegraph Company in a statistical and auditing capacity and during the first World War was a first lieutenant with the ordnance branch of the U. S. Army. He was educated at Denver University and New York University. In 1933 he became assistant treasurer of Paramount and shortly thereafter was named treasurer.

Surviving are his widow, Mrs. Virginia Cokell, and his mother.

## Glenn Humphrey, Veteran Projectionist, Was 52

Glenn H. Humphrey, 52, veteran motion picture projectionist, died at Utica, N. Y., October 9. Secretary-treasurer of the New York State Theatrical Stage Employees and Motion Picture Projectionists Alliance for 12 years, he was president of the New York State Association of Projectionists for 10 years. Mr. Humphrey also was active in labor organizations outside the industry. At the time of his death he was chairman of the Municipal Housing Authority for Utica and was president of the Utica Trades Assembly and a member of the New York State Labor Department's advisory committee for the revision and modernization of the state standard building code for places of public assembly. He represented the theatrical trades on this committee. He is survived by his wife and a son.

## Van Stratten, Was Auditor for MGM International

Jacques Van Stratten, 64, auditor for MGM International Films, died October 3 of a heart ailment at Brooklyn Hospital, New York, following a week's illness. He had been with MGM since 1926, when he worked with the Rex Ingram unit abroad. Later he was employed as auditor for Loew's radio station WHN in New York and was then transferred to MGM International as auditor. He is survived by his widow, Mrs. Rosette Van Stratten, and a daughter, Florence, a lieutenant in the WAVES.

## Lewis Moses Dies at 46; Was Circuit Director

Lewis Moses, 46, managing director of the Moses Circuit, operating theatres in Staten Island, Brooklyn and Union City, N. J., died October 8 of a heart ailment at his Staten Island home. Mr. Moses, with his brother, Charles, opened the first motion picture theatre on Staten Island in 1912. They had an interest in a majority of Staten Island houses for more than 10 years. He is survived, in addition to Charles, by two other brothers, Morton and Elias, and by four sisters.

## William J. Tubbert

William J. Tubbert, 47, manager of the Watertown, N. Y., properties of Schine Enterprises, Inc., died October 14 in Watertown following a short illness. Mr. Tubbert was former Syracuse manager for RKO. Services were held in Syracuse.

## Services Held for Scott

Funeral services for Harry Scott, 57, who died of a heart attack October 12, were held Sunday in Hollywood. Mr. Scott, who had been an assistant director at RKO Radio for nearly three years, had been associated with the industry since 1920.

## Mrs. Eleanor Colwell

Mrs. Eleanor Colwell, 79, who headed the local motion picture board of censors for 33 years, died September 30 in Portland, Ore.

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*

*ADVANCE SYNOPSES*

*COMPANY CHART*

*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## She Went to the Races

***MGM*—Today's Best Longshot**

Although the latest entry from MGM may not equal the money-making record set by Louis B. B. Mayer's famous filly, Busher, "She Went to the Races" ought to collect a fair share of the box office prize money. It's a sound little comedy with plenty of speed and sufficient staying power to go the course.

James Craig, Frances Gifford and Ava Gardner are the top cast names, with that trio of veterans, Edmund Gwenn, Sig Ruman and Reginald Owen supplying support. The plot concerns the favorite dream of all horseplayers: a foolproof system for beating the races.

According to the screenplay by Lawrence Hazard, based on a story by Alan Friedman and De Vallon Scott, a group of scientists succeed in devising such a system. Since its application involves the use of an agrometer, wind balloons, and the local rainfall figures for the last 50 years, it is doubtful whether the scheme will come into general use.

As an entertainment device, however, the system is above reproach. It provides laughter and romance; a full measure, in fact, of escapist fare. Everyone involved gets what he or she wants: the professors, money; the heroine, a husband; and the hero, a winner in the big handicap race.

Frederick Stephani's production rates him a place in the winners' circle, and so does Willis Goldbeck's direction.

*Seen at the Village theatre, Westwood, where the audience expressed audible enjoyment. Reviewer's Rating: Good.*—THALIA BELL.

Release date, not set. Running time, 87 min. PCA No. 11044. General audience classification.
Steve Canfield.....James Craig
Dr. Ann Wotters .....Frances Gifford
Hilda Spotts.....Ava Gardner
Edmund Gwenn, Sig Ruman, Reginald Owen, J. M. Kerrigan, Charles Halton, Chester Clute, Frank Orth, Joe Hernandez.

## Love on the Dole

***Four Continents Films*—Drama**

"Love on the Dole," a sociological drama attempting to depict the relationship of economic conditions to human life and behavior, produced by British National Films in 1941, has been cut and revised for the American market, and is currently distributed here by Four Continents Films, Inc.

Starring Deborah Kerr, (known to U. S. theatregoers for her romantic role in "Colonel Blimp") and Clifford Evans, the film, for its part, harks back to the gloomy depression days of 1930, showing how unemployment crippled lives and embittered outlooks.

In her role as the fair, twinkle-eyed factory girl who falls in love with the socialist-minded Evans, only to see him killed in an unemployment demonstration, Miss Kerr renders a characterization that ranks high by any acting standards. Caught in the hopeless grip of the depression, she eventually turns to a crude bookmaker, becoming his mistress in order to rescue her folks from the horrors of poverty.

Under John Baxter's able production and direction, the supporting cast give excellent performances. The film emerges with a poetic quality, set in an artistic atmosphere of lights and shadows, although the entire setting is one of moral and physical deterioration.

In reviewing the film from London in the HERALD of April 19, 1941, the late Aubrey Flanagan said: "Its dialect and native idiom are likely to restrict its market abroad, but that many American audiences will find it both absorbing and deeply moving would seem emphatically certain."

*Seen in a New York projection room. Reviewer's Rating: Good.*—MANDEL HERBSTMAN

Release date, October 12, 1945. Running time, 89 minutes. PCA No. 04039. Adult audience clasification.
Sally .....Deborah Kerr
Larry .....Clifford Evans
Mrs. Hardcastle.....Mary Merrall
George Carney, Geoffrey Hibbert, Joyce Howard, Frank Cellier, Martin Walker, Marie O'Neill, Iris Vandeleur, Marie Ault, Marjorie Rhodes, Charles Williams, Colin Chandler, Jordan Lawrence.

## Yolanda and the Thief

***MGM*—Fantasy with Music**

Bordering on surrealism, with extra large doses of fantasy, this extravaganza, produced by Arthur Freed and directed by Vincente Minnelli utilizes the talents of a notable cast, Technicolor and the services of capable technicians. The screen play, including the surrealism, is by Irving Brecher from a story by Jacques Thery and Ludwig Bemelmans.

Yolanda (attractive Lucille Bremer) leaves the safety of a convent where she has lived her 18 years to assume management of the immensely wealthy Aguaviva estate in mythical Patria. The Mother Superior has quieted her qualms over the responsibility by explaining that everyone has a guardian angel.

Johnny Riggs (Fred Astaire) and his partner in crime, Victor Trout (Frank Morgan) flee to Patria to avoid extradition to the United States.

Learning of Yolanda's fortune, Johnny represents himself as her guardian angel in attempt to relieve her of her wealth. But her real guardian (Leon Ames) in the person of Mr. Candle contrives a change of heart and remorse in Johnny and conveniently arranges for him to marry Yolanda.

Incidental music, settings and costumes are beautiful. There are two important dance sequences in which Astaire demonstrates his grace and ability. Miss Bremer makes a pleasant foil. Mildred Natwick gives a good performance in an exaggerated role as Yolanda's pixilated aunt. It is not her fault the material is so indifferent nor can Morgan be charged with comedy which does not come off. Capable performers both, they do not write their material.

Much of "Yolanda and the Thief" ranges from the innocuous to the indifferent, and the attraction is not aided by an excessive 108 minutes. Yet, this is a big and lavish show, obviously produced without stint. Its very scale will make a decided impression with lots of audiences provided they are not critical.

*Sneak previewed at Loew's 72nd St. theatre, New York. Reviewer's Rating: Good.*—CHESTER FRIEDMAN.

Release date not set. Running time, 108 min. PCA No. 10928. General audience classification.
Johmnny Parkson Riggs.....Fred Astaire
Yolanda .....Lucille Bremer
Victor Budlow Trout..... Frank Morgan
Aunt Amarilla.....Mildred Natwick
Duenna.....Mary Nash
Mr. Candle.....Leon Ames

## Senorita from the West

***Universal*—Musical**

Allan Jones and Bonita Granville star in this film, which contains entertaining musical numbers and comedy sequences. Miss Granville plays the part of an aspiring singer living on a desert with her three guardians, who are gold prospectors. Oscar O'Shea, George Cleveland and Fuzzy Knight as the guardians supply the comedy bits.

The prospectors find gold but do not tell their ward because they do not wish to spoil her. Miss Granville sets out for New York to get a singing job in order to pay back the guardians for their many sacrifices. She gets a job as an elevator girl in a broadcasting studio, where she meets Allan Jones. His singing voice substitutes for that of the current heart-throb of the bobby soxers, played by Jess Barker. The latter takes the credit while Jones does the singing. The girl falls in love with Jones but when Barker finds out that her guardians are wealthy men he convinces her of his love. The three guardians arrive in New York and she discovers that she is really in love with Jones.

Allan Jones sings well. Among his songs are "What a Change in the Weather," "Am I in Love?" and "Lonely Love." Bonita Granville's three numbers are "Those Hazy, Lazy Old Hills," "Loo-Loo-Louisiana" and "All the Things I Wanna Say."

The film, from the original screenplay by Howard Dimsdale, was directed by Frank Strayer. Philip Cahn was associate producer.

*Seen in the home office projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, October 12, 1945. Running time 63 min. PCA No. 10768. General audience classification.
Phil Bradley.....Allan Jones
Jeannie Blake.....Bonita Granville
Tim Winters.....Jess Barker
Olin Howlin, Danny Mummert, Emmett Vogan, Oscar O'Shea, George Cleveland, Renny McEvoy, Fuzzy Knight, Bob Merrill, Billy Nelson, Jack Clifford, Spade Cooley and his orchestra.

## Riders of the Dawn

***Monogram (1944-45)*—Western**

A charming child steals many a scene from those experienced cowboy actors, Jimmy Wakely and Lee "Lasses" White, in a fair-to-middling Western. The little boy, Michael Joseph Ward, is the focal point of the plot of Louis Rousseau's screenplay, and his presence lends a novel appeal to Charles J. Bigelow's production.

The two cowboys meet Mike when they camp near a seemingly deserted ranchhouse. Investigation discloses that the child's parents have been poisoned by parties unknown. Suspicious of skullduggery, and touched by the orphan's charm, Wakely and his pals set out to find the killer. They appeal to the mayor — in this case the mayoress, since the part is played by Sara Padden—and her lovely niece, portrayed by Phyllis Adair. The two women take charge of the child, and in so doing incur the enmity of the sheriff, who jails the lot of them on a kidnaping charge.

Wakely breaks jail, and embarks on an undercover investigation of the town doctor, who is the orphan's legal guardian. The cowboy turns up documents which prove that the doctor, having discovered oil on the ranch, had himself appointed the

child's guardian and then did away with the parents.

Oliver Drake's direction is leisurely, allowing opportunity for several song numbers by Wakely, Wes Tuttle and his Texas Stars.

*Previewed at the Hitching Post theatre, Hollywood, where the audience was non-committal. Reviewer's Rating: Average.*—T. B.

Release date, December 3, 1945. Running time, 58 min. PCA No. 11112. General audience classification.
Jimmy.....Jimmy Wakely
Lasses.....Lee "Lasses" White
Johnny James, Sarah Padden, Horace Murphy, Phyllis Adair, Jack Beasley, Bob Shelton, Dad Pickard, Arthur Smith, Wesley Tuttle and his Texas Stars.

## The Girl of the Limberlost

### *Columbia*—Regional Drama

This film is based on "The Girl of the Limberlost," a well-read novel by Gene Stratton Porter. This story with its rural Indiana setting has been made into a motion picture several times before. It is a tale of an energetic and talented girl who is suppressed by a domineering mother. The mother is stern to the point of cruelty. Her dislike of the child is traced to her own unhappy life. The pathetic moments of the film will appeal to the women patrons to a greater extent than to the men.

The child's mother is ably portrayed by Ruth Nelson. Dorinda Clifton in the title role gives a competent and appealing performance. Gloria Holden and Ernest Cossart, as supporting players, give good performances as the kind school teacher and the understanding principal.

Alexis Thurn-Taxis produced and Melchor G. Ferrer directed from a screenplay by Erna Lazarus. The musical background under the direction of Mischa Bakaleinikoff is well done and truly represents the character of the film.

*Seen at the Mayfair theatre, New York, where a midday audience was slightly moved. Reviewer's Rating: Average.*—M. R. Y.

Release date, October 11, 1945. Running time, 60 min. PCA No. 11079. General audience classification.
Kate Comstock.....Ruth Nelson
Elnora Comstock.....Dorinda Clifton
Loren Tindall, Gloria Holden, Ernest Cossart, Vanessa Brown, James Bell, Joyce Arling, Charles Arnt, Warren Mills, Gloria Patrice, Lillian Bronson, Peggy Converse, Jimmy Clark, Carol Morris.

## Club Havana

### *PRC*—Drama with Music

With standard material of melodrama and music plus a dash of comedy, director Edgar G. Ulmer has spun a loosely-woven film that should have its moments of diversion for those who don't take their plots too critically.

Into a fashionable night spot, from which the film derives its name, a variety of people come for an evening of escape and entertainment. Among the diverse coincidences, which make the plot plausible are: Tom Neal and Dorothy Morris on their first date, a suicide attempt by Margaret Lindsay upon being jilted by Don Douglas, a high-pressure promoter being inveigled into marrying a rich dowager whom he tried to swindle, a humorous middle-aged couple united after a separation, and a young piano player's destruction of a murder abili.

The threads of these various plots are brought together at the night club, where Carlos Monina and his orchestra are given the opportunity for several Latin American renditions.

The evening at the club ends with bliss for some, heartbreak for others. Performances are satisfactory.

Among the songs featured are "Besame Mucho" and "Tico Tico." Leon Fromkess produced, with Martin Mooney associate producer. Screenplay was by Raymond L. Schrock.

*Seen at a New York projection room. Reviewer's Rating: Fair.*—M. H.

Release date, November 23, 1945. Running time, 62 min. PCA No. 10982. Adult audience classification.
Bill Porter.....Tom Neal
Rosalind.....Margaret Lindsay
Don Rouglas, Isabelita, Dorothy Morris, Ernest Truex, Renie Riano, Gertrude Michael, Eric Sinclair, Paul Cavanagh, Marc Lawrence, Pedro De Cordoba, Sonia Sorel, Iris and Pierre.

### Pine-Thomas Production

William Pine and William Thomas are the executive producers of "People Are Funny," which is being released by Paramount. In the review published in the Product Digest October 13 their names were omitted

# ADVANCE SYNOPSES *and information*

## MASQUERADE IN MEXICO

### (Paramount)

**PRODUCER: Karl Tunberg. DIRECTOR: Mitchell Leisen. PLAYERS: Dorothy Lamour, Arturo De Cordova, Patric Knowles, Ann Dvorak.**

ROMANCE WITH MUSIC. On her way to Mexico by plane, a girl opens a package which a friend has asked her to take across the border, and discovers it contains a valuable diamond. She slips the stone into the pocket of the man sitting next to her. He is charged with theft, but is cleared. The two meet again in Mexico City, when the man persuades the girl to pretend she is in love with a bullfighter, with whom the man's wife is enamored. Complications ensue, but eventually the man gets a divorce and marries the girl he met on the plane, and the jewel-thieves are tracked down and brought to justice.

## STRANGLER OF THE SWAMP

### (PRC)

**PRODUCER: Leon Fromkess. DIRECTOR: Frank Wisbar. PLAYERS: Rosemary LaPlanche, Robert Barrett, Blake Edwards, Bessie Laird, Charles Middleton.**

SUPERNATURAL MELODRAMA. A ferryman, hanged for a murder he did not commit, vows to return and strangle all those responsible for his death, and their descendants as well. His spirit returns, and strangles many victims, until he attempts to take the life of a young man whose finance offers herself as a victim in the place of the man she loves. Defeated by self-sacrifice, the strangler disappears, and no further crimes are committed.

## DON'T FENCE ME IN

### (Republic)

**ASSOCIATE PRODUCER: Donald H. Brown. DIRECTOR: Jack English. PALYERS: Roy Rogers, Dale Evans, George 'Gabby' Hayes, Sons of the Pioneers.**

WESTERN. A band of outlaws, seeking a scapegoat, try to persuade officials that "Gabby," who served a prison sentence in his youth, is responsible for various crimes committed in the community. His cowboy friend, however, proves "Gabby's" innocense, and exposes the true criminals.

## ONE WAY TO LOVE

### (Columbia)

**PRODUCER: Burt Kelly. DIRECTOR: Ray Enright. PLAYERS: Janis Carter, Chester Morris, Marguerite Chapman, Willard Parker, Frank Sully.**

COMEDY ROMANCE. A radio writer having been deserted by his collaborator sets out to bring him back into the fold by framing him and putting him on a Los Angeles-bound train. A case of mistaken identification puts the two writers in bad with their radio sponsor and they are out of a job when they reach Los Angeles. The sponsor heads back to Chicago on a business call and the boys, accompanied by their girl friends, follow on the same train in an effort to reinstate themselves.

## LIGHTNING RAIDERS

### (PRC)

**PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Fred Kane, Henry Gibbs, Red Gardon.**

WESTERN: A series of mail robberies arouse the suspicions of a cowboy. Upon investigation, he discovers that the town banker instigated the robberies, in order that he might learn which of the townspeople were in financial difficulties. The banker and his henchmen are brought to justice by the cowboys.

## PRAIRIE RAIDERS (Columbia)

**PRODUCER: Colbert Clark. DIRECTOR: Derwin Abrahams. PLAYERS: Charles Starrett, Jean Stephens, Tex Harding, Walter "Dub" Taylor.**

WESTERN. Charles Starrett goes to Mesa City to purchase a cattle-ranch. On the way the stage-coach in which he is riding is held up by masked bandits who call themselves the "Phantom Outlaws." Later he discovers that this same band is attempting to buy up all the ranch-land at a low price by terrorizing the ranchers. Starrett and his friends expose the band, and drive them out of the territory.

## CODE OF THE LAWLESS

### (Universal)

**ASSOCIATE PRODUCER AND DIRECTOR: Wallace Fox. PLAYERS: Kirby Grant, Fuzzy Knight, Poni Adams, Charles Miller.**

WESTERN. A newcomer to Pecos succeeds in smashing a holding company combine which has been levying unwarranted taxes upon the ranchers. He does so by posing as the son of the head of the company. Only when the racketeers have been trapped does he reveal himself as an agent of the U. S. Department of the Interior.

## LIFE WITH BLONDIE

### (Columbia)

**PRODUCER: Bert Kelly. DIRECTOR: Abby Berlin. PLAYERS: Arthur Lake, Penny Singleton, Larry Sims, Jonathan Hale, Ed Gargan.**

DOMESTIC DRAMA. "Daisy," the dog belonging to the Bumstead family, becomes famous as a dog model, and receives so much publicity that she comes to the attention of a gangster's girl friend. The latter persuades the gang to steal the dog. The gangsters are finally rounded up by "Blondie" and "Dagwood," who recover their dog.

## ROUGH RIDERS OF CHEYENNE

### (Republic)

**ASSOCIATE PRODUCER: Bennett Cohen. DIRECTOR: Tommy Carr. PLAYERS: Sunset Carson, Peggy Stewart, Monte Hale, Michael Sloane, Kenne Duncan, Tom London, Wade Crosby.**

WESTERN. A family feud between two frontier families is instigated by a band of outlaws, who hope to drive the families off their land and gain possession of it. Sunset, however, sees through the plot and unmasks the bandits. He further resolves the feud by marrying the daughter of the other family concerned.

## THAT JUSTICE BE DONE (WAC-MGM)

*War Information Film*

This is a documentary film which reports to the people of the United States on the trial of Germany's arch criminals in Nuremberg, Germany. It is a compilation of newsreel shots and German films which make an interesting and informative short subject. Glimpses of massacred and desecrated bodies are proof of villainous actions committed by some Germans. The procedure for the trials of men and women accused of being war criminals is explained. They are given a fair trial in the democratic sense so that justice may be administered.

Commander Ray Kellog of the Office of Strategic Services produced this film, which is being released by Metro-Goldwyn-Mayer. It is to be one of the last films distributed under the direction of the War Activities Committee.

Budd Schulberg wrote the commentary, which is forceful and informative. This subject should have appeal to all peoples who are interested in seeing how justice is being administered to German war criminals.

*Release date, October* 18, 1945 10 *minutes*

# RELEASE CHART
# *By Companies*

***For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2688. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.***

## COLUMBIA

[ 1945-46 ]

| Prod. No. | Title | Release Date |
|---|---|---|
| ... | Outlaws of the Rockies | Sep. 18,'45 |
| .... | Crime Doctor's Warning, The | Sep. 27,'45 |
| .... | The True Glory | Oct. 4,'45 |
| .... | Girl of the Limberlost | Oct. 11,'45 |
| .... | Blazing the Western Trail | Oct. 18,'45 |
| ... | Kiss and Tell | Oct. 18,'45 |
| .... | Lawless Empire | Nov. 15,'45 |
| . | Prison Ship | Nov. 15,'45 |
| .... | Snafu | Nov. 22,'45 |
| .... | My Name is Julia Ross | Nov. 27,'45 |
| .... | Hit the Hay | Nov. 29,'45 |
| .... | Life With Blondie | Dec. 13,'45 |
| .... | One Way to Love | Dec. 20,'45 |
| .... | Prairie Raiders | Dec. 20,'45 |
| .... | Strange Voyage | Dec. 27,'45 |
| .... | Pardon My Past | Dec.,'45 |
| ... | Bandit of Sherwood Forest | Not Set |
| .... | Blondie's Lucky Day | Not Set |
| .... | A Close Call for Boston Blackie | Not Set |
| .... | Galloping Thunder | Not Set |
| ... | Gilda | Not Set |
| .... | Gunning for Vengeance | Not Set |
| .... | Heading West | Not Set |
| .... | Meet Me on Broadway | Not Set |
| .... | Perilous Holiday | Not Set |
| .... | Phantom of the Desert | Not Set |
| .... | Regenades | Not Set |
| .... | Roaring Rangers | Not Set |
| .... | Tars and Spars | Not Set |
| .... | Terror Trail | Not Set |
| .... | Texas Panhandle | Not Set |
| .... | Two Fisted Stranger | Not Set |

## MGM

[ 1945-46 ]

SPECIAL

| | | |
|---|---|---|
| 605 | Weekend at the Waldorf | Oct.,'45 |

BLOCK 13

| | | |
|---|---|---|
| 600 | Our Vines Have Tender Grapes | Sep.,'45 |
| 601 | The Hidden Eye | Sep.,'45 |
| 602 | Abbott and Costello in Hollywood | Oct.,'45 |
| 603 | Her Highness and the Bellboy | Oct.,'45 |
| 604 | Dangerous Partners | Oct.,'45 |

●

| | | |
|---|---|---|
| .... | Adventure | Not Set |
| .... | Army Brat | Not Set |
| .... | All the Things You Are | Not Set |
| .... | Bad Bascomb | Not Set |
| .... | Boys' Ranch | Not Set |
| .... | Easy to Wed | Not Set |
| .... | The Great Morgan | Not Set |
| .... | The Green Years | Not Set |
| .... | The Harvey Girls | Not Set |
| .... | Hold High the Torch | Not Set |
| .... | Holiday in Mexico | Not Set |
| .... | Hoodlum Saint | Not Set |
| .... | A Letter for Evie | Not Set |
| .... | No Leave, No Love | Not Set |
| .... | Perfect Strangers | Not Set |
| .... | Postman Always Rings Twice | Not Set |
| .... | Sailor Takes A Wife | Not Set |
| .... | She Went to the Races | Not Set |
| .... | Star from Heaven | Not Set |
| .... | They Were Expendable | Not Set |
| .... | Till the Clouds Roll By | Not Set |
| .... | Time for Two | Not Set |
| .... | Two Sisters From Boston | Not Set |
| .... | Up Goes Maisie | Not Set |
| .... | What Next, Corporal Hargrove | Not Set |
| .... | The Yearling | Not Set |
| .... | Yolanda and the Thief | Not Set |
| .... | Ziegfeld Follies | Not Set |

## MONOGRAM

[ 1945-46 ]

| | | |
|---|---|---|
| .... | Suspense | Dec. 10,'45 |
| .... | Allotment Wives, Inc. | Dec. 17,'45 |
| .... | Black Market Babies | Not Set |
| .... | Border Bandits | Not Set |
| .... | Face of Marble | Not Set |
| .... | Live Wires | Not Set |
| .... | Lonesome Trail | Not Set |
| .... | The Red Dragon | Not Set |
| .... | Strange Mr. Gregory | Not Set |
| .... | Sunbonnet Sue | Not Set |
| .... | Swing Parade of 1946 | Not Set |
| .... | Under Oklahoma Skies | Not Set |

## PARAMOUNT

[ 1945-46 ]

BLOCK 1

| | | |
|---|---|---|
| 4501 | Duffy's Tavern | Sep. 28,'45 |
| 4502 | Love Letters | Oct. 26,'45 |
| 4503 | The Lost Weekend | Nov. 16,'45 |
| 4504 | Follow That Woman | Dec. 14,'45 |

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BLOCK 2

| | | |
|---|---|---|
| 11398 | Hold That Blonde | Nov. 23,'45 |
| 11050 | Stork Club | Dec. 28,'45 |
| 6003 | People Are Funny | Jan. 11,'46 |
| 1392 | Kitty | Jan. 25,'46 |

BLOCK 3

| | | |
|---|---|---|
| .... | Miss Susie Slagle's | Feb. 8,'46 |
| .... | Masquerade in Mexico | Feb. 22,'46 |
| ... | They Made Me a Killer | Mar. 8,'46 |
| .... | Road to Utopia | Mar. 22,'46 |

●

| | | |
|---|---|---|
| .... | Blue Dahlia | Not Set |
| .... | Blue Skies | Not Set |
| .... | The Bride Wore Boots | Not Set |
| .... | Calcutta | Not Set |
| .... | California | Not Set |
| .... | Cross My Heart | Not Set |
| .... | Hot Cargo | Not Set |
| .... | Love Lies Bleeding | Not Set |
| .... | Monsieur Beaucaire | Not Set |
| .... | Our Hearts Were Growing Up | Not Set |
| .... | Take This Woman | Not Set |
| .... | Third Avenue | Not Set |
| .... | To Each His Own | Not Set |
| .... | Tokyo Rose | Not Set |
| .... | The Trouble With Women | Not Set |
| .... | Two Years Before the Mast | Not Set |
| .... | The Virginian | Not Set |
| .... | The Well-Groomed Bride | Not Set |

## PRC PICTURES

[ 1945-46 ]

| | | |
|---|---|---|
| ... | Shadow of Terror | Nov. 5,'45 |
| .... | Prairie Rustlers | Nov. 7,'45 |
| .... | Song of Old Wyoming | Nov. 12,'45 |
| .... | The Navajo Kid | Nov. 21,'45 |
| .... | Club Havana | Nov. 23,'45 |
| .... | Detour | Nov. 30,'45 |
| .... | Danny Boy | Dec. 5,'45 |
| .... | Enchanted Forest | Dec. 8,'45 |
| .... | Lightning Raiders | Dec. 17,'45 |
| .... | How Do You Do? | Dec. 17,'45 |
| .... | The Flying Serpent | Dec. 26,'45 |
| .... | Six Guns for Hire | Jan. 1,'46 |
| .... | Strangler of the Swamp | Jan. 1,'46 |
| .... | Bombshell from Brazil | Not Set |
| .... | The Caravan Trails | Not Set |
| .... | Devil Bat's Daughter | Not Set |
| .... | Flaming Jungle | Not Set |
| .... | Grand Central | Not Set |
| .... | Heritage | Not Set |
| .... | I'm From Missouri | Not Set |
| .... | I Ring Doorbells | Not Set |
| .... | Ladies of the Chorus | Not Set |
| .... | Law Crusaders | Not Set |
| .... | The Lost Continent | Not Set |
| .... | The Mummy's Daughter | Not Set |
| .... | Music Hall Varieties of 1946 | Not Set |
| .... | Once and For All | Not Set |
| .... | Quebec | Not Set |
| .... | Queen of Diamonds | Not Set |
| .... | Romance of the West | Not Set |
| .... | Sorority Girls | Not Set |
| .... | Valley of Lonely Women | Not Set |
| .... | The Vanishing Gangster | Not Set |
| .... | White Pongo | Not Set |
| .... | Why Girls Leave Home | Not Set |
| .... | Wife of Monte Cristo | Not Set |

## RKO

[ 1945-46 ]

BLOCK 1

| | | |
|---|---|---|
| 601 | Mama Loves Papa | |
| 602 | George White's Scandals | |
| 603 | Falcon in San Francisco | |
| 604 | Johnny Angel | |
| 605 | Radio Stars on Parade | |

SPECIAL

| | | |
|---|---|---|
| 681 | Along Came Jones | |
| 651 | Wonder Man | |
| 691 | Pinocchio | |

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BLOCK 2

| | | |
|---|---|---|
| 606 | Man Alive | |
| 607 | First Yank Into Tokyo | |
| 608 | Isle of the Dead | |
| 609 | Wanderer of the Wasteland | |
| 610 | The Spanish Main | |

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| | | |
|---|---|---|
| .... | All Men Are Liars | Not Set |
| .... | Badman's Territory | Not Set |
| .... | Bamboo Blonde | Not Set |
| .... | Bedlam | Not Set |
| .... | Bells of St. Mary's | Not Set |
| .... | The Bishop's Wife | Not Set |
| .... | The Calico Kid | Not Set |
| .... | Cornered | Not Set |
| .... | Deadline at Dawn | Not Set |
| .... | Desirable Woman | Not Set |
| .... | Dick Tracy | Not Set |
| .... | Ding Dong Williams | Not Set |
| .... | Earth and High Heaven | Not Set |
| .... | Falcon's Alibi | Not Set |
| .... | From This Day Forward | Not Set |
| .... | Galveston | Not Set |
| .... | A Game of Death | Not Set |
| .... | The Great Answer | Not Set |
| .... | Heartbeat | Not Set |
| .... | Hotel Reserve | Not Set |
| .... | If This Be Known | Not Set |
| .... | The Kid from Brooklyn | Not Set |
| .... | Ladies' Choice | Not Set |
| .... | Lady Luck | Not Set |
| .... | Make Mine Music | Not Set |
| .... | Master Minds | Not Set |
| .... | Notorious | Not Set |
| .... | Riverboat Rhythm | Not Set |
| .... | The Robe | Not Set |
| .... | Sing Your Way Home | Not Set |
| .... | Sister Kenny | Not Set |
| .... | The Silence of Helen McCord | Not Set |
| .... | Strange Adventures of Sinbad | Not Set |
| .... | The Stranger | Not Set |
| .... | Sunset Pass | Not Set |
| .... | Tarzan and the Leopard Woman | Not Set |
| .... | Thanks, God, I'll Take It from Here | Not Set |
| .... | They Dream of Home | Not Set |
| .... | Tomorrow Is Forever | Not Set |
| .... | Up Front with Mauldin | Not Set |
| .... | A Very Remarkable Fellow | Not Set |
| .... | Who Is My Love? | Not Set |

## REPUBLIC

[ 1945-46 ]

| | | |
|---|---|---|
| 561 | Phantom of the Plains | Sep. 7,'45 |
| 551 | Bandits of the Badlands | Sep. 14,'45 |
| 501 | Scotland Yard Investigator | Sep. 30,'45 |
| 562 | Marshal of Laredo | Oct. 7,'45 |
| 552 | Rough Riders of Cheyenne | Nov. 1,'45 |
| 502 | Girds of the Big House | Nov. 2,'45 |
| 563 | Colorado Pioneers | Nov. 14,'45 |
| .... | Affairs of Geraldine | Not Set |
| .... | Alias Billy the Kid | Not Set |
| .... | An Angel Comes to Brooklyn | Not Set |
| .... | Beyond the Great Divide | Not Set |
| .... | Calendar Girl | Not Set |
| .... | California Fiesta | Not Set |
| .... | California Gold Rush | Not Set |
| .... | Captain Tugboat Annie | Not Set |
| .... | Cat Man of Paris | Not Set |
| .... | Cherokee Flash | Not Set |
| .... | Concerto | Not Set |
| .... | Conquest of Cheyenne | Not Set |
| .... | Crime of the Century | Not Set |
| .... | Dakota | Not Set |
| .... | Days of Buffalo Bill | Not Set |
| .... | Down Tahiti Way | Not Set |
| .... | Earl Carroll's Sketchbook | Not Set |
| .... | El Paso Kid | Not Set |
| .... | A Fabulous Texan | Not Set |
| .... | Gay Blades | Not Set |
| .... | The Gentlemen from Missouri | Not Set |
| .... | The Ghost Goes Wild | Not Set |
| .... | Grand Canyon Serenade | Not Set |
| .... | A Guy Could Change | Not Set |
| .... | Heart of Old Mexico | Not Set |
| .... | Hit Parade of 1946 | Not Set |
| .... | The Inner Circle | Not Set |
| .... | In Old Sacramento | Not Set |
| .... | Lightnin' Strikes Twice | Not Set |
| .... | Madonna's Secret | Not Set |
| .... | Melody and Mystery | Not Set |
| .... | Murder in the Music Hall | Not Set |
| .... | My Pal, Trigger | Not Set |
| .... | Mysterious Mr. Valentine | Not Set |
| .... | Night Train to Memphis | Not Set |
| .... | One Exciting Week | Not Set |
| .... | Passkey to Danger | Not Set |
| .... | Plainsman and the Lady | Not Set |
| .... | Red River Renegades | Not Set |
| .... | Rio de Janeiro | Not Set |
| .... | Rio Grande Raiders | Not Set |
| .... | Rose of Juarez | Not Set |
| .... | Sheriff of Redwood Valley | Not Set |
| .... | Shine on Texas Moon | Not Set |
| .... | Song of the Golden West | Not Set |
| .... | Song of Mexico | Not Set |
| .... | Springtime in the Sierras | Not Set |
| .... | Strange Impersonation | Not Set |
| .... | Sun Valley Cyclone | Not Set |
| .... | That Brennan Girl | Not Set |
| .... | That Man Malone | Not Set |
| .... | That Man of Mine | Not Set |
| .... | Traffic in Crime | Not Set |
| .... | Trail Winds | Not Set |
| .... | The Twisted Circle | Not Set |
| .... | Undercover Woman | Not Set |
| .... | Valley of the Zombies | Not Set |
| .... | Wagon Wheels Westward | Not Set |
| .... | Woman Who Came Back | Not Set |

## 20TH-FOX

[ 1945-46 ]

| | | |
|---|---|---|
| 602 | Wilson | Aug.,'45 |

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| | | |
|---|---|---|
| 601 | A Bell for Adano | Aug.,'45 |
| 603 | Junior Miss | Aug.,'45 |
| 606 | The Way Ahead | Aug.,'45 |
| 604 | Captain Eddie | Sep.,'45 |
| 605 | Caribbean Mystery | Sep.,'45 |
| 607 | State Fair | Oct.,'45 |
| 608 | The House on 92nd Street | Oct.,'45 |
| 611 | And Then There Were None | Nov.,'45 |
| 609 | The Dolly Sisters | Nov.,'45 |
| .... | Walk in the Sun | Jan.,'46 |
| .... | American Guerilla | Not Set |
| .... | Anna and the King of Siam | Not Set |
| .... | Behind Green Lights | Not Set |
| .... | Bon Voyage | Not Set |
| .... | Centennial Summer | Not Set |
| .... | Chicken Every Sunday | Not Set |
| .... | Claudia and David | Not Set |
| .... | Cluny Brown | Not Set |
| 610 | Colonel Effingham's Raid | Not Set |
| .... | Doll Face | Not Set |
| .... | Dragonwyck | Not Set |
| .... | The Dark Corner | Not Set |
| 612 | Fallen Angel | Not Set |
| .... | Give Me the Simple Life | Not Set |
| .... | Kitten on the Keys | Not Set |
| .... | Leave Her To Heaven | Not Set |
| .... | San Demetrio | Not Set |
| .... | Sentimental Journey | Not Set |
| .... | Shock | Not Set |
| .... | Smoky | Not Set |
| 613 | The Spider | Not Set |

## UNITED ARTISTS

[ 1945-46 ]

| | | |
|---|---|---|
| .... | Paris-Underground | Oct. 19,'45 |
| .... | Abilene | Not Set |
| .... | Blithe Spirit | Not Set |
| .... | Caesar & Cleopatra | Not Set |
| .... | Diary of a Chambermaid | Not Set |
| .... | Duel in the Sun | Not Set |
| .... | Getting Gertie's Garter | Not Set |
| .... | Henry V | Not Set |
| .... | Night in Casablanca | Not Set |
| .... | The Outlaw | Not Set |
| .... | Scandal in Paris | Not Set |
| .... | Sin of Harold Diddlebock | Not Set |
| .... | Spellbound | Not Set |
| .... | This Happy Breed | Not Set |
| .... | Tom Breneman's Breakfast in Hollywood | Not Set |
| .... | 2,000 Women | Not Set |
| .... | Whistle Stop | Not Set |
| .... | Young Widow | Not Set |

## UNIVERSAL

[ 1945-46 ]

| | | |
|---|---|---|
| 501 | Shady Lady | Sep. 7,'45 |
| 502 | Men In Her Diary | Sep. 14,'45 |
| 503 | River Gang | Sep. 21,'45 |
| 504 | That Night With You | Sep. 28,'45 |
| 1101 | Bad Men of the Border | Sep. 28,'45 |
| 505 | Strange Confession | Oct. 5,'45 |
| 506 | Senorita from West | Oct. 12,'45 |
| 1102 | Code of the Lawless | Oct. 19,'45 |
| 507 | Pursuit to Algiers | Oct. 26,'45 |
| 508 | This Love of Ours | Nov. 2,'45 |
| 509 | The Crimson Canary | Nov. 9,'45 |
| 510 | Frontier Gal | Nov. 23,'45 |
| 1103 | Trail to Vengeance | Nov. 30,'45 |
| 511 | House of Dracula | Dec. 7,'45 |
| 512 | Pillow of Death | Dec. 14,'45 |
| 513 | The Daltons Ride Again | Dec. 21,'45 |
| 514 | Scarlet Street | Dec. 28,'45 |
| .... | Bad Sister | Not Set |
| .... | Because of Him | Not Set |
| .... | Boy Wonder | Not Set |
| .... | Brute Man | Not Set |
| .... | Buck Privates Come Home | Not Set |
| .... | Canyon Passage | Not Set |
| .... | Down By the Border | Not Set |
| .... | Flame of the Klondike | Not Set |
| .... | Genius in the Family | Not Set |
| .... | Girl on the Spot | Not Set |
| .... | Gun Town | Not Set |
| .... | Heat Wave | Not Set |
| .... | Hero Wanted | Not Set |
| .... | Johnnie Anselmo | Not Set |
| .... | Letters of an Unknown Woman | Not Set |
| .... | Murder Mansion | Not Set |
| .... | Night in Paradise | Not Set |
| .... | Outlaws of Twin Forks | Not Set |
| .... | Prelude to Murder | Not Set |
| .... | Spider Woman Strikes Back | Not Set |
| .... | Tangier | Not Set |
| .... | Terror by Night | Not Set |
| .... | That's My Baby | Not Set |
| .... | Time Out of Mind | Not Set |
| .... | White Tie and Tails | Not Set |

## WARNER BROTHERS

[ 1945-46 ]

| | | |
|---|---|---|
| 501 | Pride of the Marines | Sep. 1,'45 |
| 502 | Rhapsody In Blue | Sep. 22,'45 |
| 503 | It All Came True (R.) | Oct. 6,'45 |
| 504 | Born for Trouble (R.) | Oct. 6,'45 |
| 505 | Mildred Pierce | Oct. 20,'45 |
| ... | Confidential Agent | Nov. 10,'45 |
| .... | Devotion | Nov. 24,'45 |
| .... | Too Young to Know | Dec. 1,'45 |
| .... | Danger Signal | Dec. 15,'45 |
| .... | San Antonio | Dec. 29,'45 |
| .... | Shadow of a Woman | Jan. 12,'46 |
| .... | Saratoga Trunk | Jan. 26,'46 |
| .... | Cinderella Jones | Feb. 23,'46 |
| .... | The Big Sleep | Not Set |
| .... | Devotion | Not Set |
| .... | Her Kind of Man | Not Set |
| .... | Janie Gets Married | Not Set |
| .... | The Man I Love | Not Set |
| .... | My Reputation | Not Set |
| .... | Never Say Goodbye | Not Set |
| .... | Night and Day | Not Set |
| .... | Nobody Lives Forever | Not Set |
| .... | Of Human Bondage | Not Set |
| .... | One More Tomorrow | Not Set |
| .... | Stolen Life | Not Set |
| .... | Three Strangers | Not Set |
| .... | Time, Place and Girl | Not Set |
| .... | The Two Mrs. Carrolls | Not Set |
| .... | The Verdict | Not Set |

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

(•) before the title indicates 1944-45 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2678 and 2679, issue of October 13, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2687, issue of Oct. 20, 1945.

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABBOTT and Costello in Hollywood (Block 13) | MGM | 602 | Bud Abbott-Lou Costello | Oct.,'45 | 84m | Aug. 25,'45 | 2631 | .... | .... |
| Abilene | UA | .... | Randolph Scott-Ann Dvorak | Not Set | .... | ..... | .... | 2628 | .... |
| Adventure (formerly The Big Shore Leave) | MGM | .... | Clark Gable-Greer Garson | Not Set | .... | ..... | .... | 2628 | .... |
| •Adventures of Rusty (formerly Rusty) | Col. | .... | Ted Donaldson-Conrad Nagel | Sept. 6,'45 | 66m | Oct. 6,'45 | 2669 | 2467 | .... |
| •Affairs of Susan, The | Par. | 4421 | Joan Fontaine-George Brent | May 25,'45 | 113m | Mar. 31,'45 | 2381 | 2242 | 2523 |
| •Agitator, The (British) | Br. Natl.-Anglo | .... | Billy Hartnell-Mary Morris | Not Set | 95m | Mar. 17,'45 | 2361 | .... | .... |
| Allotment Wives, Inc. | Mono. | .... | Kay Francis-Paul Kelly | Dec. 17,'45 | .... | ..... | .... | 2555 | .... |
| Along Came Jones | RKO | 681 | Gary Cooper-Loretta Young | Special | 90m | June 23,'45 | 2627 | 2278 | 2663 |
| •Anchors Aweigh (color) | MGM | 531 | Gene Kelly-Frank Sinatra | Aug.,'45 | 140m | July 21,'45 | 2553 | 2142 | 2663 |
| And Then There Were None | 20th-Fox | 611 | Barry Fitzgerald-Walter Huston | Nov.,'45 | 97m | July 14,'45 | 2626 | .... | .... |
| Angel Comes to Brooklyn, An | Rep. | .... | Kaye Dowd-Robert Duke | Not Set | . | ..... | .... | 2384 | .... |
| •Apology for Murder | PRC | .... | Ann Savage-Hugh Beaumont | Sept. 27,'45 | 67m | Sept. 8,'45 | 2637 | 2418 | .... |
| Arrowsmith (Reissue) | Film Classics | .... | Helen Hayes-Ronald Colman | Aug.,'45 | 94m | Nov. 21,'31 | .... | .... | .... |
| •Arson Squad | PRC | .... | Frank Albertson-Robert Armstrong | Sept. 11,'45 | 66m | July 21,'45 | 2631 | 2467 | .... |
| •BACK to Bataan | RKO | 523 | John Wayne-Philip Ahn | Block 5 | 97m | June 2,'45 | 2477 | 2242 | 2663 |
| Bad Men of the Border | Univ. | 1101 | Kirby Grant-Armida | Sept. 28,'45 | .... | ..... | .... | 2655 | .... |
| Bandit of Sherwood Forest (color) | Col. | .... | Cornel Wilde-Anita Louise | Not Set | .... | ..... | .... | 2434 | .... |
| Bandits of the Badlands | Rep. | 551 | Sunset Carson-Peggy Stewart | Sept. 14,'45 | 55m | Oct. 13,'45 | 2677 | 2628 | .... |
| Barge-Keeper's Daughter, The | Famous Int'l | .... | Louis Jouvet-Elvira Popesco | Sept. 4,'45 | 70m | Sept. 15,'45 | 2645 | .... | .... |
| •Beautiful Cheat, The | Univ. | 9044 | Noah Beery, Jr.-Bonita Granville | July 20,'45 | 59m | July 21,'45 | 2554 | 2384 | .... |
| •Bedside Manner | UA | .... | Ruth Hussey-John Carroll | June 22,'45 | 79m | June 16,'45 | 2498 | 2250 | 2616 |
| Behind City Lights | Rep. | 429 | Lynne Roberts-William Terry | Sept. 10,'45 | 68m | Sept. 22,'45 | 2653 | 2418 | .... |
| Bell for Adano, A | 20th-Fox | 601 | Gene Tierney-John Hodiak | Aug.,'45 | 103m | June 23,'45 | 2627 | 2242 | 2663 |
| •Belle of the Yukon (color) | RKO | 583 | Randolph Scott-Gypsy Rose Lee | Special | 84m | Dec. 2,'44 | 2201 | 1835 | 2406 |
| •Bells of Rosarita | Rep. | 442 | Roy Rogers-Gabby Hayes | June 19,'45 | 68m | May 19,'45 | 2453 | 2403 | 2663 |
| Bells of St. Mary's, The | RKO | .... | Bing Crosby-Ingrid Bergman | Not Set | .... | ..... | .... | 2434 | .... |
| •Bewitched | MGM | 530 | Phyllis Thaxter-Edmund Gwenn | July,'45 | 66m | June 23,'45 | 2510 | 2310 | 2663 |
| •Beyond the Pecos | Univ. | 9083 | Rod Cameron-Eddie Dew | Apr. 27,'45 | 59m | ..... | .... | 2354 | .... |
| Big Sleep, The | WB | .... | Humphrey Bogart-Lauren Bacall | Not Set | .... | ..... | .... | 2230 | .... |
| Blazing the Western Trail | Col. | .... | Charles Starrett-Tex Harding | Oct. 18,'45 | .... | ..... | .... | 2543 | .... |
| Blithe Spirit (British) (color) | UA | .... | Rex Harrison-Constance Cummings | Not Set | 94m | Apr. 28,'45 | 2627 | .... | .... |
| •Blonde from Brooklyn | Col. | 6036 | Robert Stanton-Lynn Merrick | June 21,'45 | 65m | June 30,'45 | 2521 | 2403 | .... |
| •Blood on the Sun | UA | .... | James Cagney-Sylvia Sidney | June 15,'45 | 94m | May 5,'45 | 2433 | 2230 | 2663 |
| •Body Snatcher, The | RKO | 517 | Boris Karloff-Bela Lugosi | Block 4 | 77m | Feb. 17,'45 | 2318 | 2310 | 2567 |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| •Border Badman | PRC | .... | Buster Crabbe-Al St. John | Oct. 10,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Born for Trouble (Reissue) | WB | 504 | Faye Emerson-Van Johson | Oct. 6,'45 | 59m | Apr. 11,'42 | 598 | 575 | .... |
| •Boston Blackie Booked on Suspicion | Col. | 6031 | Chester Morris-Lynn Merrick | May 10,'45 | 67m | May 12,'45 | 2445 | 2368 | .... |
| •Boston Blackie's Rendezvous | Col. | .... | Chester Morris-Nina Foch | July 5,'45 | .... | ..... | .... | 2467 | .... |
| •Both Barrels Blazing | Col. | 6207 | Charles Starrett | May 17,'45 | 58m | May 26,'45 | 2465 | 2403 | .... |
| Boy, a Girl and a Dog | Frank | .... | Jerry Hunter-Sharyn Moffett | Not Set | .... | ..... | .... | 2230 | .... |
| •Brewster's Millions | UA | .... | Dennis O'Keefe-Helen Walker | Apr. 7,'45 | 79m | Mar. 17,'45 | 2361 | 2142 | 2616 |
| •Brighton Strangler, The | RKO | 522 | John Loder-Rose Hobart | Block 5 | 67m | May 5,'45 | 2433 | 2142 | 2663 |
| •Bullfighters, The | 20th-Fox | 525 | Laurel and Hardy | May,'45 | 61m | Apr. 14,'45 | 2402 | 2279 | .... |
| •CALL of the Wild (Reissue) | 20th-Fox | 523 | Clark Gable-Loretta Young | June 15,'45 | 81m | May 4,'35 | 2350 | .... | .... |
| Captain Eddie | 20th-Fox | 604 | Fred MacMurray-Lynn Bari | Sept.,'45 | 107m | June 23,'45 | 2626 | 2259 | 2616 |
| •Captain Kidd | UA | .. | Charles Laughton-Randolph Scott | Aug. 24,'45 | 89m | Aug. 4,'45 | 2577 | 2353 | .... |
| Captain Tugboat Annie | Rep. | .... | Jane Darwell-Edgar Kennedy | Not Set | .. | ..... | .... | 2403 | |
| Caribbean Mystery | 20th-Fox | 605 | James Dunn-Sheila Ryan | Sept.,'45 | 65m | July 21,'45 | 2626 | 2366 | 2663 |
| •Cheaters, The | Rep. | 421 | Joseph Schildkraut-Billie Burke | July 15,'45 | 87m | July 7,'45 | 2533 | 2454 | 2663 |
| •Chicago Kid, The | Rep. | 417 | Don Barry-Lynne Roberts | June 29,'45 | 68m | Feb. 17,'45 | 2319 | 2279 | .... |
| •China Sky | RKO | 519 | Randolph Scott-Ruth Warrick | Block 4 | 78m | Apr. 21,'45 | 2413 | 2216 | 2616 |
| •China's Little Devils | Mon. | .... | Harry Carey-Paul Kelly | July 21,'45 | 75m | May 5,'45 | 2433 | 1994 | .... |
| •Christmas in Connecticut | WB | 420 | Barbara Stanwyck-Dennis Morgan | Aug. 11,'45 | 101m | July 21,'45 | 2553 | 2142 | 2663 |
| Cinderella Jones | WB | .... | Joan Leslie-Robert Alda | Feb. 23,'46 | .... | ..... | .... | 1746 | .... |
| •Cisco Kid in Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | .... | .... |
| •Clock, The | MGM | 524 | Judy Garland-Robert Walker | May,'45 | 90m | May 24,'45 | 2374 | 2142 | 2616 |
| Club Havana | PRC | ... | Tom Neal-Margaret Lindsay | Nov. 23,'45 | 62m | Oct. 20,'45 | 2686 | 2555 | .... |
| Code of the Lawless | Univ. | 1102 | Kirby Grant-Poni Adams | Oct. 19,'45 | .... | ..... | .... | 2686 | .... |
| •Colonel Blimp (British) (color) | UA | .... | Anton Walbrook-Roger Livesey | May 4,'45 | 147m | Mar. 24,'45 | 2373 | | |
| Col. Effingham's Raid | 20th-Fox | 610 | Charles Coburn-Joan Bennett | Not Set | 70m | Sept. 29,'45 | 2661 | 2259 | .... |
| Colorado Pioneers | Rep. | .... | Bill Elliott-Bobby Blake | Nov. 14,'45 | . | | | 2555 | .... |
| •Come Out Fighting | Mono. | .... | Leo Gorcey-Huntz Hall | Oct. 8,'45 | 62m | Sept. 8,'45 | 2637 | 2366 | .... |
| Concerto (color) | Rep. | .... | Maria Ouspenskaya-Philip Dorn | Not Set | .... | ..... | .... | 2628 | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Confidential Agent | WB | .... | Charles Boyer-Lauren Bacall | Nov. 10,'45 | .... | ..... | .... | 2655 | .... |
| •Conflict | WB | 418 | Humphrey Bogart-Alexis Smith | June 30,'45 | 86m | June 16,'45 | 2497 | 1456 | 2523 |
| •Corn Is Green, The | WB | 419 | Bette Davis-John Dall | July 21,'45 | 114m | Mar. 31,'45 | 2381 | 2007 | 2663 |
| •Corpus Christi Bandits | Rep. | 465 | Allan Lane-Helen Talbot | Apr. 20,'45 | 55m | May 12,'45 | 2445 | 2353 | .... |
| •Counter-Attack | Col. | 6006 | Paul Muni-Marguerite Chapman | Apr. 26,'45 | 89m | Apr. 7,'45 | 2393 | 2216 | 2616 |
| Crime Doctor's Warnings, The | Col. | .... | Warner Baxter-Dusty Anderson | Sept. 27,'45 | .... | ..... | .... | 2543 | .... |
| •Crime, Inc. | PRC | .... | Leo Carrillo-Tom Neal | Apr. 15,'45 | 76m | Feb. 10,'45 | 2309 | 2216 | 2455 |
| Crimson Canary, The | Univ. | 509 | Noah Beery, Jr.-Lois Collier | Nov. 9,'45 | .... | ..... | .... | 2467 | .... |
| Cross My Heart | Para. | .... | Betty Hutton-Sonny Tufts | Not Set | .... | ..... | .... | 2418 | .... |
| DALTONS Ride Again | Univ. | 513 | Alan Curtis-Kent Taylor | Dec. 21,'45 | .... | ..... | .... | 2670 | .... |
| Danger Signal | WB | .... | Faye Emerson-Zachary Scott | Dec. 15,'45 | .... | ..... | .... | 2555 | .... |
| •Dangerous Intruder | PRC | .... | Charles Arnt-Veda Ann Borg | Sept. 21,'45 | 65m | Aug. 4,'45 | 2639 | 2418 | .... |
| Dangerous Partners (Block 13) | MGM | 604 | James Craig-Signe Hasso | Oct.,'45 | 74m | Aug. 4,'45 | 2639 | 2555 | .... |
| Danny Boy | PRC | .... | Buz Henry-Eva March | Dec. 5.'45 | .... | ..... | .... | 2662 | .... |
| Detour | PRC | .... | Ann Savage-Tom Neal | Nov. 30,'45 | .... | ..... | .... | 2543 | .... |
| Devotion | WB | .... | Olivia de Havilland-Ida Lupino | Not Set | .... | ..... | .... | 2216 | .... |
| •Diamond Horseshoe (color) | 20th-Fox | 524 | Betty Grable-Dick Haymes | May,'45 | 104m | Apr. 14,'45 | 2401 | 2092 | 2616 |
| •Divorce | Mono. | .... | Kay Francis-Bruce Cabot | Oct. 22,'45 | 71m | May 26,'45 | 2465 | 2353 | ... |
| Doll Face | 20th-Fox | .... | Carmen Miranda-Perry Como | Not Set | .... | ..... | .... | 2628 | .... |
| Dolly Sisters, The (color) | 20th-Fox | 609 | Betty Grable-John Payne | Nov.,'45 | 114m | Sept. 29,'45 | 2661 | 2384 | .... |
| •Don Juan Quilligan | 20th-Fox | 527 | William Bendix-Joan Blondell | June,'45 | 75m | June 9,'45 | 2486 | 2354 | .... |
| •Don't Fence Me In | Rep. | 445 | Roy Rogers-Dale Evans | Oct. 20,'45 | .... | ..... | .... | 2686 | .... |
| Dragonwyck (color) | 20th-Fox | .... | Gene Tierney-Vincent Price | Not Set | .... | ..... | .... | 2403 | .... |
| Duel in the Sun (color) | UA | .... | Jennifer Jones-Joseph Cotten | Not Set | .... | ..... | .... | 2366 | .... |
| Duffy's Tavern (Block 1) | Para. | 4501 | Ed Gardner-Bing Crosby & Guests | Sept. 28,'45 | 98m | Aug. 25,'45 | 2638 | 2230 | 2663 |
| •EARL Carroll Vanities | Rep. | 413 | Dennis O'Keefe-Constance Moore | Apr. 5,'45 | 91m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| Easy to Wed (color) | MGM | .... | Lucille Ball-Van Johnson | Not Set | .... | ..... | .... | 2366 | .... |
| •East Side of Heaven (Reissue) | Univ. | 9097 | Bing Crosby-Joan Blondell | June 15,'45 | 90m | Apr. 8,'39 | .... | .... | .... |
| •Easy to Look at | Univ. | 9045 | Gloria Jean-Kirby Grant | Aug. 10,'45 | 65m | Aug. 11,'45 | 2589 | 2418 | .... |
| Enchanted Forest (color) | PRC | .... | Edmund Lowe-Brenda Joyce | Dec. 8,'45 | 78m | Sept. 29,'45 | 2662 | 2279 | .... |
| •Enemy of the Law | PRC | .... | Dave O'Brien-Tex Ritter | May 7,'45 | 63m | Mar. 10,'45 | 2350 | .... | .... |
| •Escape in the Desert | WB | 416 | Helmut Dantine-Philip Dorn | May 19,'45 | 79m | Apr. 28,'45 | 2425 | 2092 | 2523 |
| •Escape in the Fog | Col. | 6037 | William Wright-Nina Foch | Apr. 5,'45 | 62m | May 19,'45 | 2453 | 2310 | .... |
| •Eve Knew Her Apples | Col. | 6026 | Ann Miller-William Wright | Apr. 12,'45 | 64m | Apr. 28,'45 | 2426 | 2007 | .... |
| FALCON in San Francisco | RKO | 603 | Tom Conway-Rita Corday | Block 1 | 65m | July 21,'45 | 2626 | 2366 | .... |
| Fallen Angel | 20th-Fox | 612 | Alice Faye-Dana Andrews | Not Set | .... | ..... | .... | 2454 | .... |
| Fall of Berlin, The | Artkino | .... | Documentary | Not Set | 70m | Sept. 15,'45 | 2645 | .... | .... |
| Fatal Witness, The | Rep. | 427 | Evelyn Ankers-Richard Fraser | Sept. 15,'45 | .... | ..... | .... | 2467 | ... |
| •Fighting Bill Carson | PRC | .... | Buster Crabbe-Al St. John | Oct. 31,'45 | 51m | Sept. 1,'45 | 2625 | 2543 | .... |
| •Fighting Guardsman, The | Col. | 6010 | Willard Parker-Anita Louise | May 24,'45 | 83m | Sept. 1,'45 | 2625 | 2278 | 2523 |
| First Yank Into Tokyo | RKO | 607 | Tom Neal-Barbara Hale | Block 2 | 82m | Sept. 8,'45 | 2638 | 2366 | .... |
| •Flame of Barbary Coast | Rep. | 415 | John Wayne-Ann Dvorak | May 28,'45 | 91m | Apr. 21,'45 | 2113 | 1994 | 2616 |
| •Flame of the West | Mono. | .... | Johnny Mack Brown-Raymond Hatton | June 9,'45 | 71m | May 19,'45 | 2453 | 2353 | .... |
| •Flaming Bullets | PRC | .... | Tex Ritter-Dave O'Brien | Oct. 15,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Flying Serpent | PRC | .... | George Zucco-Hope Kramer | Dec. 26,'45 | .... | ..... | .... | 2670 | .... |
| Follow That Woman (Block 1) | Para. | 4504 | William Gargan-Nancy Kelly | Dec. 14,'45 | 70m | Aug. 25,'45 | 2639 | 2543 | .... |
| •Frontier Feud | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Dec. 24,'45 | .... | ..... | .... | 2628 | .... |
| •Frontier Fugitives | PRC. | .... | Tex Ritter-Dave O'Brien | Sept. 1,'45 | 58m | July 21,'45 | 2627 | 2543 | .... |
| Frontier Gal (color) | Univ. | 510 | Rod Cameron-Yvonne De Carlo | Nov. 23,'46 | .... | ..... | .... | 2555 | .... |
| •Frozen Ghost, The | Univ. | 9032 | Lon Chaney-Evelyn Ankers | June 29,'45 | 61m | June 16,'45 | 2498 | 2259 | .... |
| GAME of Death, A (formerly Most Dangerous Game) | RKO | .... | John Loder-Audrey Long | Not Set | .... | ..... | .... | 2384 | .... |
| •Gangs of the Waterfront | Rep. | 422 | Robert Armstrong-Stephanie Bachelor | July 3,'45 | 56m | Sept. 8,'45 | 2637 | 2403 | .... |
| •Gangsters' Den | PRC | .... | Buster Crabbe-Al St. John | June 14,'45 | 60m | July 21,'45 | 2554 | 2543 | .... |
| •Gay Senorita, The | Col. | .... | Jinx Falkenburg-Jim Bannon | Aug. 9,'45 | 69m | Aug. 25,'45 | 2610 | 2543 | 2663 |
| •Gentle Annie | MGM | 523 | James Craig-Donna Reed | May,'45 | 80m | Dec. 23,'44 | 2238 | 2186 | 2523 |
| George White's Scandals | RKO | 602 | Joan Davis-Jack Haley | Block 1 | 95m | Aug. 4,'45 | 2627 | 2366 | 2663 |
| •G.I. Honeymoon | Mono. | .... | Gale Storm-Peter Cookson | Apr. 6,'45 | 70m | Mar. 3,'45 | 2338 | 2131 | .... |
| Girl No. 217 | Artkino | .... | Elena Kuzmina-Vladimir Vladislavsky | Sept. 1,'45 | 94m | Sept. 15,'45 | 2646 | .... | .... |
| Girl of the Limberlost | Col. | .... | Ruth Nelson-Loren Tindall | Oct. 11,'45 | 60m | Oct. 20,'45 | 2686 | 2670 | .... |
| Girl on the Spot | Univ. | .... | Lois Collier-Jess Barker | Not Set | .... | ..... | .... | 2467 | .... |
| Girls of Big House | Rep. | .... | Lynne Roberts-Richard Powers | Nov. 2,'45 | .... | ..... | .... | 2467 | .... |
| Give Me the Simple Life (color) (formerly The Enchanted Voyage) | 20th-Fox | .... | John Payne-June Haver | Not Set | .... | ..... | .... | 2499 | .... |
| •God Is My Co-Pilot | WB | 414 | Dennis Morgan-Raymond Massey | Apr. 7,'45 | 88m | Mar. 3,'45 | 2338 | 2203 | 2523 |
| Great Day (British) | RKO | .... | Eric Portman-Flora Robson | Not Set | 80m | May 12,'45 | 2445 | .... | .... |
| •Great John L., The | UA | .... | Linda Darnell-Greg. McClure | June 29,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| •Guest Wife | UA | .... | Claudette Colbert-Don Ameche | July 27,'45 | 90m | July 28,'45 | 2565 | 2259 | 2663 |
| Guy Could Change, A | Rep. | .... | Allan Lane-Jane Frazee | Not Set | .... | ..... | .... | 2543 | .... |
| HALF-WAY House (Br.) | AFE | .... | Francoise Rosay-Tom Walls | Aug. 11,'45 | 88m | Aug. 11,'45 | 2589 | .... | .... |
| Harvey Girls (color) | MGM | .... | Judy Garland-John Hodiak | Not Set | .... | ..... | .... | 2354 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | Not Set | 67m | Dec. 2,'44 | 2626 | .... | .... |
| Her Highness and the Bellboy (Block 13) | MGM | 603 | Hedy Lamarr-Robert Walker | Oct.,'45 | 111m | July 14,'45 | 2631 | 2259 | .... |
| Hidden Eye, The (Block 13) | MGM | 601 | Edward Arnold-Frances Rafferty | Sept.,'45 | 70m | July 28,'45 | 2639 | 2353 | 2663 |
| •Hitchhike to Happiness | Rep. | 419 | Al Pearce-Dale Evans | July 16,'45 | 72m | Apr. 21,'45 | 2414 | 2250 | .... |
| Hit the Hay | Col. | .... | Judy Canova-Ross Hunter | Nov. 29,'45 | .... | ..... | .... | 2662 | .... |
| Hold High the Torch (color) | MGM | .... | Elizabeth Taylor-Lassie-Edmund Gwenn | Not Set | ... | ... | ... | 2216 | .... |
| Hold That Blonde (Block 2) (formerly Good Intentions) | Para. | 11398 | Eddie Bracken-Veronica Lake | Nov. 23,'45 | 76m | Oct. 13,'45 | 2679 | 2259 | .... |
| •Hollywood and Vine | PRC | .... | James Ellison-Wanda McKay | Apr. 25,'45 | 60m | Mar. 10,'45 | 2349 | 2142 | .... |
| •Honeymoon Ahead | Univ. | 9028 | Allan Jones-Grace McDonald | May 11,'45 | 60m | May 5,'45 | 2433 | 2278 | ... |
| •Horn Blows at Midnight, The | WB | 415 | Jack Benny-Alexis Smith | Apr. 28,'45 | 78m | Apr. 7,'45 | 2393 | 1715 | 2616 |
| Hotel Reserve (British) | RKO | .... | James Mason-Lucie Mannheim | Not Set | 89m | June 17,'44 | 2626 | .... | .... |
| House of Dracula | Univ. | 511 | Lon Chaney-Lionel Atwill | Dec. 7,'45 | .... | ..... | .... | 2670 | .... |
| House on 92nd St. (formerly Now It Can Be Told) | 20th-Fox | 608 | William Eythe-Lloyd Nolan | Oct.,'45 | 88m | Sept. 15,'45 | 2645 | 2499 | 2663 |

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| How Do You Do? | PRC | .... | Bert Gordon-Harry Von Zell | Dec. 17,'45 | .... | ..... | .... | 2655 | .... |
| •I DIDN'T Do It (British) | Col. | .... | George Formby-Billy Caryl | July 23,'45 | 97m | July 14,'45 | 2542 | .... | .... |
| •Identity Unknown | Rep. | 414 | Richard Arlen-Cheryl Walker | Apr. 2,'45 | 71m | Apr. 7,'45 | 2393 | 2278 | .... |
| I Love a Bandleader | Col. | .... | Phil Harris-Leslie Brooks | Sept. 13,'45 | 70m | Aug. 18,'45 | 2597 | .... | .... |
| I'll Be Your Sweetheart (Br.) | GFD | .... | Margaret Lockwood-Vic Oliver | Not Set | 104m | July 21,'45 | 2554 | .... | .... |
| •I'll Remember April | Univ. | 9027 | Gloria Jean-Kirby Grant | Apr. 13,'45 | 63m | Apr. 21,'45 | 2415 | 2230 | .... |
| •I'll Tell the World | Univ. | 9041 | Lee Tracy-Brenda Joyce | June 8,'45 | 61m | May 26,'45 | 2466 | 2310 | .... |
| •Imitation of Life (Reissue) | Univ. | 9096 | Claudette Colbert-Warren William | June 15,'45 | 109m | Dec. 1,'34 | .... | .... | .... |
| •Incendiary Blonde (color) | Para. | 4431 | Betty Hutton-Arturo de Cordova | Aug. 31,'45 | 113m | June 16,'45 | 2497 | 1675 | 2663 |
| •In Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | 2354 | .... |
| Isle of the Dead | RKO | 608 | Boris Karloff-Ellen Drew | Block 2 | 72m | Sept. 8,'45 | 2638 | 2216 | .... |
| It All Came True (Reissue) | WB | 503 | Ann Sheridan-Jeffrey Lynn-H. Bogart | Oct. 6,'45 | 97m | Apr. 6,'40 | .... | .... | .... |
| •It's a Pleasure (color) | RKO | 584 | Sonja Henie-Michael O'Shea | Special | 90m | Mar. 3,'45 | 2337 | 2202 | 2523 |
| •It's in the Bag | UA | .... | Fred Allen-Bob Benchley-Jack Benny | Apr. 21,'45 | 87m | Feb. 17,'45 | 2317 | 2230 | 2523 |
| JANIE Gets Married | WB | .... | Joan Leslie-Robt. Hutton | Not Set | .... | ..... | .... | 2655 | .... |
| •Jealousy | Rep. | 424 | John Loder-Jane Randolph | July 23,'45 | 71m | July 28,'45 | 2565 | 2279 | .... |
| Johnny Angel | RKO | 604 | George Raft-Signe Hasso | Block 1 | 79m | Aug. 4,'45 | 2639 | 2259 | .... |
| Johnny Frenchman (British) | Ealing-Eagle-Lion | .... | Francoise Rosay-Tom Wall | Not Set | 112m | Aug. 4,'45 | 2577 | .... | .... |
| •Jungle Captive | Univ. | 9038 | Otto Kruger-Amelita Ward | June 29,'45 | 63m | June 16,'45 | 2498 | 2259 | .... |
| Junior Miss | 20th-Fox | 603 | Peggy Ann Garner-Allyn Joslyn | Aug.,'45 | 94m | June 16,'45 | 2631 | 2403 | 2663 |
| KID from Brooklyn, The (color) | RKO | .... | Danny Kaye-Virginia Mayo | Not Set | .... | ..... | .... | 2628 | .... |
| Kiss and Tell | Col. | .... | Shirley Temple-Jerome Courtland | Oct. 18,'45 | 90m | Sept. 8,'45 | 2637 | 2353 | .... |
| Kitten on the Keys (color) | 20th-Fox | .... | Maureen O'Hara-Dick Haymes | Not Set | .... | ..... | .... | 2499 | .... |
| Kitty (Block 2) | Para. | 1391 | Paulette Goddard-Ray Milland | Jan. 25,'46 | 103m | Oct. 6,'45 | 2669 | 2093 | .... |
| •LADIES in the Green Hats (French) | Brill | .... | French feature | Apr. 4,'45 | 93m | Apr. 28,'45 | 2426 | .... | .... |
| •Lady Confesses, The | PRC | .... | Mary Beth Hughes-Hugh Beaumont | May 16,'45 | 66m | Mar. 31,'45 | 2381 | 2354 | .... |
| •Lady on a Train | Univ. | .... | Deanna Durbin-Ralph Bellamy | Aug. 17,'45 | 94m | Aug. 11,'45 | 2589 | 2403 | .... |
| •Last Hill, The (Russian) | Artkino | .... | War feature | June 23,'45 | 84m | July 14,'45 | 2542 | .... | .... |
| Lawless Empire | Col. | .... | Charles Starrett-Vernon Keays | Nov. 15,'45 | .... | ..... | .... | 2543 | .... |
| Leave Her to Heaven (color) | 20th-Fox | .... | Gene Tierney-Cornel Wilde | Not Set | .... | ..... | .... | 2499 | .... |
| Letter for Evie, A | MGM | .... | Marshha Hunt-John Carroll | Not Set | .... | ..... | .... | 2655 | .... |
| Life with Blondie | Col. | .... | Penny Singleton-Arthur Lake | Dec. 13,'45 | .... | ..... | .... | 2686 | .... |
| Lightning Raiders | PRC | .... | Buster Crabbe-Al St. John | Dec. 17,'45 | .... | ..... | .... | 2686 | .... |
| •Lone Texas Ranger | Rep. | 3318 | Bill Elliott-Alice Fleming | Nov. 20,'45 | 56m | June 9,'45 | 2485 | 2403 | .... |
| •Lost Trail, The | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Nov. 20,'45 | 53m | Sept. 29,'45 | 2662 | 2555 | .... |
| Lost Weekend, The (Block 1) | Para. | 4503 | Ray Milland-Jane Wyman | Nov. 16,'45 | 101m | Aug. 18,'45 | 2639 | 2242 | .... |
| •Love, Honor and Goodbye | Rep. | 428 | Virginia Bruce-Victor McLaglen | Sept. 15,'45 | 87m | Sept. 15,'45 | 2645 | 2454 | .... |
| Love Letters (Block 1) | Para. | 4502 | Jennifer Jones-Joseph Cotten | Oct. 26,'45 | 101m | Aug. 25,'45 | 2646 | 2230 | .... |
| Love on the Dole | Four Continents | .... | Deborah Kerr-Clifford Evans | Oct. 12,'45 | 89m | Oct. 20,'45 | 2685 | .... | .... |
| MAMA Loves Papa | RKO | 601 | Leon Errol-Elisabeth Risdon | Block 1 | 60m | Aug. 4,'45 | 2639 | 2403 | .... |
| Man Alive (formerly The Amorous Ghost) | RKO | 606 | Pat O'Brien-Ellen Drew | Block 2 | 70m | Sept. 29,'45 | 2661 | 2366 | .... |
| •Man from Music Mountain (R.) | Rep. | 5903 | Gene Autry | Aug. 5,'45 | 58m | Aug. 13,'38 | .... | .... | .... |
| •Man from Oklahoma | Rep. | 443 | Roy Rogers-Dale Evans | Aug. 1,'45 | 69m | Aug. 4,'45 | 2577 | 2418 | .... |
| Marshal of Laredo | Rep. | 562 | Wild Bill Elliott-Bobby Blake | Oct. 7,'45 | .... | ..... | .... | 2467 | .... |
| Masquerade in Mexico | Para. | Bl. 3 | Dorothy Lamour-Arturo de Cordova | Feb. 22,'46 | .... | ..... | .... | 2686 | .... |
| •Medal for Benny, A | Para. | 4424 | Dorothy Lamour-Arturo de Cordova | June 29,'45 | 80m | Nov. 18,'44 | 2181 | .... | 2567 |
| •Melody Ranch (Re-release) | Rep. | 5301 | Gene Autry | Apr. 15,'45 | 84m | Nov. 23,'40 | 2477 | .... | .... |
| Men in Her Diary | Univ. | 502 | Jon Hall-Louise Allbritton | Sept. 14,'45 | 73m | Sept. 22,'45 | 2653 | 2467 | .... |
| •Mexicana | Rep. | .... | Constance Moore-Tito Guizar | Not Set | .... | ..... | .... | 2499 | .... |
| •Midnight Manhunt (reviewed as One Exciting Night) | Para. | 4427 | William Gargan-Ann Savage | July 27,'45 | 64m | June 9,'45 | 2486 | 2354 | .... |
| Mildred Pierce | WB | 505 | Joan Crawford-Jack Carson | Oct. 20,'45 | 111m | Oct. 6,'45 | 2670 | 2259 | .... |
| •Military Secret (Russian) | Artkino | .... | War Feature | Aug. 1,'45 | 73m | Aug. 18,'45 | 2598 | .... | .... |
| •Missing Corpse, The | PRC | .... | J. Edward Bromberg-Frank Jenks | June 1,'45 | 63m | Apr. 28,'45 | 2426 | 2354 | .... |
| Miss Susie Slagle's | Para. | Bl. 3 | Sonny Tufts-Veronica Lake | Feb. 8,'46 | .... | ..... | .... | 2216 | .... |
| •Molly and Me | 20th-Fox | 522 | Monty Woolley-Gracie Fields | Apr.,'45 | 76m | Mar. 10,'45 | 2349 | 2242 | 2455 |
| •Muggs Rides Again | Mono. | .... | Leo Gorcey-Huntz Hall | June 16,'45 | 63m | June 9,'45 | 2487 | 2366 | .... |
| •Murder, He Says | Para. | 4422 | Fred MacMurray-Marjorie Main | June 8,'45 | 95m | Apr. 14,'45 | 2041 | 1983 | 2616 |
| My Name Is Julia Ross (formerly Woman in Red) | Col. | .... | Nina Foch-George Macready | Nov. 27,'45 | .... | ..... | .... | 2655 | .... |
| My Reputation | WB | .... | Barbara Stanwyck-George Brent | Not Set | .... | ..... | .... | 1695 | .... |
| NATIONAL Velvet (color) | MGM | 521 | Mickey Rooney-Jackie Jenkins | Apr.,'45 | 123m | Dec. 9,'44 | 2213 | 1763 | 2455 |
| •Naughty Nineties, The | Univ. | 9003 | Abbott and Costello | July 6,'45 | 76m | June 23,'45 | 2510 | 2310 | .... |
| Navajo Kid | PRC | .... | Bob Steele | Nov. 21,'45 | .... | ..... | .... | .... | .... |
| Night in Paradise, A (color) | Univ. | .... | Merle Oberon-Turban Bey | Not Set | .... | ..... | .... | 2279 | .... |
| •Nob Hill (color) | 20th-Fox | 529 | Joan Bennett-George Raft | July,'45 | 95m | June 2,'45 | 2477 | 2131 | 2663 |
| Nobody Lives Forever | WB | .... | John Garfield-Geraldine Fitzgerald | Not Set | .... | ..... | .... | 2278 | .... |
| •Northwest Mounted Police (Reissue) (color) | Para. | 4433 | Gary Cooper-Madeleine Carroll | Aug. 26,'45 | 126m | Oct. 26,'40 | 2486 | .... | .... |
| OF Human Bondage | WB | .... | Paul Henreid-Eleanor Parker | Not Set | .... | ..... | .... | 2093 | .... |
| On Approval (British) | English | .... | Clive Brook-Beatrice Lillie | Not Set | 80m | May 27,'44 | 1910 | .... | .... |
| One More Tomorrow (formerly Animal Kingdom) | WB | .... | Ann Sheridan-Alexis Smith | Not Set | .... | ..... | .... | 1431 | .... |
| One Way to Love | Col. | .... | Janis Carter-Chester Morris | Dec. 20,'45 | .... | ..... | .... | 2686 | .... |
| •On Stage, Everybody | Univ. | 9015 | Jack Oakie-Peggy Ryan | July 13,'45 | 75m | July 14,'45 | 2541 | 2499 | .... |
| •Oregon Trail | Rep. | 456 | Sunset Carson-Peggy Stewart | July 14,'45 | 55m | July 21,'45 | 2554 | 2543 | .... |
| Our Hearts Were Growing Up | Para. | .... | Gail Russell-Diana Lynn | Not Set | .... | ..... | .... | 2585 | .... |
| Our Vines Have Tender Grapes (Block 13) | MGM | 600 | Margaret O'Brien-Edw. G. Robinson | Sept.,'45 | 103m | July 21,'45 | 2627 | 2230 | .... |
| Outlaws of the Rockies | Col. | .... | Charles Starrett-Tex Harding | Sept. 18,'45 | 55m | Sept. 29,'45 | 2662 | .... | .... |
| •Out of This World | Para. | 4426 | Eddie Bracken-Diana Lynn | July 13,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| •Over 21 | Col. | .... | Irene Dunne-Alexander Knox | Aug. 23,'45 | 103m | July 28,'45 | 2565 | 2279 | 2663 |

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| PARDON My Past | Col. | .... | Fred MacMurray-Marguerite Chapman | Dec.,'45 | 87m | Sept. 8,'45 | 2637 | 2543 | .... |
| Paris—Underground | UA | .... | Constance Bennett-Gracie Felds | Oct. 19,'45 | 97m | Aug. 25,'45 | 2646 | 2454 | .... |
| •Patrick the Great | Univ. | 9011 | Donald O'Connor-Peggy Ryan | May 4,'45 | 89m | Apr. 21,'45 | 2414 | 1675 | 2523 |
| •Penthouse Rhythm | Univ. | 9043 | Kirby Grant-Lois Collier | June 22,'45 | 60m | June 9,'45 | 2486 | 2279 | .... |
| People Are Funny (Block 2) | Para. | 6003 | Jack Haley-Helen Walker | Jan. 11,'46 | 93m | Oct. 13,'45 | 2677 | .... | .... |
| •Phantom of 42nd Street, The | PRC | .... | Dave O'Brien-Kay Aldridge | May 2,'45 | 60m | Apr. 7,'45 | 2394 | 2279 | .... |
| Phantom of the Plains (formerly Texas Manhunt) | Rep. | 561 | Wild Bill Elliott-Bobby Blake | Sept. 7,'45 | 56m | Oct. 13,'45 | 2677 | 2467 | .... |
| •Phantom Speaks, The | Rep. | 433 | Richard Arlen-Lynn Roberts | May 10,'45 | 68m | Apr. 21,'45 | 2414 | 2354 | .... |
| •Picture of Dorian Gray, The | MGM | 525 | George Sanders-Hurd Hatfield | June,'45 | 111m | Mar. 3,'45 | 2337 | 1899 | 2567 |
| Pillow of Death | Univ. | 512 | Lon Chaney-Brenda Joyce | Dec. 14,'45 | .... | ..... | .... | 2454 | .... |
| •Pillow to Post | WB | 417 | Ida Lupino-Sydney Greenstreet | June 9,'45 | 92m | May 19,'45 | 2453 | 2216 | 2616 |
| Pinocchio (color) | RKO | 691 | Disney Feature Cartoon | Special | .... | ..... | .... | .... | .... |
| •Power of the Whistler | Col. | 6023 | Richard Dix-Janis Carter | Apr. 19,'45 | 66m | May 5,'45 | 2434 | 2279 | .... |
| Prairie Raiders | Col. | .... | Charles Starrett-Jean Stevens | Dec. 20,'45 | .... | ..... | .... | 2686 | .... |
| Prairie Rustlers | PRC | .... | Buster Crabbe | Nov. 7,'45 | .... | ..... | .... | 2670 | .... |
| Pride of the Marines (formerly This Love of Ours) | WB | 501 | John Garfield-Eleanor Parker | Sept. 1,'45 | 120m | Aug. 11,'45 | 2639 | 2250 | 2663 |
| Prison Ship | Col. | .... | Jim Bannon | Nov. 15,'45 | .... | ..... | .... | 2670 | .... |
| Pursuit to Algiers (formerly The Fugitive) | Univ. | 507 | Basil Rathbone-Nigel Bruce | Oct. 26,'45 | .... | ..... | .... | 2628 | .... |
| RADIO Stars on Parade | RKO | 605 | Wally Brown-Alan Carney | Block 1 | 69m | Aug. 4,'45 | 2631 | .... | .... |
| Raffles (Reissue) | Film Classics | .... | David Nivens-Olivia de Havilland | Dec. 29,'39 | 73m | Dec. 23,39 | .... | .... | .... |
| •Rancho Grande (Re-release) | Rep. | 5304 | Gene Autry | Sept. 30,'45 | 68m | Mar. 30,'40 | .... | .... | .... |
| Randolph Family, The (British) (formerly Dear Octopus) | English | .... | Margaret Lockwood-Michael Wilding | Not Set | 80m | Sept. 18,'43 | 2362 | .... | .... |
| •Renegades of the Rio Grande | Univ. | 9084 | Rod Cameron-Fuzzy Knight | June 1,'45 | 56m | ..... | .... | 2454 | .... |
| •Return of the Durango Kid | Col. | 6206 | Charles Starrett-Jean Stevens | Apr. 19,'45 | 57m | May 5,'45 | 2434 | 2366 | .... |
| Rhapsody in Blue | WB | 502 | Joan Leslie-Robert Alda | Sept. 22,'45 | 139m | June 30,'45 | 2626 | 1530 | 2616 |
| •Rhythm Roundup | Col. | 6223 | Ken Curtis-Cheryl Walker | June 7,'45 | 66m | ..... | .... | 2434 | .... |
| •Riders of the Dawn | Mono. | .... | Jimmy Wakeley-Lee White | Dec. 3,'45 | 58m | Oct. 20,'45 | 2685 | 2655 | .... |
| River Gang (formerly Fairy Tale Murder) | Univ. | 503 | Gloria Jean-John Qualen | Sept. 21,'45 | 64m | Sept. 15,'45 | 2645 | 2279 | .... |
| •Road to Alcatraz | Rep. | 423 | Robert Lowery-June Storey | July 10,'45 | 60m | July 14,'45 | 2542 | 2418 | .... |
| Road to Utopia | Para. | Bl. 3 | Bing Crosby-Bob Hope-D. Lamour | Mar. 22,'46 | .... | ..... | .... | 1715 | .... |
| Roaring Rangers | Col. | ... | Charles Starrett-Smiley Burnette | Not Set | .... | ..... | .... | 2543 | .... |
| •Rockin' in the Rockies | Col. | 6222 | Mary Beth Hughes-Jay Kirby | Apr. 17,'45 | 67m | July 28,'45 | 2566 | 2354 | .... |
| Rough Riders of Cheyenne | Rep. | 552 | Sunset Carson-Peggy Stewart | Nov. 1,'45 | .... | ..... | .... | 2686 | .... |
| •Royal Scandal, A | 20th-Fox | 521 | Tallulah Bankhead-Anne Baxter | Apr.,'45 | 94m | Mar. 24,'45 | 2373 | 2131 | 2455 |
| •Rustlers of the Badlands | Col. | 6208 | Charles Starrett-Sally Bliss | Aug. 16,'45 | 58m | Aug. 25,'45 | 2610 | 2418 | .... |
| SADDLE Serenade | Mono. | .... | Jimmy Wakely-Lee White | Oct. 15,'45 | 55m | Aug. 18,'45 | 2597 | 2434 | .... |
| Sailor Takes a Wife | MGM | .... | Robert Walker-June Allyson | Not Set | .... | ..... | .... | 2555 | .... |
| •Salome, Where She Danced (col.) | Univ. | 9073 | Yvonne De Carlo-David Bruce | Apr. 27,'45 | 90m | Apr. 14,'45 | 2402 | 2230 | .... |
| •Salty O'Rourke | Para. | 4418 | Alan Ladd-Gail Russell | Block 4 | 100m | Feb. 24,'45 | 2329 | 2216 | 2523 |
| San Antonio (color) | WB | .... | Errol Flynn-Alexis Smith | Dec. 29,'45 | .... | ..... | .... | 2216 | .... |
| •Santa Fe Saddlemates | Rep. | 455 | Sunset Carson-Linda Stirling | June 2,'45 | 56m | June 16,'45 | 2498 | 2467 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | Jan. 26,'46 | .... | ..... | .... | 1431 | .... |
| •Scared Stiff | Para. | 4423 | Jack Haley-Ann Savage | June 22,'45 | 65m | Apr. 7,'45 | 2393 | 2354 | .... |
| •Scarlet Clue, The | Mono. | .... | Sidney Toler-Benson Fong | May 5,'45 | 65m | Apr. 28,'45 | 2425 | 2354 | .... |
| Scarlet Street | Univ. | 514 | Edw. G. Robinson-Joan Bennett | Dec. 28,'45 | .... | ..... | .... | 2662 | .... |
| Scotland Yard Investigator | Rep. | 501 | Sir Aubrey Smith-Erich von Stroheim | Sept. 30,'45 | 68m | Oct. 13,'45 | 2677 | 2467 | .... |
| Secret Mission (British) | English | .... | Hugh Williams-Carla Lehmann | Not Set | 75m | Sept. 26,'42 | 2082 | .... | .... |
| •See My Lawyer | Univ. | 9016 | Olsen and Johnson-Grace McDonald | May 25,'45 | 67m | Feb. 10,'45 | 2309 | 1899 | .... |
| Senorita from the West | Univ. | 506 | Allan Jones-Bonita Granville | Oct. 12,'45 | .... | Oct. 20,'45 | 2685 | 2418 | .... |
| Sensation Hunters (formerly Party Girl) | Mono. | .... | Doris Merrick-Eddie Quillan | Nov. 13,'45 | .... | ..... | .... | 2418 | .... |
| Shadow of a Woman | WB | .... | Andrea King-Helmut-Dantine | Jan. 12,'46 | .... | ..... | .... | 2543 | .... |
| Shadow of Terror (formerly Checkmate) | PRC | .... | Dick Fraser-Cy Kendall | Nov. 5,'45 | 64m | Oct. 13,'45 | 2677 | 2467 | .... |
| •Shadows of Death | PRC | .... | Buster Crabbe-Al. St. John | Apr. 19,'45 | 61m | Jan. 20,'45 | 2278 | 2230 | .... |
| Shady Lady | Univ. | 501 | Charles Coburn-Ginny Simms | Sept. 7,'45 | 93m | Sept. 15,'45 | 2646 | 2543 | .... |
| •Shanghai Cobra, The | Mono. | .... | Sidney Toler-Joan Barclay | Sept. 1,'45 | 64m | Aug. 18,'45 | 2598 | .... | .... |
| She Went to the Races | MGM | .... | James Craig-Frances Gifford | Not Set | 87m | Oct. 20,'45 | 2685 | .... | .... |
| •She Wouldn't Say Yes | Col. | .... | Rosalind Russell-Lee Bowman | Nov.,45 | .... | ..... | .... | 2628 | .... |
| •Silver Fleet, The | PRC | .... | Ralph Richardson | July 1,'45 | 81m | Mar. 20,'43 | 2401 | .... | .... |
| Sing Your Way Home | RKO | .... | Jack Haley-Anne Jeffreys | Not Set | .... | ..... | .... | 2354 | .... |
| Six Guns for Hire | PRC | .... | Bob Steele | Jan. 1,'46 | .... | ..... | .... | .... | .... |
| Smoky (color) | 20th-Fox | .... | Fred MacMurray-Anne Baxter | Not Set | .... | ..... | .... | 2628 | .... |
| Snafu | Col. | .... | Nanette Parks-Robt. Benchley | Nov. 22,'45 | .... | ..... | .... | 2655 | .... |
| •Son of Lassie (color) | MGM | 526 | Peter Lawford-Donald Crisp | June,'45 | 100m | Apr. 21,'45 | 2413 | 2093 | 2616 |
| •Song of Bernadette, The | 20th-Fox | 520 | Jennifer Jones-Charles Bickford | Apr.,'45 | 156m | Dec. 25,'43 | 1685 | 1416 | 1995 |
| Song of Mexico | Rep. | .... | Adele Mara-Edgar Barrier | Not Set | .... | ..... | .... | 2628 | .... |
| Song of Old Wyoming (color) (formerly In Old Wyoming) | PRC | .... | Eddie Dean-Jennifer Holt | Nov. 12,'45 | 65m | Aug. 18,'45 | 2639 | 2454 | .... |
| •Song of the Prairie | Col. | .... | Ken Curtis-Jeff Donnell | Sept. 27,'45 | .... | ..... | .... | 2628 | .... |
| •Song of the Sarong | Univ. | 9040 | Nancy Kelly-William Gargan | Apr. 20,'45 | 65m | Apr. 14,'45 | 2402 | 2278 | ... |
| •Southerner, The | UA | .... | Zachary Scott-Betty Field | Aug. 10,'45 | 91m | May 5,'45 | 2433 | 2216 | 2663 |
| •South of Rio Grande | Mono. | .... | Duncan Renaldo-Armida | Nov. 6,'45 | .... | ..... | .... | 2598 | ... |
| Spanish Main, The (color) | RKO | 610 | Paul Henreid-Maureen O'Hara | Block 2 | 101m | Oct. 6,'45 | 2669 | 2259 | .... |
| Spellbound (formerly House of Dr. Edwardes) | UA | .... | Ingrid Bergman-Gregory Peck | Not Set | .... | ..... | .... | 2093 | ... |
| Spider, The | 20th-Fox | 613 | Richard Conte-Faye Marlowe | Not Set | 62m | Oct. 13,'45 | 2677 | 2499 | .... |
| •Sporting Chance, A | Rep. | 420 | Jane Randolph-John O'Malley | June 4,'45 | 59m | ..... | .... | 2403 | .... |
| •Springtime in Texas | Mono. | .... | Jimmy Wakely-Lee White-Dennis Moore | June 2,'45 | 55m | May 19,'45 | 2453 | 2418 | .... |
| •Springtime in the Rockies (R.) | Rep. | 5302 | Gene Autry | June 10,'45 | 60m | Nov. 27,'37 | .... | .... | .... |
| •Stagecoach Outlaws | PRC | .... | Buster Crabbe-Al St. John | Aug. 17,'45 | 59m | July 14,'45 | 2542 | .... | .... |
| State Fair (color) | 20th-Fox | 607 | Dana Andrews-Jeanne Crain-Dick Haymes | Oct.,'45 | 100m | Aug. 25,'45 | 2638 | 2434 | 2663 |
| •Steppin' in Society | Rep. | .... | Edward Everett Horton-Gladys George | July 29,'45 | 72m | June 9,'45 | 2487 | 2278 | .. . |
| Stork Club, The (Block 2) | Para. | 11050 | Betty Hutton-Barry Fitzgerald | Dec. 28,'45 | 98m | Oct. 13,'45 | 2679 | 2555 | .... |
| •Story of G.I. Joe | UA | .... | Burgess Meredith-Robert Mitchum | July 13,'45 | 108m | June 23,'45 | 2509 | 2250 | 2663 |
| •Strange Affair of Uncle Harry (formerly Uncle Harry) | Univ. | .... | Geo. Sanders-Ella Raines | Aug. 17,'45 | 80m | Aug. 18,'45 | 2598 | .... | .... |
| Strange Confession | Univ. | 505 | Lon Chaney-Brenda Joyce | Oct. 5,'45 | 62m | Oct. 6,'45 | 2669 | 2454 | .... |

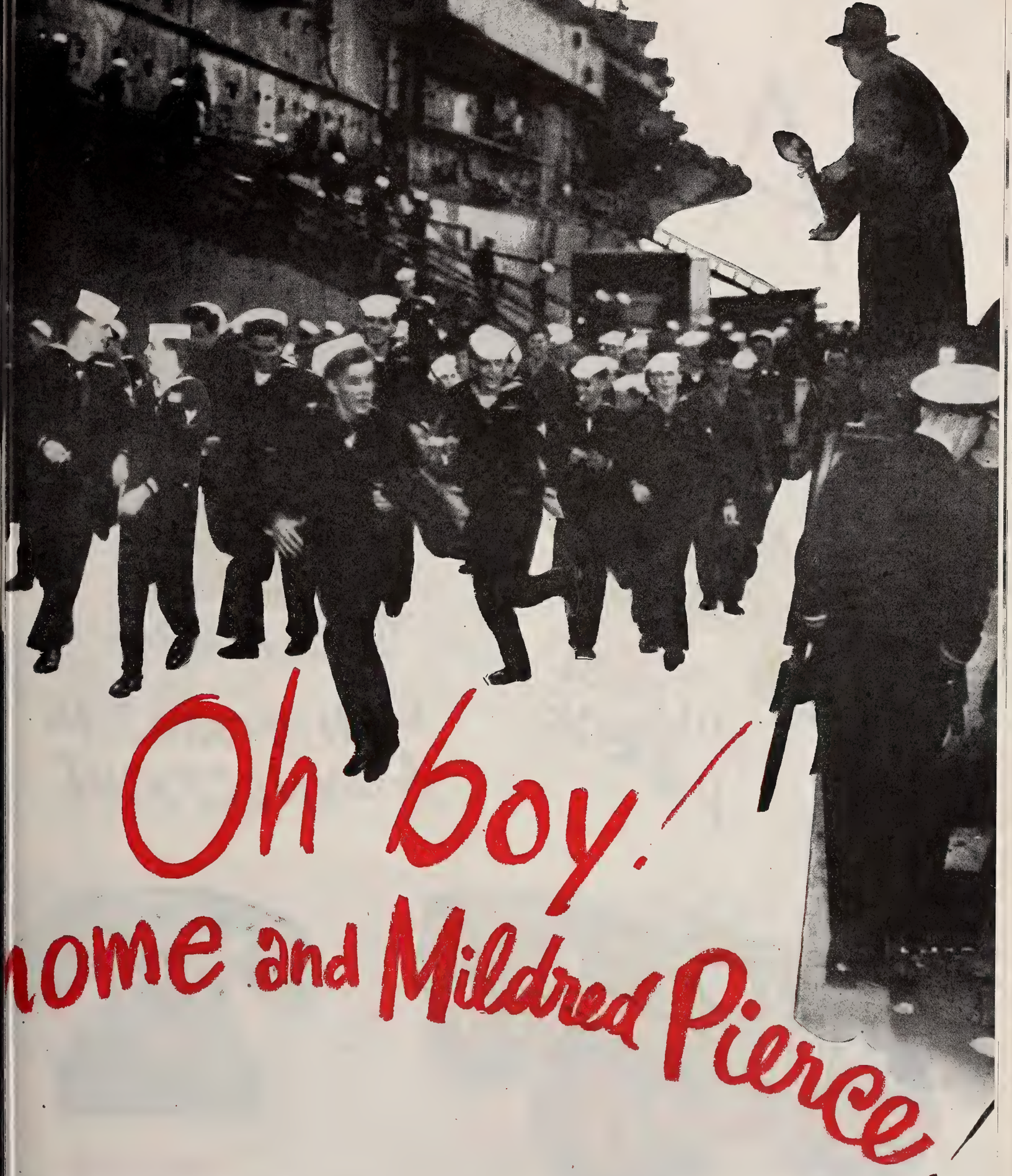
| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Strange Mr. Gregory | Mono. | .... | Edmund Lowe-Jean Rogers | Not Set | .... | ..... | .... | 2598 | .... |
| •Stranger from Santa Fe | Mono. | .... | Johnny Mack Brown | Oct. 29,'45 | 56m | Apr. 21,'45 | 2414 | .... | .... |
| Strangler of the Swamp | PRC | .... | Rosemary La Planche-Robt. Barrett | Jan. 1,'46 | .... | ..... | .... | 2686 | .... |
| Strange Voyage (formerly Submarine Below) | Col. | .... | Jim Bannon-Ross Hunter | Dec. 27,'45 | .... | ..... | .... | .... | .... |
| Sunbonnet Sue (formerly Belle of the Bowery) | Mono. | .... | Gale Storm-Phil Regan | Not Set | 89m | Sept. 29,'45 | 2661 | 2454 | .... |
| •Sunset in El Dorado | Rep. | .... | Roy Rogers-Dale Evans | Not Set | 66m | Oct. 6,'45 | 2670 | 2555 | .... |
| Suspense | Mono. | .... | Warren William-Lee White | Dec. 10,'45 | .... | ..... | .... | 2598 | .... |
| •Swingin' on a Rainbow | Rep. | 426 | Brad Taylor-Jane Frazee | Sept. 1,'45 | 72m | Sept. 1,'45 | 2625 | 2403 | .... |
| •Swing Out, Sister | Univ. | 9033 | Rod Cameron-Arthur Treacher | May 18,'45 | 60m | May 5,'45 | 2434 | 2259 | .... |
| Swing Parade of 1946 | Mono. | .... | Gale Storm-Phil Regan | Not Set | .... | ..... | .... | 2628 | ... |
| •TARZAN and the Amazons | RKO | 518 | Johnny Weissmuller-J. Sheffield-B. Joyce | Block 4 | 76m | Mar. 24,'45 | 2374 | 2250 | 2523 |
| Tarzan and the Leopard Woman | RKO | .... | Johnny Weismuller-J. Sheffield-B. Joyce | Not Set | .... | ..... | .... | 2655 | .... |
| •Tell It to a Star | Rep. | 425 | Robert Livingston-Ruth Terry | Aug. 16,'45 | 67m | Aug. 18,'45 | 2597 | 2403 | .... |
| •Ten Cents a Dance | Col. | 6029 | Jane Frazee-Jimmy Lloyd | June 7,'45 | 60m | June 16,'45 | 2498 | 2366 | .... |
| That Night With You (formerly Once Upon a Dream) | Univ. | 504 | Franchot Tone-Susanna Foster | Sept. 28,'45 | 84m | Sept. 29,'45 | 2662 | 2434 | .... |
| •That's the Spirit | Univ. | 9014 | Jack Oakie-Peggy Ryan | June 1,'45 | 91m | May 26,'45 | 2466 | 2310 | .... |
| They Made Me a Killer | Para. | Bl. 3 | Robert Lourey-Barbara Britton | Mar. 8,'46 | .... | ..... | .... | .... | .... |
| They Met in the Dark (British) | English | .... | James Mason-Joyce Howard | Not Set | 80m | Sept. 4,'43 | 1522 | .... | .... |
| They Were Expendable | MGM | .... | Robert Montgomery-John Wayne | Not Set | .... | ..... | .... | 2384 | .... |
| They Were Sisters (British) | Gains.-GFD | .... | James Mason-Phyllis Calvert | Not Set | 115m | May 12,'45 | 2445 | .... | .... |
| •This Gun For Hire (Reissue) | Para. | 4434 | Alan Ladd-Veronica Lake | Aug. 26,'45 | 81m | Mar. 21,'42 | 2486 | .... | .... |
| This Love of Ours | Univ. | 508 | Merle Oberon-Claude Rains | Nov. 2,'45 | .... | ..... | .... | 2662 | .... |
| This Happy Breed (Brit.) (color) | UA | .... | Robert Newton-Celia Johnson | Not Set | 115m | May 27,'44 | 1909 | .... | .... |
| •Those Endearing Young Charms | RKO | 520 | Robert Young-Laraine Day | Block 4 | 81m | Apr. 21,'45 | 2413 | 2310 | 2663 |
| •Thousand and One Nights, A (col.) | Col. | .... | Cornel Wilde-Evelyn Keyes | July 26,'45 | 95m | June 16,'45 | 2499 | 2242 | 2663 |
| •Three in the Saddle | PRC | .... | Tex Ritter-Dave O'Brien | July 26,'45 | 61m | June 23,'45 | 2511 | 2434 | .... |
| Three Strangers | WB | .... | Geraldine Fitzgerald-Sydney Greenstreet | Not Set | .... | ..... | .... | 2366 | .... |
| •Three's a Crowd | Rep. | 416 | Gertrude Michael-Charles Gordon | May 23,'45 | 58m | June 16,'45 | 2498 | 2353 | .... |
| •Thrill of a Romance (color) | MGM | 528 | Esther Williams-Van Johnson | July,'45 | 105m | May 26,'45 | 2465 | 2203 | 2663 |
| Thunder Rock (British) | English | .... | Barbara Mullen-Michael Redgrave | Not Set | 90m | Sept. 16,'44 | 2101 | .... | .... |
| •Tiger Woman, The | Rep. | 430 | Adele Mara-Kane Richmond | Nov. 16,'45 | .... | ..... | .... | 2467 | .... |
| Time, the Place, the Girl (color) | WB | .... | Dennis Morgan-Jack Carson | Not Set | .... | ..... | .... | 2555 | .... |
| Tomorrow Is Forever | RKO | .... | Claudette Colbert-Orson Welles | Not Set | .... | ..... | .... | 2555 | .... |
| Too Young to Know | WB | .... | Joan Leslie-Robert Hutton | Dec. 1,'45 | .... | ..... | .... | 2384 | .... |
| •Trail of Kit Carson | Rep. | 466 | Allan Lane-Helen Talbot | July 11,'45 | 55m | Aug. 4,'45 | 2577 | 2543 | .... |
| Trail to Vengeance | Univ. | 1103 | Kerby Grant-Fuzzy Knight | Nov. 30,'45 | .... | ..... | .... | .... | .... |
| •Trouble Chasers (formerly Here Comes Trouble) | Mono. | .... | Maxie Rosenbloom-Billy Gilbert | June 2,'45 | 63m | ..... | .... | 2418 | .... |
| True Glory, The | OWI-WAC-Col. | .... | Documentary | Oct. 4,'45 | 84m | Sept. 15,'45 | 2646 | .... | 2663 |
| •Twice Blessed | MGM | 529 | Lee & Lynn Wilde-Preston Foster | July,'45 | 77m | June 2,'45 | 2477 | 2354 | 2663 |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| •Two O'Clock Courage | RKO | 521 | Tom Conway-Ann Rutherford | Block 5 | 66m | Apr. 7,'45 | 2393 | 2259 | .... |
| 2,000 Women (British) | UA | .... | Phyllis Calvert-Flora Robson | Not Set | 97m | Sept. 9,'44 | 2626 | .... | .... |
| Two Years Before the Mast | Para. | .... | Alan Ladd-Brian Donlevy | Not Set | .... | ..... | .... | 1923 | .... |
| •UNSEEN, The | Para. | 4417 | Joel McCrea-Gail Russell | Block 4 | 81m | Feb. 24,'45 | 2329 | 2093 | 2455 |
| •Ural Front, The (Russian) | Artkino | .... | War feature | June 6,'45 | 84m | June 23,'45 | 2511 | .... | .... |
| •VALLEY of Decision, The | MGM | 527 | Greer Garson-Gregory Peck | June,'45 | 120m | Apr. 14,'45 | 2401 | 2230 | 2663 |
| •Vampire's Ghostt, The | Rep. | 434 | John Abbott-Peggy Stewart | May 21,'45 | 59m | Apr. 21,'45 | 2414 | 2278 | .... |
| Virginian, The (color) | Para. | .... | Joel McCrea-Brian Donlevy | Not Set | .... | ..... | .... | 2242 | ... |
| Voice of the Whistler | Col. | .... | Richard Dix-Lynn Merrick | Oct. 30,'45 | .... | ..... | .... | 2655 | .... |
| WAGON Wheels Westward | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| Walk in the Sun, A | 20th-Fox | .... | Dana Andrews-Huntz Hall | Jan.,'46 | .... | ..... | .... | 2242 | .... |
| Waltz Time (British) | Brit. Nat'l-Anglo | .... | Carol Raye-Peter Graves | Not Set | .... | July 28,'45 | 2566 | .... | .... |
| Wanderer of the Wasteland | RKO | 609 | James Warren-Audrey Long | Block 2 | 67m | Sept. 29,'45 | 2662 | .... | .... |
| Way Ahead, The (British) | 20th-Fox | 606 | David Niven-Stanley Holloway | Aug.,'45 | 106m | June 17,'44 | 2626 | .... | 2523 |
| Way to the Stars, The (Brit.) | Two Cities-UA | .... | Michael Redgrave-John Mills | Not Set | 109m | June 30,'45 | 2521 | .... | .... |
| Weekend at the Waldorf Spcl. | MGM | 605 | Ginger Rogers-Lana Turner-Walter Pidgeon | Oct.,'45 | 130m | July 28,'45 | 2627 | 2242 | .... |
| •West of the Pecos | RKO | 524 | Bob Mitchum-Barbara Hale | Block 5 | 66m | June 9,'45 | 2487 | 2366 | .... |
| •Where Do We Go From Here? (color) | 20th-Fox | 526 | Fred MacMurray-Joan Leslie | June,'45 | 77m | May 26,'45 | 2465 | 2131 | 2616 |
| White Pongo (formerly Congo Pongo) | PRC | .... | Richard Fraser-Lionel Royce | Not Set | 73m | July 14,'45 | 2541 | 2418 | .... |
| Why Girls Leave Home | PRC | .... | Pamela Blake-Sheldon Leonard | Not Set | 69m | June 16,'45 | 2498 | 2366 | .... |
| •Wildfire (Color) | Screen Guild | .... | Bob Steele-Sterling Holloway | July 18,'45 | 60m | June 30,'45 | 2522 | 2250 | .... |
| Wilson (color) | 20th-Fox | 602 | Alexander Knox-Charles Coburn | Aug.,'45 | 154m | Aug. 5,'44 | 2094 | 1676 | 2342 |
| •Within These Walls | 20th-Fox | 528 | Thomas Mitchell-Mary Anderson | July,'45 | 71m | June 9,'45 | 2486 | 2467 | .... |
| •Without Love | MGM | 522 | Katharine Hepburn-Spencer Tracy | May,'45 | 111m | Mar. 24,'45 | 2373 | 2242 | 2616 |
| •Woman in Green, The | Univ. | 9025A | Basil Rathbone-Nigel Bruce | July 27,'45 | 68m | June 23,'45 | 2510 | 2403 | ... |
| Woman in the Window, The | RKO | 582 | Edward G. Robinson-Joan Bennett | Special | 99m | Oct. 14,'44 | 2137 | 1923 | 2342 |
| Woman Who Came Back, The | Rep. | .... | Nancy Kelly-John Loder | Not Set | .... | ..... | .... | 2555 | .... |
| Wonder Man (color) | RKO | 651 | Danny Kaye-Virginia Mayo | Special | 98m | Apr. 28,'45 | 2425 | 2093 | 2663 |
| YANK in London, A (formerly I Live in Grosvenor Square) | .... | .... | Anna Neagle, Dean Jagger | ..... | 114m | June 23,'45 | 2510 | .... | .... |
| Yolanda and the Thief (color) | MGM | .... | Fred Astaire-Lucille Bremer | Not Set | 108m | Oct. 20,'45 | 2685 | 2354 | .... |
| •You Came Along | Para. | 4428 | Robert Cummings-Lizabeth Scott | Sept. 14,'45 | 103m | July 7,'45 | 2533 | 2354 | .... |
| •You Can't Do Without Love (Br.) | Col. | .... | Vera Lynn-Donald Stewart | July 26,'45 | .... | ..... | .... | 2418 | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Not Set | .... | ..... | .... | 2454 | .... |
| ZIEGFELD Follies (color) | MGM | .... | MGM Contract Stars | Not Set | 110m | Aug. 25,'45 | 2638 | 1913 | 2663 |
| •Zombies on Broadway | RKO | 516 | Bela Lugosi-Wally Brown-Alan Carney | Block 4 | 68m | Apr. 21,'45 | 2414 | 2259 | ... |
| •Zoya (Russian) | Artkino | .... | War feature | Apr. 14,'45 | 85m | Apr. 21,'45 | 2415 | ... | .... |

***Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2687.***


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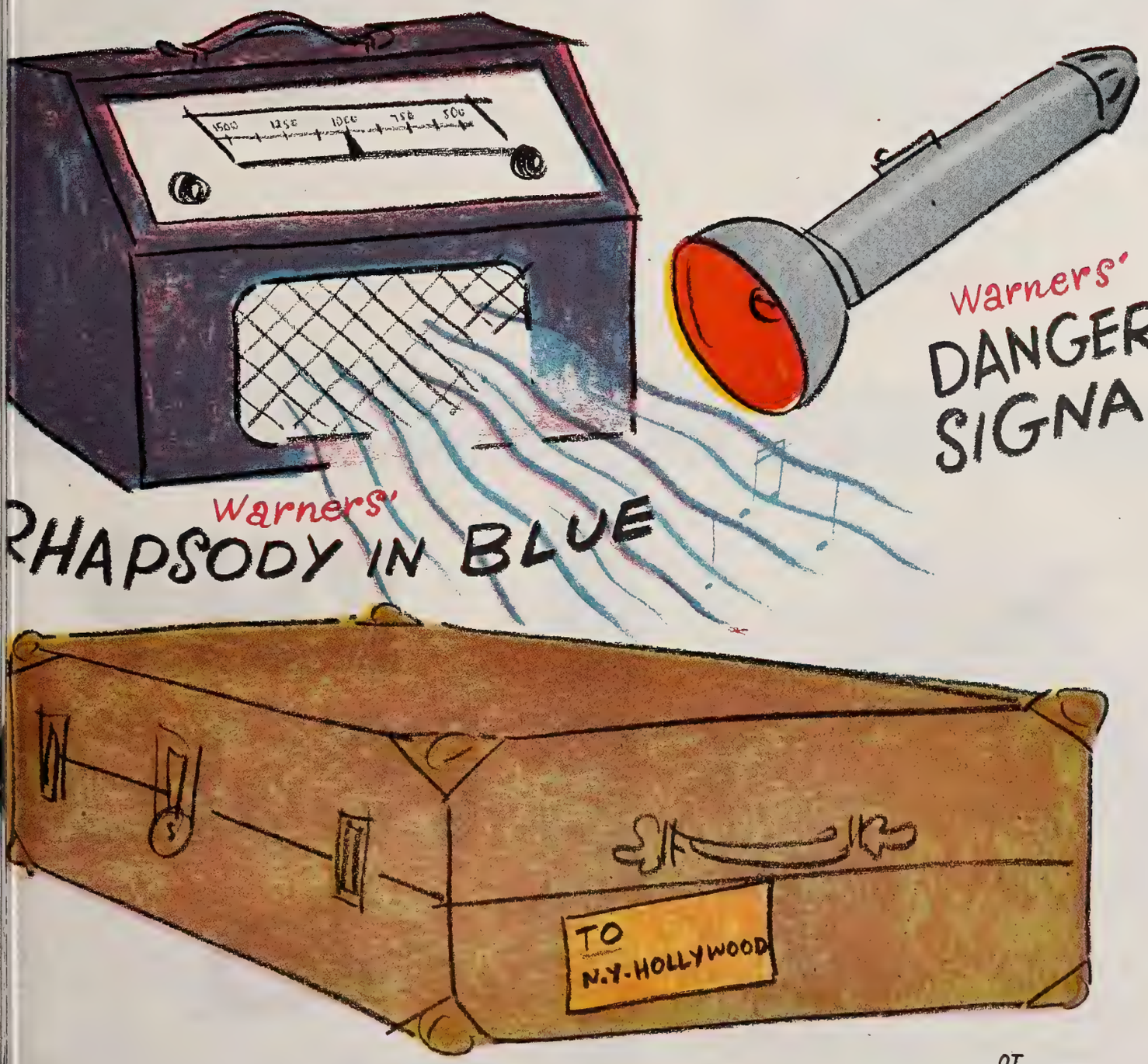
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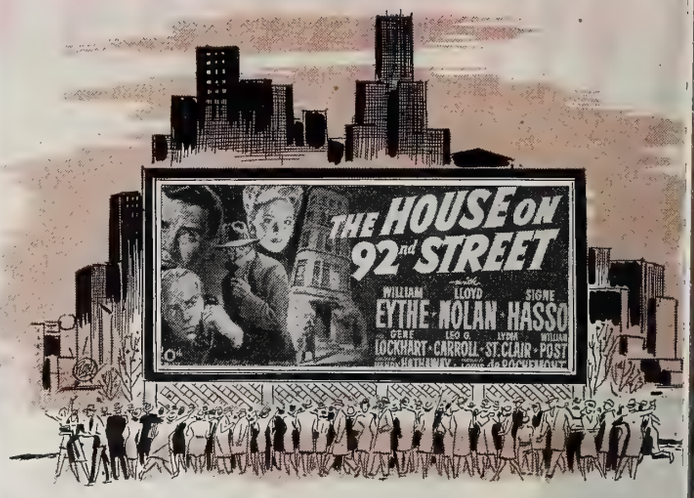
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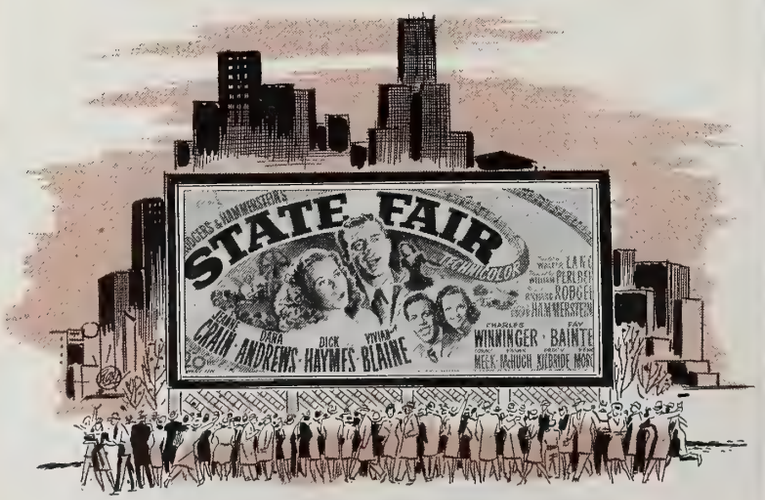
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# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* *TERRY RAMSAYE, Editor*

Vol. 161, No. 4 October 27, 1945

## HOLLYWOOD MANNER

THAT intensive study of what the American box office customer likes in the pictures, by Mr. J. Arthur Rank's production people, goes on and on. Just now Mr. Anthony Havelock-Allan, collaborator on "Blithe Spirit", is over here doing some clinical observing of audiences.

"We couldn't possibly compete with you by trying to imitate Hollywood's manner of telling stories," he is quoted by Mr. A. H. Weiler, "but what we must do is to find out what our pictures lack which interest American audiences."

It is just possible that that which interests American audiences is Hollywood's manner of telling stories.

* * * *

The answer is, however, not quite so flippantly simple as that. The "Hollywood manner" is a concentrate and distillate of all the picture skills in the world. For its thirty-and-odd years Hollywood has been serving a world audience and the while acquiring and assimilating the skills of all schools and explorations of screen technique. Important contributions have come from Britain, Scandinavia, Germany and France, and in an earlier day from Italy. This is a land of many peoples and our motion picture is a medium which strands together their tastes and their arts. Incidentally, it is to be observed that Hollywood, where this process goes on, is never defensive about its technique. It sees, evaluates and immediately assimilates people, methods, materials. That way it has won the world.

■ ■ ■

## OUTLOOK

THE American investor's opinion is that the motion picture business is going to be better and better. This is evidenced on the stock market with advances in the shares of the major companies in the face of a week in which a certain buoyancy had gone out of the general business situation and with the picture industry in the midst of the most serious regulative litigation in its history.

The advances of last week were selective and in amusements, liquor, steel and tires—which meant a broad expectation that a lot of the customers for such relaxing materials were going to be in spending mood and with wages to spend.

This reduces to the fact that the outlook is that the American customers, Mr. and Mrs. George Spelvin and family, will be back at their accustomed pursuit of a program of going places and seeing things.

That is the business of the motion picture theatre.

■ ■ ■

## HE MAY— EVENTUALLY

MR. ORSON WELLES, who has not been heard from for a spell, took time in a studio interlude last week to tell *The New York Times* that: "I think pictures are in a bad way. . . . We should have theatres financed by the Government for private film experimentation and a chain of adult theatres free from Hays office code censorship. Films dealing with serious and important subjects should be produced, even if the big boys have to be taxed for them. . . . An actor cannot learn anything in a movie studio and should return occasionally to the stage to learn through his public. . . . "

It can be observed to Mr. Welles that, if pictures are "in a bad way", the customers do not notice it. His notion of a Government subsidized theatre for film experimentation has been tried out in some totalitarian countries with observable results. As for "important subjects" for which the "big boys have to be taxed", one might inquire about that three hundred thousand dollar expedition which Mr. Welles made into Latin American relations, with what result? Somebody was taxed for that one, too.

Mr. Welles, a genuinely gifted young person, came to fame with a radio false alarm, and achieved his largest screen attention with the controversial aspects, rather than the drama, of "Citizen Kane". The chief challenge of that production to critical attention was in some of the interesting photographic treatments, which were credited to Mr. Gregg Toland, the capable cameraman in charge.

As to Mr. Welles' observation that "an actor cannot learn anything in a movie studio", that is true only in a limited sense. Some have. He may.

■ ■ ■

## THE CUSTOMERS

WE are indebted to Mr. Seymour L. Morris of the Schine Circuit for a report on a survey of news interest made by *The Amsterdam Evening Recorder* in New York State. It rates news of the theatres third among the commanding subjects of the day. About three thousand five hundred persons were questioned, with the following votes of preference, in percentages:

| | *Boys* | *Girls* | *Men* | *Women* | *Average* |
|---|---|---|---|---|---|
| *Local News.* | 43 | 49 | 76 | 67 | 64 |
| *War News..* | 43 | 36 | 81 | 61 | 62 |
| *Theatres ...* | 56 | 58 | 46 | 58 | 54 |

This survey by Mr. Richard Foster, sales analyst, was completed as of July 19, when the war news was at fever heat. The results are of no surprise to either journalists or showmen, but they are interesting as corroboration about the customers. The high rating among the girls and the women is confirmed by every exhibitor's observation.

■ ■ ■

TO be sure, it is only coincidental, but President Truman's estimate in his remark that "We spent $2,000,000,000 on the greatest scientific gamble in history and won"—referring, of course, to the atomic bomb—coincides to the dollar with the Series E bond quota in the Victory Loan. Consulting Mr. Ted Gamble, national director of the war finance division of the Treasury Department, one finds that " . . . It is reasonable to suppose that some part of that two billion will remain to be paid after the Victory Loan sales are deposited." There's a selling point for bonds—and it is in the news every day.

*—Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Film as Ambassadors

MOTION pictures "are our best salesmen of the American way of life abroad," Eric Johnston believes. In a Washington interview, granted before he left for Hollywood to investigate the studio strike, the new president of the Motion Picture Producers and Distributors of America told Ann Cottrell of the *New York Herald Tribune* that he hoped future pictures would faithfully mirror American customs. "These films," he said, "would not be propaganda, but just media for carrying the truth—as the best propaganda is no propaganda."

Hoping that "we will ship more films to Russia in the future," Mr. Johnston said that he foresaw expansion of the Soviet industry.

Films can, Mr. Johnston believes, "be the greatest single element for preserving the peace."

While the MPPDA president hopes that the industry will expand under his leadership he would be quite willing to have the name of his organization contracted. He suggested that the organization be called the "Motion Picture Association."

The AFL council ordered the strikers back to work Wednesday. See page 13.

## National Theatre

WORK on Britain's National theatre, expected to cost one million dollars, will begin soon, the secretary of the British Drama League said last week. The theatre, to be built in London, will be a memorial to William Shakespeare. George Bernard Shaw, an executive member of the Shakespeare Memorial National Theatre Committee, has given wholehearted support to the theatre, pointing out, "We want a theatre which is to some extent a national monument and which is independent of commercial success."

## House of Mystery

NUMBER 57 St. James Street, London, is known to Britons as the headquarters of M. I. 5, the nerve center of the British Secret Service and one of the world's most secret spots. It has now been leased to MGM for 90 years, according to Sam Eckman, managing director of MGM in Great Britain. The property is bounded by St. James, Arlington and Bennett Streets, and will amply house some 600 London employees of MGM. Mr. Echman and his staff have not yet moved from their present Tower Street property but expect to do so in the near future.

## Straws

EXTENSIVE production of documentary and commercial films in the post-war era is indicated by recent announcements from various organizations. For instance, the savings banks of New York, collectively and as part of their public relations program, will have a motion picture produced for eventual national distribution, explaining what mutual savings banks mean to the public.

It was announced by George Gladden, head of the J. Walter Thompson Company motion picture department, that the Ford Motor Company planned wide use of films. Present plans call for production of all types of pictures, including travelogues, "minute movies," one-reel theatricals, institutional subjects along with various training pictures for internal use.

The Jewish National Fund has produced a Technicolor documentary, "Land of Hope," which points up the sharp contrast between the condition of the Jewish victims of Nazism and that of the Jews of Palestine, as well as the difference between the land of Palestine under Arab neglect and Jewish cultivation.

## Wireless Telegraph

PROPOSED establishment in the next seven years of a micro-wave radio relay system to transmit telegrams and other types of messages between major American cities was announced this week by A. N. Williams, president of the Western Union Telegraph Company. The system, to be installed at a cost roughly estimated at $62,000,000, will eliminate many of the pole lines and thousands of miles of wire in the company's 2,300,000-mile telegraph network. The messages will be beamed through space by means of a system of radio relay towers, spaced an average of 30 miles apart.

## Camp Show Record

"THIS IS THE ARMY" closed its overseas run of 39 months October 23 with a final performance in Honolulu attended by Irving Berlin, the show's author. The revue has played before an estimated soldier audience of 2,500,000. On the screen it attracted additional millions. Proceeds from the show totaled approximately $19,000,000 and were contributed to the Army-Navy relief fund. "This Is the Army" holds the record of camp show runs.

## Voting—Again

ERIC SNELLING, general manager of the Regal Cinema, Upland Road, on the Channel Island of Guernsey, for the first time in five years has received a ballot in MOTION PICTURE HERALD's international poll to determine the Ten Best Money Making Stars. Returning his marked ballot, he wrote Peter Burnup, London editor of the HERALD:

" . . . As you are probably aware, we were not in a position to screen any films until May 8 of this year, the date of our liberation. Since that date every film played has done exceptionally good business as the people here have been starved of film entertainment. . . . There is one personality who has always evoked terrific applause each time he has appeared on the screen and that is Winston Churchill. It seems to me that his story, against a background of terrific world events in which he figured so largely, would provide the subject for a box office winner. . . ." Interest in a film biography of the former prime minister has been expressed in many sources.

## Talks

UNIVERSAL might distribute the pictures made by J. Arthur Rank's British film companies, London sources said this week. Mr. Rank owns one-third of Universal's stock; but, thus far, his pictures are being distributed here by United Artists and Twentieth Century-Fox; seven by the first, several others by the latter.

Nate J. Blumberg, Universal president, has been in London, conferring with Mr. Rank. It is understood he offered Universal's facilities here, but that in its present form the deal will not be made. As of Wednesday, "an official statement" was expected in London later in the week.


HOLLYWOOD strike halt ordered by AFL council after Johnston conference Page 13

CONSENT DECREE defendants call on people to battle Government's paper cases 16–18

MAJOR companies win New York State anti-trust action Page 19

INDUSTRY stands ready to re-hire all veterans who want jobs back Page 22

WAINWRIGHT sounds call as Victory Loan drive opens in the industry Page 23

BOX OFFICE Champions for the month of September Page 24

REPORT Czech film monopoly concludes deal with French and British interests Page 26

DEADLOCK halts the release of all American pictures in Denmark Page 26

AMERICAN companies withdraw from Holland, in fight against restrictions Page 27

ENGLAND'S MOI spearheads new trade thrust into European market Page 28

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# ESTA SEMANA


**Los GERENTES DE VENTAS, en la ofensiva de los distribuidores, la parte acusada, bosquejan sus normas y métodos al testificar en el curso del juicio Federal antimonopolístico.** Páginas 16, 18

**Los DISTRIBUIDORES Americanos suspenden los estrenos de nuevas películas en Holanda y Dinamarca, en señal de protesta contra las restricciones gubernamentales.** Páginas 27, 28

**El MINISTERIO DE INFORMACION BRITANICO sirve de avanzada a la invasión comercial inglesa del mercado europeo.** Página 28

**La INDUSTRIA está lista para reemplear veteranos dados de alta, estando ya preparados los circuitos y distribuidores para resolver el nuevo problema.** Página 22


## Freeing Japan

GENERAL of the Armies Douglas MacArthur last week ordered the Japanese Government to rescind all control over the film industry and "to permit it to reflect the democratic aspirations of the people," the United Press reports from Tokyo. General MacArthur's "directive ordered the Government to repeal laws which had given it power over production in Japan and over exhibition of both Japanese and foreign pictures."

## Moving East

EASTMAN KODAK in Rochester, N. Y., has learned that its German plant in Berlin has been dismantled and "now is in the hands of the Russians." The company said no company representative had been allowed to visit the plant, but that Marion B. Folsom, treasurer, was permitted to confer with the superintendent, who reported machinery was ready for shipment to the Soviet Union.

## No Billboards

THOMAS C. DESMOND, Senator in the New York state legislature, said this week that he would introduce three bills "designed to make New York highways the most scenic in the United States" at the 1946 session of the legislature. "A recent statement by Nelson M. Wells, scenic expert retained by the Department of Public Works," asserted Senator Desmond, "announced plans for making the new highways, to be constructed under the administration's gigantic public works program, outstanding in style and landscaping." Senator Desmond said the legislation he would introduce aimed to do the following:

Enable localities to restrict billboards which are visible on local roads designated by the municipalities as scenic highways.

Prohibit certain dangerous types of advertising devices and to require licenses with $50 fees, for those engaged in the outdoor advertising business, and permits and fees of two and a half cents a square foot for individual billboards.

## Pin-up Appeal

THE Supreme Court decided this week to give the Varga Girl a judicial once-over. It agreed to rule on whether the curvaceous Miss Varga and other features of *Esquire* magazine comprise art and literature, or something else. The then Postmaster General, Frank C. Walker, revoked the magazine's second-class mailing privileges in December, 1943, because, he charged, the Varga Girl and some of *Esquire's* literary contents were not "information of a public character." A U. S. District Court in Washington upheld the order, but it was overruled by the District of Columbia Court of Appeals, which admonished the Post Office Department to concentrate on carrying the mail and stop trying "to compel acceptance of its literary and moral standards." The Supreme Court agreed to review the case after the Justice Department appealed from the Appellate Court's decision.

## Shocked

INDUSTRIAL relations at which he has been "absolutely shocked" jeopardize the entire "vast industrial potentiality" of Southern California, Donald M. Nelson told a luncheon session of the southern council, State Chamber of Commerce last week at the Biltmore Hotel in Los Angeles. Mr. Nelson gave as the only answer to such industrial ills as the Hollywood strike the formation of a "peace panel," which would be composed of delegates from labor, management and the public. Mr. Nelson further declared that he had tried to get at the bottom of the Hollywood dispute with little success, except for the conclusion that it was a jurisdictional dispute. According to Mr. Nelson, the final arbiter in industrial disputes is the public. "There are three sides to every question—your side, my side, and the truth," he said.

## Sportsman

OSCAR MORGAN, general sales manager of the Paramount short subjects and newsreel department, last week was presented by the Amateur Athletic Union of the United States a plaque awarding him a life membership in the A. A. U. The plaque was officially given Mr. Morgan by Daniel J. Ferriss, secretary of the A. A. U., who said it was a token from the A. A. U. for outstanding service performed by Mr. Morgan over a period of years in furthering interest and participation in amateur sports.

## German Color

FORMULAE and methods for the manufacture and development of a motion picture negative-positive color process, developed since 1939 by AGFA, a subsidiary of I. G. Farben at Wolfden, Germany, were made available to American industry this week by the Department of Commerce. The process was one of the secrets brought back by U. S. technical missions which went into the country with the invading forces.

The report was submitted by Lieut. Col. R. H. Ranger of the Army Signal Corps, and was released by the Department's publication board which is in charge of the distribution of industrial information seized from the enemy with the hope that it will be of direct benefit to U. S. science and industry.

The new process is said to have the advantage that multiple positive prints of equal quality may be made. Sound may be recorded on the film but for best results a new type photocell developed by Zeiss Icon in Dresden and AGE in Berlin must be used in the projector; the cell, however, is equally good on black-and-white sound recording, it is claimed.

Lieut. Col. Ranger reported that the color of pictures he saw was excellent, although the definition was a little short of what is expected from black-and-white. Sound reproduction is also described as excellent.

## Visual Bargain Counter

PHILADELPHIA, in cooperation with RCA Victor and Gimbels Department Store, this week began a three-week preliminary program for the nation's first intra-store television station. During that time the public will be introduced to the new merchandising service and it will later become a permanent feature of the store. The equipment at present belongs to RCA and is all pre-war stock. Store merchandise will be demonstrated and introduced through 10-minute playlets and as a test of the media, merchandise not on display on the counters will be shown and discussed. Complete studios and control facilities were set up in the store auditorium. The sound stage, 50 by 60 feet, is the largest television stage in the world. Now the shopper can sit in a theatre and buy merchandise from the screen.

## Award for Bob

THE Certificate of Merit of the Disabled American Veterans has been awarded to Bob Hope, it was announced this week. The certificate cites the comedian for his "untiring personal efforts to build and maintain the morale of the nation's fighting forces, not only at home but also in the far flung battle zones."

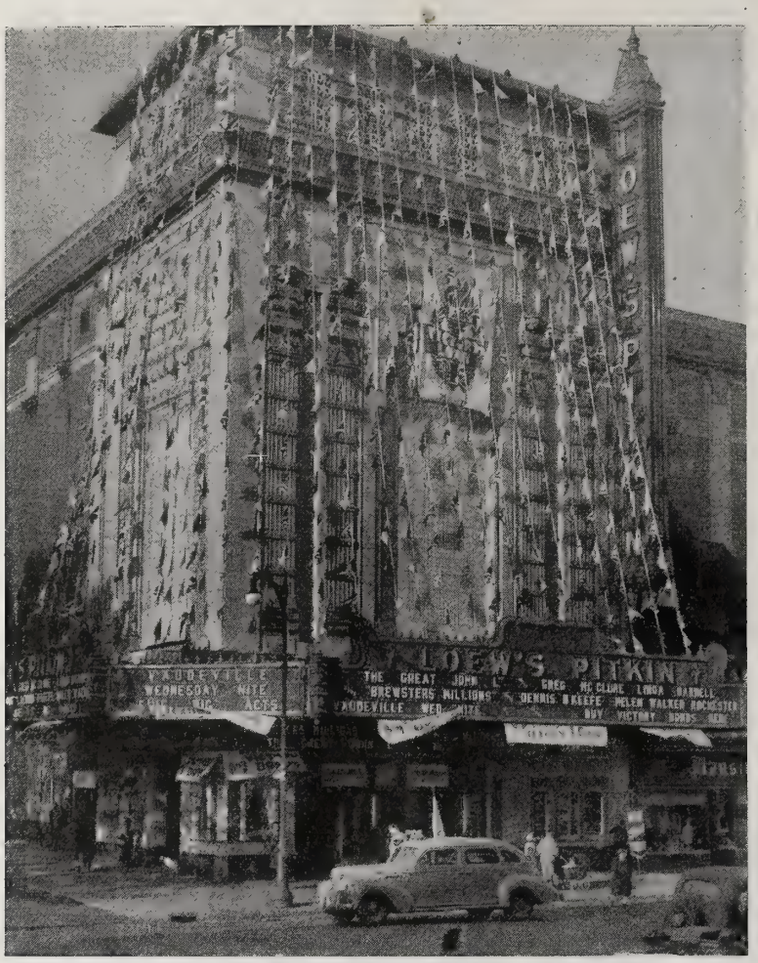
UNITED ARTISTS officially announced this week: "Miriam Franklin, who has staged dance numbers for various Paramount pictures, has been borrowed by Preston Sturges to arrange the can-can number for 'The Sin of Harold Diddlebock,' starring Harold Lloyd."


MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5, Sam Honigberg, representative; Hollywood Bureau, Postal Union Life Building, Hollywood, 28, William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W. 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Amsterdam Bureau, 25 Binnenhant, Amsterdam, Holland, Philip de Schaap, correspondent; Copenhagen Bureau, Bogehoj 25, Copenhagen, Denmark, Kris Winther, correspondent; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations.


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Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

# THIS WEEK the Camera reports:




Knickerbocker Pictures

VICTORY PENNANTS festoon the Loew's Pitkin, Brooklyn, first theatre in that borough of New York City to open the Victory Loan Bond drive. Its manager, Al Weiss, is Brooklyn drive chairman for the film industry.





CHAIRMAN OF THE BOARD and vice-president of Eastman Kodak Company are Perley S. Wilcox, left, and Major General Edward P. ("Ted") Curtis. The elections were voted at a board meeting last week, in Rochester. Mr. Wilcox succeeds the late Frank W. Lovejoy. Mr. Curtis' election follows five years with the Air Corps. He will supervise professional motion picture film sales.



By the Herald

VISITORS, right. Clyde and Ewen Waterman, owners of Australia's largest independent circuit, are seen with Al Daff, vice-president of Universal International Pictures, during their visit to New York.



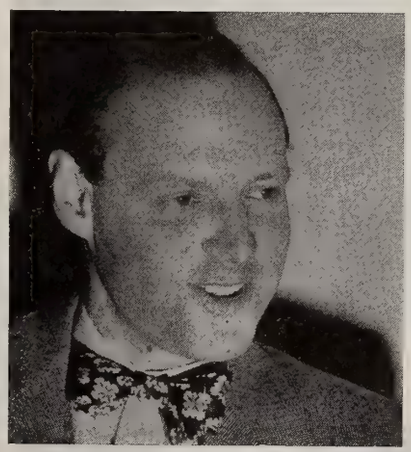
THIRTY YEARS with the Loew circuit, Harry Moskowitz, head of the national circuit's construction department, last week celebrated in New York, with his friends. In left to right order, standing, Simon Linz, Mike Rosen, Mr. Moskowitz, George Lazarus, James Grady, John Murphy, Maurice Seidlitz and Sali Levi; seated, Chris Hermannsen, Al Abramovitz, Ernest Emerling, Irving Snyder, Morton D. O'Brien, Eli Porter, Emanuel Kaufman, Theodore Jung, Harry Levinson, Jerry Norwood, Edward Dowden, Abraham Schendler and Frank Kalisch. The circuit's plans for expansion presage plenty of work for Mr. Moskowitz and associates.



JEAN HERSHOLT, actor, has been elected president of the Academy of Motion Picture Arts and Sciences. Other officers: Y. Frank Freeman, first vice-president; George Murphy, second; Emmett Lavery, third.

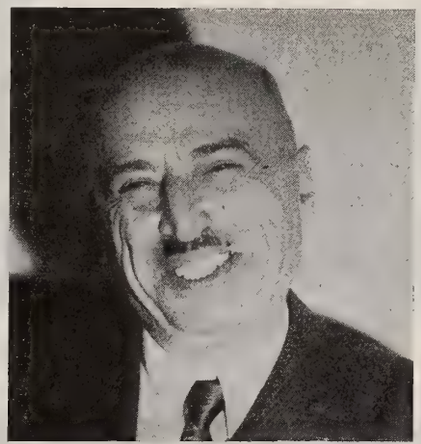


CORN. Irving Zussman, president of the National Popcorn Company, stands with a crop of South American Popcorn at the company's farm near Fremont, Nebraska, by way of contrast. The stuff is eight and nine feet tall, and pops swell, Mr. Zussman says. More formally, he adds that his company has established a research fund at Kansas State College to improve the indispensable confection.



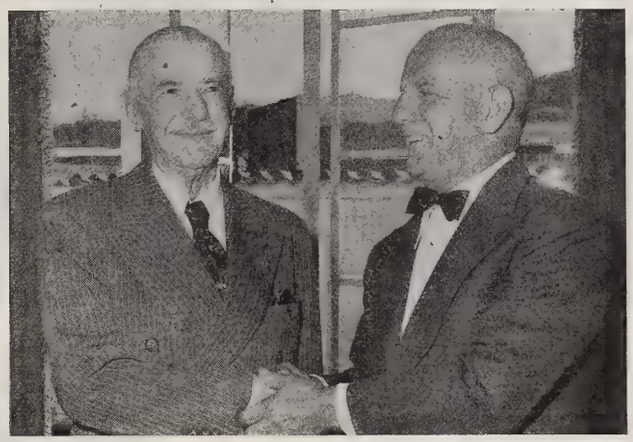
By the Herald

STELLAN DAHLSTEDT, engineer, is visiting and studying in this country in behalf of the Swedish Motion Picture Industry, Inc.



By the Herald

FAHIR IPEKCI, exhibitor, is here from Turkey to buy pictures and arrange distribution. He produces, distributes and exhibits.



HERBERT J. YATES, right, president of Republic Productions, Inc., greets Harry C. Arthur, Sr., on the latter's visit to the North Hollywood Studio. Mr. Arthur manages the Fox theatre, Anaheim, Calif.

PREVIEW, right, of Twentieth Century-Fox's "The House on 92nd Street", in Chicago. Among those present were, left to right, Tom Gilliam, exchange manager; George McWain, FBI; Carl Guldager, *Chicago Daily News*; William Hollander, Balaban & Katz circuit; Iris Comfort, *Where, When, and What* magazine; Sydney Harris, *Chicago Daily News*.



Lawrence-Phillip



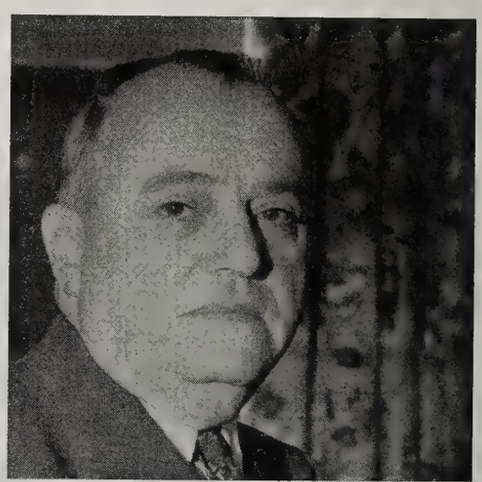
HALLOWE'EN MOTIF, offered by RKO Radio Pictures. The company further advises that additional views of Miss Barbara Hale may be obtained by seeing "First Yank Into Tokyo", in which she is co-starred. The picture, incidentally, wins the *Herald* contest for holiday exploitation. It arrived first. *Motion Picture Herald* has been conducting an informal, unofficial contest for a number of years to determine which publicity agent is first across the *Herald* desk with a holiday-inspired publicity still. The holiday season is approaching.



Cosmo-Sileo

THE RETIREMENT of Charles Reed Jones as Republic's director of advertising was marked by his associates in New York. Above are Mr. Jones, Mrs. Jones, Walter L. Titus, Jr., Edward L. Walton, Dennis Carlin, Harry Marcus, Milton Silver, Nick de Manczuk, and, foreground, Mrs. Sidney Weil, Mr. Weil, and Steve Edwards, Mr. Jones' successor *pro tem*. Mr. Jones has become editorial director of Song Lyrics, Inc.

ONE OF THE NEW Charlie Chan pictures may be photographed against a background of the *U.S.S. Normandie*, Sam Burkett, the series' producer, for Monogram, said in New York last week. Mr. Burkett visited to make arrangements and meet Monogram New York personnel. Incidentally, the *Normandie's* fate is yet to be determined since its emergence from the mud in New York harbor.



By the Herald

CEREMONY, at Times Square. MGM last week presented its information booth there to the United States Army, to aid its vital recruiting drive. The booth, erected near the war's beginning, at 46th Street, is now known as the Times Square Victory Recruiting Headquarters. At the right, William R. Ferguson, MGM director of exploitation, at the microphone, makes the presentation.



# AFL COUNCIL ORDERS END OF HOLLYWOOD STUDIO STRIKE

## *Workers Told to Return to Studios After Johnston Confers with Board*

Officially the Hollywood studio strike ended Wednesday afternoon by order of the executive council of the American Federation of Labor.

Under the terms of the order, issued in Cincinnati where the council was meeting:

**All studio employees involved in the eight months old strike were to return to work immediately.**

**Executives of the international unions involved in the dispute over the jurisdiction of set decorators are to make every effort to settle the question peaceably.**

**After 30 days an impartial committee of AFL executive council members will investigate and adjudicate any questions still unsolved.**

The order came after a day long conference behind locked doors in a suite at the Netherland Plaza Hotel between members of the council and Eric Johnston, president of the Motion Picture Producers and Distributors of America, Donald Nelson, president of the Society of Independent Motion Picture Producers, and Richard Walsh, president of the non-striking International Alliance of Theatrical Stage Employees, all of whom had flown from Hollywood Monday after unsuccessful conferences there.

### *Strike Began with Walkout Of 78 Set Decorators*

The strike began last spring when 78 set decorators walked out in an argument over which union had jurisdiction over them. Members of the Conference of Studio Unions, headed by Herbert Sorrell, followed with sympathy strikes and last month mass picketing of the studios, accompanied in the last three weeks by brawls between workers, non-workers and police, began.

The text of the order approved by the AFL executive council Wednesday was:

"1. The executive council directs the Hollywood strike terminate immediately.

"2. All employees are to return to work immediately.

"3. For a period of 30 days the international unions affected will make every effort to settle jurisdictional questions involved in the dispute.

"4. After the expiration of 30 days a committee of three members of the executive council of the AFL shall investigate and determine within [another] 30 days all jurisdictional questions still unsolved.

### *All Parties Must Abide By Committee Decision*

"5. All parties concerned, namely the IATSE Moving Picture Machine Operators of the United States and Canada, the United Brotherhood of Carpenters and Joiners of America, the International Association of Machinists, the United Association of Plumbers and Steamfitters, the Brotherhood of Painters, Decorators and Paperhangers of America, the International Brotherhood of Electrical Workers and the Building Service Employees International Union, will accept as final and binding such decisions and determinations as the executive council committee of three may finally render."



Acme photo

***Eric Johnston, right, MPPDA president, confers with Richard Walsh, IATSE president, in Cincinnati early this week.***

The committee of three will be composed of Felix Knight, president of the Railway Carriers International Union; A. C. Burkright, president of the Barbers International Union, and W. C. Doherty, vice-president of the Letter Carriers Union.

Mr. Johnston, declining to make a statement, left Cincinnati Wednesday night by plane for Washington.

In Hollywood Mr. Sorrell told reporters, "If they settled it, they must have settled it good. I have implicit confidence in our International president, L. P. Lindelof."

Major producers said, "The report that the AFL executive council has come to an agreement which will put an end to the eight months old strike brought about by disputes between unions over the selection of bargaining agents and the division of work in the studios, is the greatest news since the end of the war."

### *Johnston Finds Situation Complicated in Extreme*

Mr. Johnston last week had flown to Hollywood in an attempt to settle what he characterized as "the most complicated jurisdictional strike situation" he had ever encountered.

Monday he left Hollywood, the problems still tangled and confused, to fly to Cincinnati to confer with the executive council of the American Federation of Labor, parent of both the unions disputing the jurisdiction of the set decorators.

But after a conference with the producers, Mr. Johnston reported before boarding the special plane: "Negotiations toward a settlement of the studio strike have not broken down. This is merely the end of the first round. The next round will be in Cincinnati."

As he left Hollywood, mass picketing spread from Warner Brothers to RKO and Paramount. The fights started again. There were more arrests.

Mr. Johnston took with him on his trip Joyce O'Hara, his executive assistant; Donald Nelson, president of the Society of Independent Motion Picture Producers; Richard Walsh, president of the non-striking International Alliance of Theatrical Stage Employees, and Frank Frenton, representing William Green, AFL president.

Five studios were picketed by strikers, for in addition to the pickets reported at midweek around Warners, which has been picketed intermittently since October 5; RKO-Radio and Paramount, pickets were also reported at various times at the Universal and Columbia studios.

Meanwhile the Screen Writers Guild and the Screen Actors Guild entered the discussions.

The board of directors of the Screen Actors Guild announced that "the Guild will not remain neutral during a lockout against studio employees who have been on strike. . . . If, immediately after official announcement of the National Labor Relations Board certification, the producers still do not recall workers to their jobs, the Guild will consider that a lockout exists and will call a membership meeting to present the new facts for consideration and action."

This resolution is almost identical with that passed by the Screen Writers Guild.

Results of the set decorators election were announced October 11 as 55 to 45 in favor of affiliation with Painters Local 1421, a member of the CSU and one of the striking unions.

Complying with instructions from the AFL executive council, Mr. Walsh had revoked charters issued by the IATSE to painters and carpenters in Hollywood. Three other IATSE charters issued to machinists, arts craftsmen and studio mechanics are believed to be still in force.

### *Many Injured in Attempt To Crash Picket Lines*

Fifty persons were injured in a melee that resulted when workers crashed a picket line at Paramount. At Republic a possible clash was averted when Herbert J. Yates, president, directed the employees through a loud speaker to return home when 150 pickets barred entrance. Many pickets reporting at the Warner Studios Tuesday were shifted to Paramount, and smaller lines were thrown around the other film plants.

Herbert Sorrell, president of the Conference of Studio Unions, estimated Tuesday that 6,000 strikers had lost between $15,000,000 and $16,000,000 in wages since the walkout began.

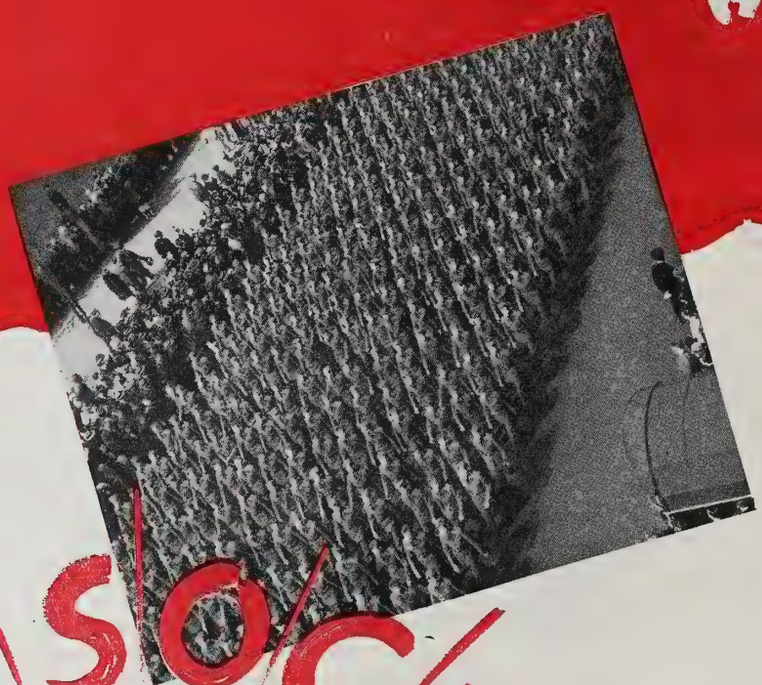
## Universal 39-Week Net Rises to $2,955,829

Universal Pictures announced October 23 that consolidated net profits of the company for the 39-week period ended July 28, 1945, aggregated $2,955,829 after all charges including federal income and excess profits taxes. This compares with $2,413,507 for the corresponding period in 1944. Before providing for federal income and excess profits taxes, consolidated net profit amounted to $6,653,829, compared with $7,566,507 for the same period last year.

## Accepts Extras' Petition

The National Labor Relations Board has accepted the Screen Extras Guild's petition to vacate its certification of the Screen Players Union as bargaining agent for extra work and has ordered the union to respond to the petition by November 15, according to an announcement by the Screen Extras Guild in Hollywood last week.

# 10,000 for the VICTO



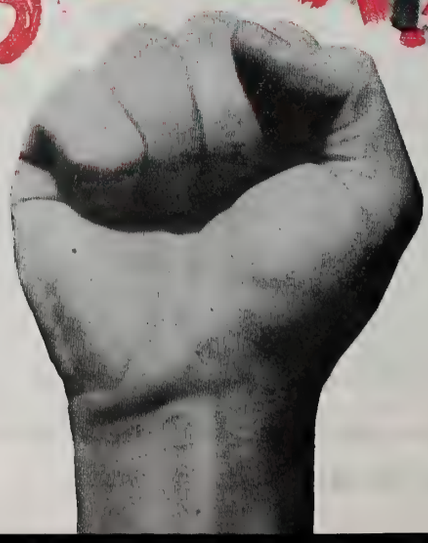




SOCK!!

SOCK!!





*This message was prepared and inserted in the Trade Press by:* Columbia Pictures Corp., Metro-Goldwyn-Mayer Pictures, Paramount Pictures Inc., RKO-Radio Pictures, Inc., Twentieth Century-Fox Corp., Universal Pictures Company, Inc., Warner Bros. Pictures, Inc.

# PARADES
# RY LOAN!



SOCK!



In your town
The spotlight is
On your theatre—
The final campaign
Is the one they'll remember!
More parades! More stunts!
More flag-waving! It's patriotic—
And it's smart to earn the respect
Of your fellow citizens.
Wind up your war effort
In a blaze of action!

# MAJORS ANSWER PAPER WITH PEOPLE IN ANTI-TRUST CASE

## *Defense Executives Testify to Strong Rivalry in All Branches of Industry*

by WILLIAM G. FORMBY

The Government went to trial in the anti-trust case on paper. The defense has moved in with people. By midweek at the court house in New York's Foley Square it was clear that the issues were between what the Government has written into its briefs and what the defense would bring persons to say, in person.

By Wednesday, four major executives had been on the stand denying in total the Government's charges of monopoly and conspiracy.

William F. Rodgers, vice-president in charge of distribution for Loew's, had testified that he licensed product to Loew theatres on the same basis he did to independent and to other affiliated theatres.

Adolph Zukor, chairman of the board of Paramount, had declared the theatre circuit was built up to assure the survival of the film company.

Y. Frank Freeman, vice-president in charge of production for Paramount, had drawn a picture of fierce competition in production for story material and talent.

Charles M. Reagan, vice-president in charge of distribution for Paramount, had denied conspiracy in distribution, and had defended minimum price provisions and clearance arrangements as necessary protection of revenue.

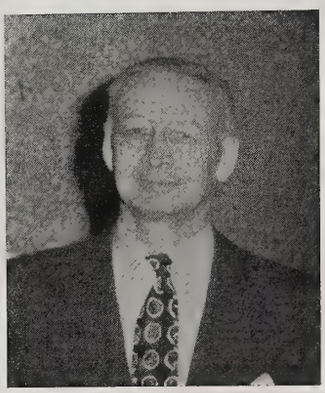


*On the steps of the U. S. Courthouse in New York after Adolph Zukor had testified in the Consent Decree case. Left to right: Leonard H. Goldenson, president, Paramount Theatres Service Corporation; Mr. Zukor, Paramount board chairman, and Charles M. Reagan, Paramount vice-president in charge of distribution.*

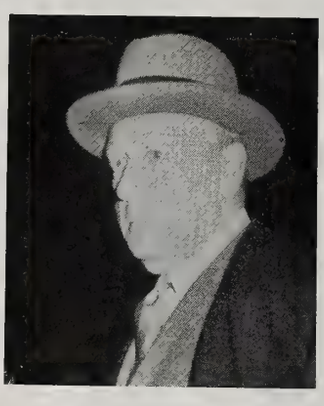


*Observers during the early days of the resumed trial. A. W. Smith, Jr. (left), eastern sales manager of 20th Century-Fox, and William J. Kupper, general sales manager.*

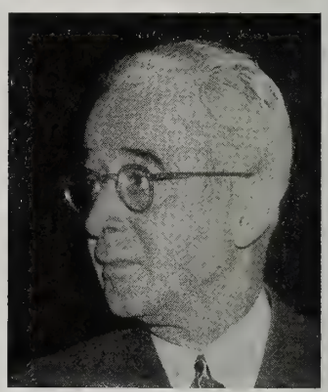
[*Photos by the Herald*]



*Robert Mochrie, RKO Radio general sales manager.*



*J. Robert Rubin, Loew's vice-president and general counsel.*



*William F. Rodgers, Loew's vice-president and sales head.*

### *Court Warns Speed Is Wanted in Proceedings*

The trial resumed amid warnings to both sides to speed up as much as possible what had shown indications of becoming an endurance contest. It quickly became clear, despite the urging of the court, that the Government would seek to introduce new evidence as it became available; that the defense would go carefully into the Government's charges in each local situation; that both sides were treading cautiously and were in no particular hurry.

Decision was reserved on motions to dismiss presented in behalf of each distributor-exhibitor defendant—Paramount, Loew's, 20th Century-Fox, Warners and RKO Radio—and Columbia, United Artists and Universal. The defendants, contending that there was no proof in the Government's evidence of monopoly in production, sought especially to obtain dismissal of their production organizations. Mr. Wright was questioned closely by the court on the connection of this branch with the charges. He admitted that he had no case against the individual defendants in production, but argued the "monopoly" maintained in exhibition narrowed the freedom of opportunity for independent producers.

### *Raftery Presses Motion to Dismiss "Little Three"*

Edward L. Raftery, counsel for United Artists and Universal, pressed his motion for dismissal. He declared that he had studied the evidence during the recess and contended the Government had produced no support for its charges of law violation against the theatreless defendants.

"We have no clear statement of the charges, and don't know why we are here," Mr. Raftery protested. "There is not one shred of evidence in the mass of material Mr. Wright has presented to connect us with this case. Yet we are here, with the Government hanging on to the charges in the hope that something will turn up somewhere in this case that can be used against us." Decision was reserved.

Judge Hand initiated a discussion of decisions in the four cases mentioned just previously and in the Bobbs-Merrill vs Macy case on book prices. With the help of Whitney North Seymour, counsel for Paramount, and Judge Joseph M. Proskauer, counsel for Warner Bros., he explored the findings.

Mr. Seymour emphasized that the Crescent case, from which the five distributor-exhibitor companies were dismissed when the Consent Decree became effective, concerned the improper application of circuit buying power. He pointed out that Crescent Amusement Company was an independent circuit, and cited many such, including the Schine Circuit, which had been ordered to divest itself of certain theatres. He said that the distributors faced "constant resistance and pressure" from many independent circuits in their efforts to license pictures.

The subject of "price-fixing" and clearance precipitated a lively discussion. The defense, led by Mr. Seymour and Judge Proskauer, vigorously defended minimum admission provisions and clearance arrangements as the most satisfactory method the distributors could pursue individually to obtain the maximum revenue from their pictures.

Judge Proskauer read into the record the text of the Consent Decree regarding the essentiality of clearance to film values. Mr. Wright argued that clearance had been abused by the defendants; that it was so organized as to protect affiliated theatre profits, and that it had been weighted as protection for these theatres rather than for the copyrighted property.

### *Rodgers First Witness For the Defense*

Mr. Rodgers was placed on the stand at 10:50 by John W. Davis, Loew Counsel. He sketched his experience of 35 years in the business. He defined such trade terms as feature film, short subject, general release, trailer, trade showing, roadshow, preferred playing time, test run, franchise, blanket deal and clearance.

A denial that Loew's, through its distribution company, MGM, differentiated between affiliated theatres of other defendants and those owned by independents in making film deals, featured Mr. Rodgers' testimony. Under questioning by Mr. Davis, he testified that he, as head of sales for MGM, applied the same standards to affiliated theatres that he did to independent houses. He denied any concerted action with other sales heads or theatre operators,

(*Continued on page* 18)

WARNER BROS.' TRADE SHOWINGS OF

# "CONFIDENTIAL AGENT"

starring

# CHARLES BOYER · LAUREN BACALL

with

KATINA PAXINOU · PETER LORRE · VICTOR FRANCEN · GEORGE COULOURIS

## MONDAY, NOVEMBER 5th, 1945

| CITY | PLACE OF SHOWING | ADDRESS | TIME |
|---|---|---|---|
| Albany | Warner Screening Room | 79 N. Pearl St. | 12:30 P.M. |
| Atlanta | RKO Screening Room | 191 Walton St. N.W. | 2:30 P.M. |
| Boston | RKO Screening Room | 122 Arlington St. | 2:30 P.M. |
| Buffalo | 20th Century-Fox Sc. Rm. | 290 Franklin Street | 2:00 P.M. |
| Charlotte | 20th Century-Fox Sc. Rm. | 308 S. Church St. | 10:00 A.M. |
| Chicago | Warner Screening Room | 1307 So. Wabash Ave. | 1:30 P.M. |
| Cincinnati | RKO Screening Room | Palace Th. Bldg. E. 6th | 8:00 P.M. |
| Cleveland | Warner Screening Room | 2300 Payne Ave. | 8:00 P.M. |
| Dallas | 20th Century-Fox Sc. Rm. | 1803 Wood St. | 10:00 A.M. |
| Denver | Paramount Sc. Room | 2100 Stout St. | 2:00 P.M. |
| Des Moines | 20th Century-Fox Sc. Rm. | 1300 High St. | 12:45 P.M. |
| Detroit | Film Exchange Bldg. | 2310 Cass Ave. | 2:00 P.M. |
| Indianapolis | Paramount Sc. Room | 116 W. Michigan St. | 1:00 P.M. |
| Kansas City | 20th Century-Fox Sc. Rm. | 1720 Wyandotte St. | 1:30 P.M. |
| Los Angeles | Warner Screening Room | 2025 S. Vermont Ave. | 2:00 P.M. |
| Memphis | Paramount Sc. Room | 362 S. Second St. | 2:00 P.M. |
| Milwaukee | Warner Th. Sc. Rm. | 212 W. Wisconsin Ave. | 2:00 P.M. |
| Minneapolis | 20th Century-Fox Sc. Rm. | 1015 Currie Ave. N. | 2:00 P.M. |
| New Haven | Warner Th. Proj. Room | 70 College St. | 11:00 A.M. |
| New Orleans | Paramount Sc. Room | 215 S. Liberty St. | 12:30 P.M. |
| New York | Home Office | 321 W. 44th St. | 2:30 P.M. |
| Oklahoma | 20th Century-Fox Sc. Rm. | 10 North Lee Ave. | 1:30 P.M. |
| Omaha | 20th Century-Fox Sc. Rm. | 1502 Davenport St. | 1:00 P.M. |
| Philadelphia | Vine St. Sc. Room | 1220 Vine St. | 11:00 A.M. |
| Pittsburgh | 20th Century-Fox Sc. Rm. | 1715 Blvd. of Allies | 1:30 P.M. |
| Portland | Jewel Box Sc. Room | 1947 N.W. Kearney St. | 2:00 P.M. |
| Salt Lake | 20th Century-Fox Sc. Rm. | 216 East 1st South | 2:00 P.M. |
| San Francisco | Republic Sc. Room | 221 Golden Gate Ave. | 1:30 P.M. |
| Seattle | Jewel Box Sc. Rm. | 2318 Second Ave. | 2:00 P.M |
| St. Louis | S'renco Sc. Room | 3143 Olive St. | 1:00 P.M |
| Washington | Earle Th. Bldg. | 13th & E Sts. N.W. | 10:30 A.M |

*Have You Sent in Your Victory Loan Pledge?*

*Let's Finish the Job!*

# ANTI-TRUST SUIT

(*Continued from page 16*)

and declared the system of runs prevailing in the industry was a time-honored custom found to be the only method of returning the sort of revenue necessary to underwrite costly film production.

Established customers get priority on runs, which are negotiated between the distributor and the individual theatres, Mr. Rodgers said. He declared the establishment of runs was based upon locality, management, ability to pay, admission price, quality of theatre, length of run, length of time a customer, and upon other considerations.

Clearance was defended by Mr. Rodgers as essential to revenue to sustain quality production, and as the only practicable method of serving all exhibitors with the number of prints that could be obtained for any one picture. He testified that the practice of giving clearance to protect the value of pictures to the distributor extended back 20 to 25 years, and that MGM had made no agreements with any other defendant on clearance. The objection of Mr. Wright to this testimony was over-ruled, as had been his objections to other points.

Franchises, outlawed by the Consent Decree, were not being signed by MGM, Mr. Rodgers said. He disclosed that before the Decree became effective his company had signed a total of 59 franchises with other defendants. Of this number, 46 were for less than five years, six were for less than 10 years, and seven were for more than a decade. During the same period of time, he said, 154 franchises had been signed with independent exhibitors. All had expired.

### *No Agreement Attempted On Uniform License*

Mr. Rodgers testified that there was no agreement among the defendants on a common exhibition license, that most of his company's contracts were on a percentage basis, that the auditing clause was solely to permit an inspection of receipts on MGM pictures and that he got no information therefrom on receipts from other defendants' product. He explained the system of brackets used in allocating license charges, and the sliding scale applied to film rental.

Mr. Davis developed testimony from Mr. Rodgers on the importance of independent theatres to MGM revenue. The witness testified that no profit was reached on pictures in returns from affiliated theatres; that the profit began to come in only when the films were played in the independent houses. Mr. Davis observed that if the distributor was, as accused by the Government, attempting to put the independent exhibitor out of business it was "cutting off its nose to spite its face."

Mr. Rodgers revealed that the cost of operating the field system averaged about $115,000 weekly; that the cost of the New York home office averaged "from five to six millions" annually.

### *City-by-City Tour of Theatres by Rodgers*

A city-by-city and theatre-by-theatre description was shepherded by Mr. Davis through the 73 situations listed by the Government as first run monopolies, plus 19 additional cities not covered in the plaintiff's trial brief. For several hours, Mr. Rodgers identified first run theatres in the 92 towns and discussed their comparative value as customers.

Mr. Davis continued briefly his direct examination of Mr. Rodgers when the court convened Tuesday. The witness corrected several errors he said he had discovered in his Monday testimony. Mr. Davis offered a list of 101 towns where Loew's licensed first runs to independent theatres in preference to affiliated units.

It was brought out in the testimony that MGM does not license product to any of the Paramount-Richards Theatres; that it licenses competitive independent first runs in the New Orleans territory.

Mr. Seymour took over the witness after Mr. Davis had finished his examination. He drew from Mr. Rodgers testimony to the effect that he (Mr. Rodgers) had no direct information of Paramount interest in several buying and booking subsidiaries mentioned by E. V. Richards, president and general manager of Paramount-Richards. The MGM distribution executive also testified that in doing business with the various Paramount theatre partners in the field he negotiated with each group separately, always in the local headquarters of the circuits, and never with any distribution or theatre official in the Paramount home office.

### *Says 20th-Fox Discussions Licensed Separately*

Correction of information given the previous day on 20th Century-Fox theatre interests in the field was entered by John F. Caskey, counsel for the film company, in examination of Mr. Rodgers. He drew also from the witness statements to the effect that all geographical divisions of the 20th-Fox theatre interests were licensed individually, that no contract with any of the divisions was conditioned upon any other contract, and that "trading" of MGM and 20th-Fox product had never been discussed between Mr. Rodgers' department and 20th-Fox.

J. Alvin Van Bergh, of Warner counsel, pointed out to the witness that Warner theatres paid MGM a total of $3,721,208 for film rental in the 1943-44 season, and that Loew's theatres paid Warners a total of $200,000 for films in the same season.

Mr. Wright opened his cross-examination Tuesday afternoon with a line of questioning obviously directed toward data supporting his contention the distributors favored affiliated theatres in the licensing of first-run product. Directing his attack briefly at defense contentions that divorcement would produce chaos in the industry, Mr. Wright asked Mr. Rodgers if he remembered the "dire predictions" on the effect of a change in the system of block booking prior to the Consent Decree.

The witness declared he had never been a party to such "dire predictions" but added, the system of licensing imposed by the Decree had worked "great hardship on the whole industry." He refused to attribute the increase in MGM rental revenue to the Consent Decree provisions regarding small blocks and trade showings.

The witness defended the right to impose minimum prices, to select customers on the basis established as company policy, defended his designation of first-run theatres, confirmed the importance of extended playing time, explained company practice on "move-over" first runs, denied any favoritism to affiliated theatres, cited the importance of independent houses to company revenue, and frequently challenged Mr. Wright on the manner in which questions were propounded.

### *Wright Seeks Testimony On Discrimination*

Near the close of his cross-examination, Mr. Wright sought to draw testimony apparently designed to support the Government's contention that independent first runs in competition with affiliated first runs could get major product only when a distributor-exhibitor had a "falling out" with a co-defendant. Mr. Rodgers testified that he always sought the best deal, regardless of theatre ownership.

Mr. Zukor took the stand Tuesday afternoon. He traced the history of the Paramount company, emphasizing that the acquisition of theatres was started because Paramount had to get its own circuit to survive. He denied any desire to monopolize the field motivated the building up of the circuit.

Mr. Freeman, the third witness, testified that there always had been the strongest competition in Hollywood for story material and for talent. He denied there was any discrimination against independent producers, asserting that anyone who had a good picture idea could get a market for it, or who could make a good picture could get distribution for it. He said that the socalled independent producers shared more than equally in the system of loaning stars.

### *Says Formula Applied To All Theatres*

Mr. Reagan testified concerning distribution practices by Paramount. He stated that he had no knowledge of the deals made by Paramount theatres for the product of co-defendant corporations, that he applied the same formula to independents and affiliates in license negotiations. He defined clearance as a factor contributing heavily to the success of a picture, and denied that purchase of Paramount product by other affiliated theatres had anything to do with the licensing of the product of other defendants in Paramount theatres.

# *Motion Picture Stocks Rise While Distributors Fight U. S. Charges*

*Motion picture stocks continued to rise on the New York Stock Exchange as the major distributors went into court in the most serious litigation in their history. The record on the week before the trial opened, the day it started, and the day after the trial resumed after a 10-day recess:*

| Company | October 2 Volume | October 2 Price | October 8 Volume | October 8 Price | October 22 Volume | October 22 Price |
|---|---|---|---|---|---|---|
| Columbia | 600 | 28¾ | 600 | 30½ | 300 | 29 |
| Loew's, Inc. | 8,900 | 28⅛ | 9,500 | 30¾ | 2,800 | 30⅜ |
| Paramount | 5,400 | 38⅞ | 2,100 | 40 | 2,600 | 42¾ |
| Radio-Keith-Orpheum | 13,500 | 12¼ | 16,200 | 13 | 5,600 | 12⅝ |
| Radio-Keith-Orpheum pfd. | 32,000 | 106⅞ | 42,000 | 110½ | 120 | 106½ |
| Twentieth Century-Fox F pfd. | 2,100 | 40⅞ | 5,100 | 42⅞ | 300 | 41⅝ |
| Universal Pict. | 1,400 | 29½ | 3,300 | 33¼ | 2,100 | 32⅜ |
| Average | | 40⅝ | | 43⅛ | | 42½ |

# MAJORS WIN STATE ANTI-TRUST ACTION

## *New York High Court Holds No Conspiracy in Run Switch in Brooklyn*

The right of a film company to select the exhibitor customers it considers most profitable and otherwise best equipped to protect company revenue was upheld in an opinion handed down October 17 in the New York Supreme Court.

At the same time, the court ruled that the Donnelly Act, the State's anti-trust statute, had joint applicability with the Federal Sherman Anti-Trust Act where local interests as well as interstate commerce were involved.

The decision also held that a motion picture plainly constituted a "commodity" or "article" in the economic sense and therefore was subject to state regulation as well as Federal, despite the fact its maker held a Federal copyright.

### *Transfer Held Legal*

The decision was rendered by Justice Botein in favor of the Randforce Amusement Corporation and the Twentieth Century-Fox Film Corporation suit brought by the Leader Theatre Corporation, of Brooklyn, in June of this year. Judge Botein rejected the plaintiff's charges of conspiracy. The Leader Corporation had charged that Randforce and 20th-Fox conspired to deprive the Leader theatre of its run and clearance of pictures which the theatre had enjoyed from 1931 to July 23, 1944, while it was operated by Randforce. It charged that the film company had illegally transferred first run of its pictures to Randforce's Culver theatre after the circuit had ceased to operate the Leader.

During the time both theatres were operated by Randforce, the Leader had played 20th-Fox product ahead of the Culver. After the plaintiff took over the Leader, the situation was reversed. The defendant circuit denied any conspiracy. It contended it was not bound by its previous preference of the Leader, inasmuch as the choice was a matter of internal policy. The defendant film company argued that its decision to serve the Culver first run was based upon sound judgment in the choice of its customer.

The court ruled there had been no evidence of "bad faith or monopolistic situations." It pointed out that "since skill, integrity and reliability of the competing exhibitors are very important factors in determining their revenue-producing potentialities, there is justification in the choice by Fox of its customer of long standing in preference to a new and unknown exhibitor."

### *"Based on Business Norms"*

The decision further stated that the film company had made an "ordinary decision in the usual course of business, upon the basis of norms long established in the industry for the granting of first-runs to competing customers."

Of interest to the trade was the court's observation that "the plaintiff's insistence that the fact that the first run for the neighborhood was formerly lodged with the Leader gave that theatre first run over the Culver is unconvincing. That single factor, if it merits any consideration, certainly cannot be deemed to be more decisive than those just considered."

Perhaps of significance in future state cases was the ruling that although a distributor may hold a Federal copyright on the films it distributes, "it would be a unique doctrine to hold that no Federal rights are subject to state regulation. . . . Although the licensing of a copyrighted film may be deemed an incorporeal right for some legal purposes, it is certainly an item of such economic value, desirability and influence as to constitute an 'article or commodity' in the economic sense."

Weisman, Celler, Quinn, Allan & Spett, with Harry Sabbath Bodin and Herbert J. Fabricant as counsel, represented Randforce Amusement Corporation. Dwight, Harris, Koegel & Caskey, with Frederick W. Lorenzen and Caesar L. Pitassy as counsel, appeared for 20th Century-Fox. The plaintiff was represented by Emil K. Ellis.

Mr. Ellis said he would appeal the decision to the Appellate Division of the Supreme Court, and predicted it might be heard during the December term.

## *Korda Leaves British Metro*

Sir Alexander Korda has resigned as head of Metro-Goldwyn-Mayer's London Films, it was reported from Hollywood this week, where Sir Alexander has been conferring with studio executives. It was announced the resignation was due to ill health.

Sir Korda joined the MGM interests in 1943 and planned to produce a number of pictures each year in England. In 1944 he made "Perfect Strangers." However, lack of studio space and other wartime hardships affecting the industry prevented him from following out the production plans according to the original agreement.

It was recently reported from London that he wished to move his production units from England to the Continent. This move, however, was not effected.

By midweek no announcement had been made concerning a replacement for Sir Alexander.

## Drop in Dividends Reported by U. S.

Motion picture corporations last month paid dividends aggregating $3,900,000 compared with $4,200,000 in the corresponding month last year, the Department of Commerce reported last week. Dividends for the third quarter amounted to $4,800,000, compared with $6,500,000 in 1944, and for the first nine months amounted to $15,100,000 against $16,200,000.

## October, November Releases Set by Warner Brothers

Release dates for Warner Brothers features up to and including December 1 have been set by Ben Kalmenson, general sales manager. Following "Mildred Pierce," which was released October 20, the company will release "Confidential Agent," a Charles Boyer-Lauren Bacall vehicle, November 10, and "Too Young to Know," with a cast headed by Joan Leslie and Robert Hutton, December 1.

## LeBaron, Morros Take Offices

William LeBaron and Boris Morros have taken over offices at the California Studios, Hollywood, and will shortly announce their production staff for their independent company, Federal Films, Inc. Their first two productions will be "My Immortal Beloved" and "Carnegie Hall."

## *House Committee Faces Showdown*

*Washington Bureau*

The House Committee on Un-American Activities, which set out with great fanfare to investigate Communism in Hollywood, is headed for a showdown on the floor of the House.

Intemperate publicity by Representative John E. Rankin of Mississippi and "fishing expeditions," the latest aimed at radio commentators, have aroused a great deal of opposition among members of Congress, who are circulating a petition to have the committee liquidated. Members of the California delegation, irritated by the so-far unproved charges that the Hollywood film colony is a nest of Reds, are leading the fight.

There appears to be considerable doubt as to who is running the committee—Representative John S. Wood of Georgia, its chairman; Congressman Rankin, ranking Democratic member, or Ernie Adamson, its counsel.

Thus, for instance, it has been Mr. Rankin who talked about Communism in Hollywood, with Mr. Wood and members of the committee staff soft-pedaling that phase as far from the most important of the investigation; when the committee last week called for the scripts of a number of radio commentators it was on Mr. Adamson's own initiative, according to Mr. Wood.

It was explained this week that practically all commentators' work would be reviewed, and it was claimed that this was not a fishing expedition, but a study undertaken as a result of the receipt of a "simply terrific" number of complaints. A spokesman for the committee said it was not known whether these complaints were prompted by groups trying to stir up trouble, but that they appeared to be voluntary on the part of the writers.

So far as the film investigation is concerned, it is at a standstill, and nothing is expected to develop in that field before next February or March. The reports of investigators who went into Hollywood for personal studies last summer are understood to have been read by committee members, but the committee as a whole has taken no action.

## Appellate Division Upholds Endicott Circuit Ruling

The New York Supreme Court ruling, for the distributors and against the Endicott Circuit, New York, charged with reporting false box office receipts, was upheld this week by the Appellate Division, composed of five judges. The circuit had sought dismissal of the complaint brought by Warner Brothers, Paramount, Twentieth Century-Fox and Loew's, against Irving Renner, Louis Nelson and other corporations operating the Endicott Circuit, and also against William Namenson, accountant for the circuit. Twentieth Century-Fox and Paramount each asked for judgment of $25,000; Warners for $30,000, and Loew's for $100,000.

## Roy Dickson Appointed Cooperative Manager

Roy B. Dickson has been appointed general manager of Cooperative Theatres, Inc., Los Angeles, and Earl J. Johnson has been named Mr. Dickson's assistant. Mr. Dickson is to have full charge of the organization's film-buying and booking departments, starting November 1.

Cooperative's policy will be to "represent its exhibitor-shareholders in all dealings with distributors, and protect shareholders' established-run and clearance operations." The organization's board of directors includes LeRoy Pawley, president; George Diamos, vice-president; Stanley Steck, vice-president; Thomas Tobin, secretary; C. G. Mullen, treasurer.

## Republic Signs with Schine

James R. Grainger, president of Republic Pictures Corporation, this week announced the closing of a deal for the company's 1945-46 program with the Schine Circuit, covering 126 theatres in the Albany, Buffalo, Cincinnati, Cleveland and Washington branch territories. The deal was concluded in the Schine offices in Gloversville, N. Y.

# A Super-Natural for LAUGHS!



RKO RADIO PICTURES

Executive Producer ROBERT FELLOWS • Directed by RAY ENRIGHT • Screen Play by Edwin Harvey Blum

SPIRITED adventures of a live, jealous ghost... his fickle "widow"... and a Crooning Wolf!



*Pat* *Adolphe* *Ellen*

# O'BRIEN ★ MENJOU ★ DREW

*in*

# "MAW ALIVE"

with RUDY VALLEE
FORTUNIO BONANOVA

HAVE YOU SENT IN YOUR VICTORY LOAN PLEDGE? LET'S FINISH THE JOB!

# INDUSTRY READY TO RE-HIRE VETERANS

## *All Companies Are Geared to Accommodate Any Men Desiring Old Positions*

With the reemployment program of film companies for returning servicemen carefully mapped, industry executives expect few snarls when the greater portion of GI's finally are demobilized. An estimated 17,000 employees entered the armed forces and, as yet, there has been no mass return, but company officials say they are prepared to accommodate every veteran when the influx does begin.

A check of 10 New York film offices indicated that all are offering discharged GI's their "same or better" jobs if they want them. Most of the company spokesmen declared that the "super-seniority" law has not created any serious conflicts over jobs between civilian employees and veterans.

### *Super-Seniority the Rule*

The term super-seniority is merely Draft Director Lewis Hershey's capsule definition of the reemployment rights of veterans of World War II. General Hershey, administering the law as part of his Selective Service duties, has ruled that a returning soldier comes back to his former employer with super-seniority. That means the absolute right of a veteran to reinstatement, for one full year, in the job he held before going into uniform, even if it involves the firing of a non-veteran with a longer term of service with the same company.

This definition has been openly challenged by organized labor and questioned by many employers, but recently a Federal Judge in Brooklyn, N. Y., gave it clear-cut legal backing in deciding a case. Furthermore, there is a valid possibility that Congress may even expand the present law by giving dischargees "synthetic" seniority which would involve getting a job, as well as holding it for one year.

General Hershey further clarified veterans' reemployment rights when he dispatched to each of the nation's 6,500 local draft boards a 225-page booklet containing advice on how to guide returning servicemen into jobs in business and industry. These two policies figured prominently in the comprehensive summary of veterans' job rights:

1. A veteran need not join a union upon returning to his former employer, even though a closed shop agreement may be in effect. 2. A broader definition is given the words "temporary employee," making the phrase apply to wartime replacements for workers originally drafted. Selective Service officials further added this had been understood all along but its issuance had stirred new demands for Congressional re-definition of just what rights veterans possess under the Selective Service and Training Act.

### *Expected to Move Smoothly*

This flood of definitions and amplifications has not materially altered the film companies' plans for dischargees. The general practice during the war was to replace servicemen, wherever possible, with women. When this wasn't feasible, stipulations were made which would force replacements to relinquish their jobs to returning servicemen. As a result, reemployment is expected to continue smoothly.

However, there are several types of individual problems which do appear. One of the most familiar demands for readjustment is in cases where men have been considerably matured by their Army experience and feel they merit higher positions than they previously held. There is such an example in Paramount's home office where an assistant booker entered the Army as a private and terminated his service a lieutenant colonel. In such instances of outstanding advancement, Paramount has decided that upgrading is both desirable and necessary, and the officer will be given a more responsible position.

Charles M. Reagan, Paramount vice-president in charge of distribution, has expressed personal interest in seeing that every returning GI is placed in the right niche. Currently, information is being collected and collated so that Paramount executives will be able to give more attention to individual cases and make the proper readjustment when necessary.

### *Seek to Determine Progress*

Other companies are pursuing similar policies and all have expressed interest in discovering methods of determining how much progress a man has made while serving in the armed forces.

At present it is well nigh impossible to locate accurate figures on the number of former employees who have been discharged and returned to their jobs. The law allows veterans a 90-day post-discharge period and many men used this time before returning to their former jobs. Furthermore, it is difficult to determine how many men have been discharged without notifying their former employers.

On the basis of incomplete reports which have come to film offices, Warner Brothers suffered the highest percentage cost in erstwhile employees killed. Thus far, approximately 25 per cent of the 300 or more Warner people who have been discharged by the War Department have returned to work with the company. However, Warners reports that about half of its theatre employees have come back to their former positions.

A breakdown of the number of employees still in the service would show Paramount with the highest number—approximately 6,400. Warner Bros. still has some 4,420 in the armed services and Loew's-MGM close to 2,800.

Twentieth Century-Fox in Hollywood anticipates the early return of 10 marquee names, including Tyrone Power, Henry Fonda, Jean Gabin, Victor Mature, Richard Greene, George Montgomery and John Sutton. Several others, such as John Payne and Cesar Romero, already have been released.

In the majority of the home offices, there has been no great rush for jobs. For instance, at United Artists, Harry D. Buckley, executive secretary, said that "no more than five or six men have requested reemployment." United Artists lost more than 100 men to the armed services.

### CHANGES IN JOB DO NOT AFFECT VETERAN

**Changes in standards of jobs do not affect veterans, according to latest interpretations by Selective Service Headquarters. Returning servicemen will not be required to meet higher standards currently demanded of those filling their old jobs. If the position requires skills beyond those the veteran possesses, the provisions of the Selective Training Act still entitle him to a job comparable to the one he left in seniority, status and pay.**

## *Altec Converted In Single Day*

A. A. Ward, vice-president and general manager of Altec Lansing, reported last week that his company made a 24-hour reconversion from wartime production to peacetime production in its loudspeaker department, while the amplifier division has been partially reconverted.

A new line of loudspeaker systems will be marketed under the trade name of the "Voice of the Theatre," and, according to Mr. Ward, a sufficient quantity of these systems already has been produced to insure immediate deliveries when the new models are placed on the market November 10.

By last Friday Altec Corporation district managers had returned to their territories after attending a meeting at the New York home office.

Attending the conference were: G. L. Carrington, president; Altec Service Corporation and Altec Lansing; H. M. Bessey, vice-president of Altec Service; P. F. Thomas, treasurer; Mr. Ward; E. O. Wilschke, assistant to Mr. Bessey; C. S. Perkins, manager of commercial engineering; H. S. Morris, eastern representative of Altec Lansing; and the following district managers: B. A. Sanford, New York; D. A. Peterson, Philadelphia; Warren Conner, Cincinnati; C. J. Zern, Dallas; F. C. Dickely, Detroit; L. J. Hacking, Boston; H. B. Moog, Atlanta, and R. Hilton, Chicago. Also, M. A. Wolf, New York sales representative; S. M. Anderson, purchasing department; Stanley Hand, advertising and publicity manager, all of Altec Service.

## Lower Power Rates Probable For New York Theatres

New York's approximately 900 theatres may soon affect a saving on their power bills if the proposed reduction in rates, which the Consolidated Edison Company has submitted, meets with the approval of the New York Public Service Commission. The possible reduction in rates was reported this week by David Weinstock, chairman of a special power committee of the Independent Theatres Owners Association of New York. Mr. Weinstock reported that his committee expected to obtain the services of an electrical engineer to assist in formulating a proposal for power and light rates which would be of even greater advantage to theatre owners than that now being considered by the Public Service Commission.

## Circus Fire Liability Near Three Million

Ringling Brothers, Barnum and Bailey Combined Shows, Inc., have estimated $2,910,317 will be paid for injuries and deaths resulting from the July 6, 1944, Hartford, Conn., circus fire. Claims totaling 679 already have been filed with the receiver.

## Schaefer Gets PRC Post

Grover Schaefer has been appointed a sales executive with PRC, Harry H. Thomas, vice-president, announced last week. Mr. Schaefer will assist Lloyd Lind, assistant general sales manager.

# WAINWRIGHT SOUNDS CALL AS VICTORY LOAN DRIVE OPENS

## *Radio Show October 29 to Set Pace; Drop Plans for Star Tour of Nation*

With the Victory Loan drive opening Monday, the determination and readiness of the industry to make it a success was demonstrated by the numerous, enthusiastic meetings held in all parts of the country, one of the most colorful of which was the breakfast rally Tuesday at Manhattan's Waldorf-Astoria, at which General Jonathan M. Wainwright and Colonel Gregory "Pappy" Boyington were guests.

From drive headquarters Monday came the announcement of the cancellation of the "Stars Over America" Bond selling tours because of "insurmountable difficulties in the complicated problem of transportation and hotel accommodations." S. H. Fabian, national drive chairman, explained that the tours could have been put on "in a limited way, reaching a comparatively small number of cities with smaller groups of players," but it was felt that "halfway measures would be out of keeping with the all-out plans of the campaign."

### *"Kick-Off" Radio Show from Hollywood October 29*

Plans were immediately set up for a mammoth "kick-off" radio show from Hollywood October 29. Other special events are being worked out on a national as well as local basis.

In his speech at the Waldorf, before 1,200 industry figures, Gen. Wainwright sounded a rallying cry for the drive, declaring:

"We are met today to inaugurate, in the motion picture industry, a campaign to raise funds for the Victory Loan. This is only another way of saying that we will raise funds to care for the men who fought in World War II; for the dependents of those who have given their all, who have made the supreme sacrifice; for the defense of our nation, for troops occupying hostile countries to keep the forces of evil suppressed, and to keep our country so prepared that there may never again be another Pearl Harbor; never again a Bataan, never again a Corregidor."

Explaining the urgency of the drive, the General added, "To keep our enemies suppressed so there will be no World War III, we must provide for armies of occupation. To see that our country is never again attacked by prepared nations, we must provide for our defenses. We must keep our guard up. All of this will cost money, lots of it. That, at least, is one of the reasons we are now launching this Victory Loan Drive." His address was broadcast over a national hookup.

### *Boyington and Leaders of Drive Among Speakers*

Included among the other guests who delivered brief talks were Col. Boyington, Congressional Medal of Honor winner and liberated Jap prisoner; Sergeant Irving Strobing, who sent the last historic radio message from besieged Corregidor; Ted R. Gamble, national director of the War Finance Committee; Frederick W. Gehle, New York State chairman of the War Finance Committee; Mr. Fabian and Irving Lesser, general chairman of the Greater New York area of War Activities Committee, under whose auspices the rally was held.

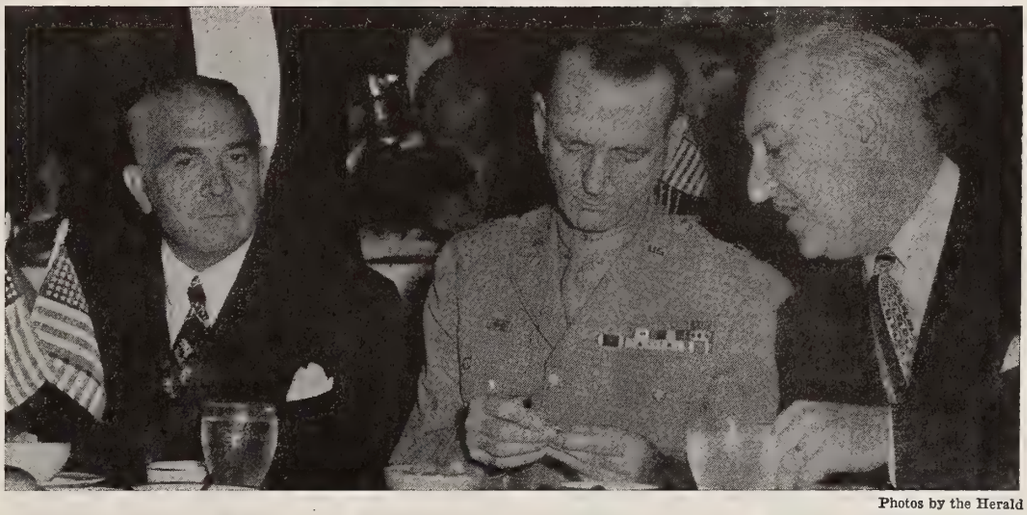
Among the prominent industry personalities on the dais for the event were: Harry Arthur, Ray Beall, Harry Brandt, Max Cohen, Jack Cohn, Tom Connors, William Cotter, Ned Depinet, Oscar Doob, Wilbur England, Herman Gluckman, Leonard Goldenson, Francis Harmon, Herbert Heller, Malcolm Kingsberg, Morris Kinzler, Charles E. Lewis, Harry Mandel, W. C. Michel, Abe Montague, C. C. Moskowitz, Merle Oberon, Clarence Pritchard, Henry Randel, Samuel Rinzler, Herman Robbins, James Sauter, George Schaefer, William Scully, Spyros Skouras, Jacob Starr, Major L. E. Thompson, David Weinstock, Robert M. Weitman and William A. White.

Four exhibitor state chairmen in the east called meetings of theatre owners in their territories Monday to discuss drive plans. Luncheons were held in conjunction with the meetings. At Buffalo, Robert T. Murphy, state chairman, presided at the Statler Hotel; in Albany, C. J. Latta held a session at the Ten Eyck; at Pittsburgh, the meeting called by Morris Finkel, chairman for western Pennsylvania, was held at the William Penn Hotel.

Two meetings were held in Alabama, according to R. M. Kennedy, state exhibitor chairman, and Max Jackson, of Alexander City, co-chairman. The first was held at Jefferson Hotel, Birmingham, October 24, for north Alabama district chairmen. The second, for south Alabama, was held in the Whitley Hotel, Montgomery.

Pledges of 100 per cent participation and concentration on the "Victory Queen" contest was given by Fox West Coast Theatres' Southern California division at an organizational meeting called by Charles P. Skouras, presi-

(*Continued on following page, column* 1)

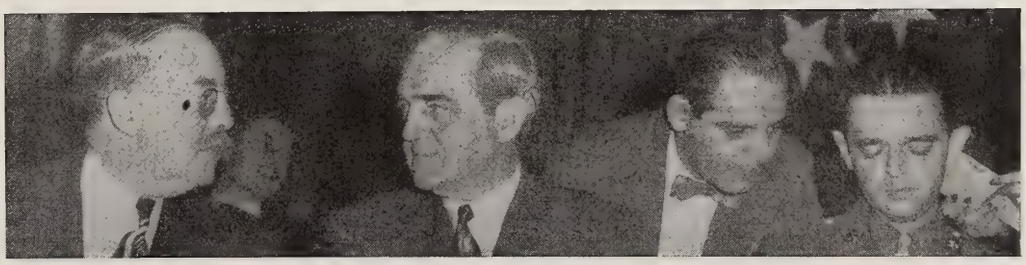


Photos by the Herald

***At the Victory Loan breakfast rally in Manhattan's Waldorf Astoria, Tuesday, more than 1,200 exhibitors and film executives pay tribute to General Jonathan M. Wainwright. Left, Spyros P. Skouras, president of Twentieth Century-Fox, and, right, Irving Lesser, general chairman of the Greater New York area.***



***Among the dais guests are S. H. Fabian, national drive chairman; Tom Connors, Twentieth Century-Fox vice-president in charge of sales, and Colonel Gregory (Pappy) Boyington, Congressional Medal of Honor winner and liberated Jap prisoner, who was a guest speaker.***



***Seated from left to right are Jack Cohn, executive vice-president of Columbia; Ned Depinet, president of RKO Radio Pictures; Ben Grauer, radio announcer and master of ceremonies, and Sergeant Irving Strobing, hero who sent the last radio message out of besieged Corregidor.***

# Box Office Champions for The Month of September

### ANCHORS AWEIGH
***(Metro-Goldwyn-Mayer)***

**Produced by Joe Pasternak. Directed by George Sidney. Screenplay by Isobel Lennart, suggested by a story by Natalie Marcin. Directors of photography, Robert Planck and Charles Boyle. Natalie Kalmus, Technicolor director. Musical direction by Georgie Stoll. Dance sequence created by Gene Kelly. Cast: Frank Sinatra, Kathryn Grayson, Gene Kelly, Jose Iturbi, Dean Stockwell, Pamela Britton, "Rags" Ragland. Release date, August, 1945.**

### A THOUSAND AND ONE NIGHTS
***(Columbia)***

**Produced by Samuel Bischoff. Directed by Alfred E. Green. Screenplay by Wilfrid H. Pettit, Richard English and Jack Henley. Director of photography, Ray Rennahan. Technicolor director, Natalie Kalmus. Musical director, M. W. Stoloff. Cast: Cornel Wilde, Evelyn Keyes, Phil Silvers, Adele Jergens, Dusty Anderson. Release date, July 26, 1945.**

### CHRISTMAS IN CONNECTICUT
***(Warner Brothers)***

**Produced by William Jacobs. Directed by Peter Godfrey. Screenplay by Lionel Houser and Adele Commandini from an original story by Aileen Hamilton. Director of photography, Carl Guthrie. Musical director, Leo F. Forbstein. Cast: Barbara Stanwyck, Dennis Morgan, Sydney Greenstreet, Reginald Gardiner, S. Z. Sakall. Release date, August 11, 1945.**

### INCENDIARY BLONDE
***(Paramount)***

**Directed by George Marshall. Screenplay by Claude Binyon and Frank Butler. Director of photography, Ray Rennahan. Music direction, Robert Emmett Dolan. Dances staged by Danny Dare. Cast: Betty Hutton, Arturo de Cordova, Charlie Ruggles, Albert Dekker, Barry Fitzgerald. Release date, August 31, 1945.**

### PRIDE OF THE MARINES
***(Warner Brothers)***

**Produced by Jerry Wald. Directed by Delmer Daves. Screenplay by Albert Maltz, adapted by Marvin Borowsky from a book by Roger Butterfield. Music by Franz Waxman. Photographed by Peverell Marley. Musical director, Leo F. Forbstein. Cast: John Garfield, Eleanor Parker, Dane Clark, John Ridgely, Rosemary DeCamp. Release date, September 1, 1945.**

### RHAPSODY IN BLUE
***(Warner Brothers)***

**Produced by Jesse L. Lasky. Directed by Irving Rapper. Original story by Sonya Levien. Screenplay by Howard Koch and Elliot Paul. Music by George Gershwin. Musical director, Leo F. Forbstein. Photographed by Sol Polito. Cast: Robert Alda, Joan Leslie, Alexis Smith, Charles Coburn, Julie Bishop, Albert Basserman, Morris Carnovsky. Release date, September 22, 1945.**

# VICTORY LOAN

*(Continued from preceding page)*

dent and regional bond chairman, at the company offices in Los Angeles Friday. The meeting accented potentialities of the "Queen" contest as a Bond-selling device. Other speakers were Sherrill Corwin, Southern California co-chairman; William Geehan, chairman of the "Victory Queen" contest for 11 western states, and Seymour Peiser.

In Dallas Monday, at a meeting of 250 distributor and exhibitor representaives of Texas, Robert J. O'Donnell, southern regional chairman, urged the streamlining of the drive, with plenty of action designed as a Victory celebration; John Q. Adams, state exhibitor chairman, who conducted the meeting, outlined plans in detail. Henry Reeves, president of Texas Theatre Owners Association, pledged support of the independents, as did R. I. Payne, for Griffith Theatres; Don Douglas, for Robb & Rowley, and Sam Landrum, for Jefferson Amusements.

In Kansas City, Mo., last Monday, branch and district managers met at the Muehlenbach Hotel for drive discussions. W. E. Truog, UA branch manager and distributor chairman, presided. Also present were Ward Scott, Twentieth Century-Fox district manager and district distributor chairman, and E. C. Rhoden, head of Fox Midwest, exhibitor chairman. In attendance were 150 local exhibitors.

At a meeting in St. Louis last Thursday, Albert Stetson, representing Harry C. Arthur, Jr., central regional chairman, met with state distributor, exhibitor and publicity groups and set up plans to run ads in local papers.

In Charlotte, N. C., Roy L. Smart, assistant general manager of North Carolina Theatres, Inc., announced a rally would be held October 29 at the Hotel Charlotte.

Among the arrangements being set up for a radio campaign by Carl Rigrod, national radio director of the drive, is a coast to coast program October 30 from the *U.S.S. Missouri*, with Fredric March as narrator.

In addition to the original exploitation material, including press books, posters and other items, now on its way to theatres, new quantities of these accessories will be made available to exhibitors from time to time by the National Screen Service exchanges handling distribution, Oscar A. Doob, campaign director, has reported.

The trade press division of the WAC was to be host to the Victory Loan committee Friday at the Astor Hotel, New York, with Jack Alicate, trade press chairman, presiding. National officers attending were to be: Mr. Fabian, Mr. Doob, Mr. Cohen, Mr. Lewis and Mr. Reagan.

# *Chairmen Named For Dimes Drive*

Several prominent showmen have accepted the invitations of President Truman and Nicholas M. Schenck, national chairman of the Motion Picture March of Dimes committee to serve in the coming campaign for the National Foundation for Infantile Paralysis.

Executive committee acceptances include: Harry Brandt and Charles C. Moskowitz, national co-chairmen; Tom Connors, distributor chairman; Walter Vincent, treasurer; Oscar A. Doob, S. H. Fabian, Harry Kalmine, Herman Robbins, Joseph R. Vogel, Richard Walsh, national committeemen; Ernest Emerling, and Edwin C. Dowden, public relations. Chairmen of the national committee include G. S. Eyssell, Malcolm Kingsberg and Leonard H. Goldenson.

Among the state chairmen who have enlisted to serve again are:

M. A. Lightman, Arkansas; Charles Skouras and George Mann, California; A. H. Blank, Iowa and Nebraska; Fred J. Dolle, Kentucky; Rodney Toups, Louisiana; John B. Carroll, Maine; John J. Payette and Carter Barron, District of Columbia; J. H. Thompson, Georgia; Elmer Nolte, Maryland; J. O. Brooks and Paul Schlessman, Michigan; Wm. C. Sears, Minnesota; Melvin Morrison, New Hampshire; Walter Reade, New Jersey, and Harry Nace, Arizona.

Also, Milas L. Hurley, New Mexico; Samuel Rinzler and Max Yellen, New York; F. H. Beddingfield, North Carolina; Ted Schlanger, Pennsylvania; Charles Klein, South Dakota; R. J. O'Donnell, Texas, and Frank Newman, Sr., Washington.

Elmer C. Rhoden, Kansas; Maurice M. Rubens and Jack Kirsch, Illinois; David Newman, Michigan; E. J. Schulte, Wyoming; Robert H. Poole, California; W. F. Crockett, Virginia; Harry C. Arthur, Missouri; J. L. Schanberger and F. A. Horning, Maryland; E. M. Fay, Rhode Island; Tony Sudekum, Tennessee; M. J. Mullin and Samuel Pinanski, New England; Edward Cuddy, Massachusetts; John Rugar, Utah; and F. H. Ricketson, Colorado.

Also Milton Levine, West Virginia; Moe Silver and Sidney Samuelson, Pennsylvania; Frank Damis, New Jersey; Frank Vennett, Vermont; I. J. Hoffman, Connecticut; Harry Katz and K. T. Collins, Indiana, and A. Joseph DeFiore, Delaware.

## Loew-MGM War Effort Aid Reaches $246,652,209

Nearly a quarter of billion dollars, $246,652,209, was collected in Loew theatres and/or contributed by the Loew-MGM employees and the corporation itself in behalf of the war effort during the past three years, with another $30,000,000 expected from the Victory Loan drive, the company announced this week.

A breakdown of the company's war-effort report discloses $170,508,758 War Bond and Stamp transactions, made up of $143,130,233 in sales to the public, and $27,378,525 bought by company employes; $72,506,500 worth of corporate Bond purchases; $1,229,896 in Red Cross donations; $163,765 contributed to the National War Fund; $2,000 Boy Scouts of America donations; $1,737,079 in "March of Dimes" collections; $2,545 collected for Finnish relief; $69,482 for the USO; $143,337 in United Nations collections; $225,522 donated to and collected for Army and Navy Emergency relief, and $53,321 in Greek war relief collections.

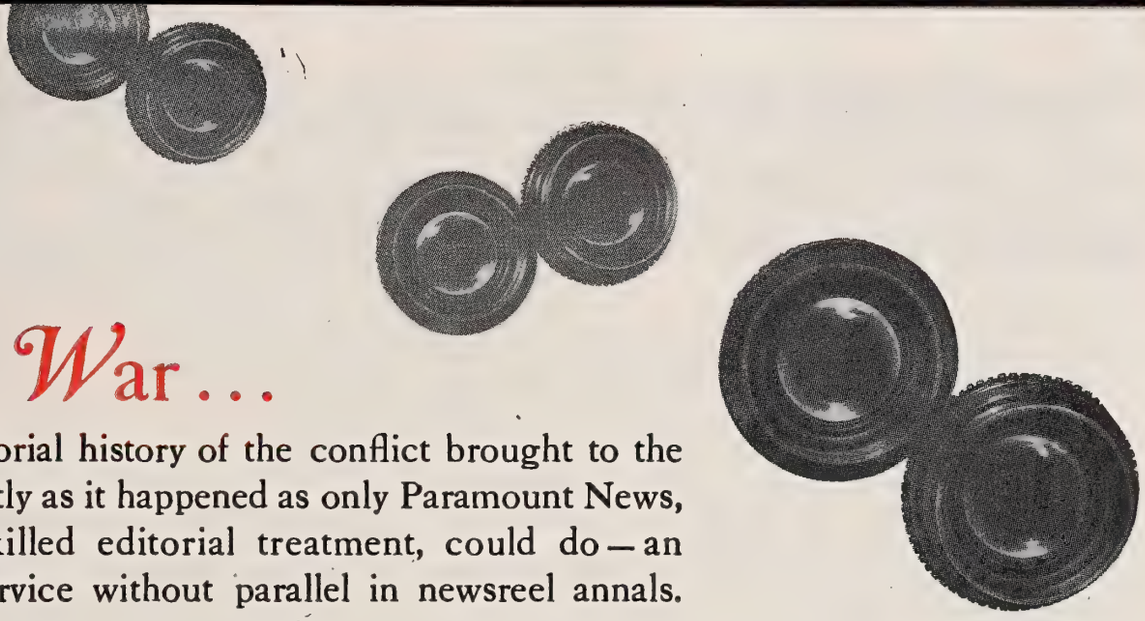
Tickets sold to servicemen at reduced price totaled 27,973,683.

## Skouras Circuit Collections Aid Smith Hospital Drive

The 68 Skouras theatres in New York will make collections in their auditoriums during the week of November 22-28 on behalf of the Alfred E. Smith Memorial Hospital Drive, it was announced this week by Nick J. Matsoukas, director of Skouras Theatres Community Service department. According to Mr. Matsoukas, "the Memorial Hospital Drive appears from early indications of public response to be the most popular campaign of any kind ever undertaken by this department." In addition to the theatre collections, the Skouras theatres will present 19 all-star benefit shows.

## Named DuPont Executive

Dr. John M. Clark, assistant production superintendent of the Chambers Works, Deepwater, N. J., has been appointed to the newly created position of superintendent of the Photo Products Department of the duPont Company, Wilmington, Del.



# First in *War*...

with a pictorial history of the conflict brought to the screen exactly as it happened as only Paramount News, with its skilled editorial treatment, could do—an industry service without parallel in newsreel annals.

# First in *Peace*...

with the best equipped newsreel organization in the industry—geared to cover today's swift-moving events in every part of the world!

# First with the '*News*' of the Future

Watch Paramount for startling new developments in format, editing, and show-wise coverage. These plans are being blueprinted now and Paramount will be first as always with the most progressive advances in newsreel presentation.




**THE EYES AND EARS OF THE WORLD**

***OF TOMORROW***

"Finish the Job—In A Blaze Of Action! Victory In The Victory Loan!"

# Report Czech Film Deal Made with British, French

Czechoslovakia and its state film monopoly appeared in the foreign news this week when it was reported that that country, Britain and France had signed agreements which called for importation of feature films into Czechoslovakia from three different sources: J. Arthur Rank, Sir Alexander Korda and the Alliance Francaise Cinematographique.

Additionally, Representative Karl E. Mundt, member of a House Foreign Affairs sub-committee, reported in Washington this week that Russian pictures were being shown in Czechoslovakia, where American interests are having difficulties, as a part of a "comprehensive campaign" to popularize Russian ideas and products.

Concerning the British-French-Czech pact, 10 French features, eight French documentaries and 65 British features are to be imported, according to reports in Prague newspapers.

In addition to this agreement, Czechoslovakia has signed with Russia, calling for Russia to provide 60 per cent of the foreign product.

Mr. Mundt, recently returned to Washington from a tour of Europe and Asia Minor, reported that the sub-committee studied the film situation in a number of countries and found that American pictures were very popular wherever exhibited, even in Moscow.

# Export Controls End Expected

Early removal of export controls on 35mm raw stock was seen likely to become effective within the next week as a result of a reconsideration of the situation based on figures showing there is an adequate supply of film to meet domestic and foreign needs.

Stanley B. Adams, chief of the War Production Board Consumers' Durable Goods Division, recommended that controls be abandoned following receipt of specific figures on current output and pre-war exports from the film manufacturers.

The decision to release raw stock is understood to have been made by a joint committee on export controls of the Foreign Economic Administration, which a month ago took similar action and then reversed itself on the appeal of Mr. Adams because of the lack of definite information and a possibility that a heavy export demand might endanger domestic supplies. Since then manufacturers have informed Mr. Adams that even were the export levels of the best pre-war years regained immediately, it would not threaten an adequate supply of raw film for domestic producers and consumers.

## Charles Jones Honored At Republic Luncheon

Republic executives and members of the advertising and publicity department honored Charles Reed Jones, who has resigned as director of advertising, last week at a luncheon at the Cafe Arnold, New York. Among those attending were Mrs. Jones, Edward L. Walter, Walter L. Titus, Jr., Albert E. Schiller, Edward Seifert, Steve Edwards, and staff members.

## Cinema Lodge Cited by Army

Cinema Lodge, B'nai B'rith, was one of the 27 organizations presented with certificates of commendation by the Army's Second Service Command at a military review last Tuesday in New York. The certificate cited the "meritorious services performed" by members and associates who voluntarily assisted in the accomplishment of many missions assigned to the local command in the prosecution of World War II. Albert A. Senft, president of Cinema, received the certificate for the lodge.

## Almy Promoted at Warners To Far East Supervisor

Cliff Almy, former manager for Warner Brothers in the Philippines, has been promoted to supervisor for the Philippines, Japan and China, with headquarters in Shanghai, Wolfe Cohen, vice-president of Warner International, announced this week. Mr. Almy, who has been in the United States recuperating since his release from a Japanese prison camp last February, will leave New York for his new post the middle of November. Mr. Cohen, who recently completed a three-week inspection tour of Argentina, left Buenos Aires October 22 en route to Santiago, Chile, Lima, Peru, Ecuador and other points on the west coast of South America.

# RKO French and British Producing Plan Completed

RKO Radio has completed plans for foreign production in England and in France. This was reported this week when Charles W. Koerner, vice-president in charge of production, and Phil Reisman, vice-president in charge of foreign distribution, returned to the home office after a five-week trip abroad.

RKO, it was announced, would produce in England in collaboration with J. Arthur Rank and in France with Pathe, Inc.

The first picture to be made under the RKO-Rank agreement will be an adaptation of James Hilton's novel, "So Well Remembered." Work on this picture will begin in England during April or May. The second picture to be made in conjunction with the Rank interests will be a melodrama with an English background.

In association with Pathe, RKO will make two pictures on a bi-lingual basis, a French version and an English version. Both versions will be made simultaneously with a bi-lingual cast. Production on the first picture, which will have a Parisian background, will start in the early summer at the Joinville Studio outside Paris.

Mr. Koerner found production facilities in both England and France curtailed. "It is a tribute to the British film industry," he said, "that it was able to function so well despite so many severe handicaps."

## House Committee Favors Precinradio Liquidation

Legislation calling for the "prompt liquidation" of Precinradio, Inc., a press-film-radio unit of the Office of Inter-American Affairs, and return to the Treasury of $875,000 of its appropriation remaining unspent was favorably reported to the House of Representatives in Washington last week by its Appropriation Committee.

## Weltner Visits Paramount Exchanges in Europe

George Weltner, president of Paramount International Corporation, left for England and the Continent last weekend for conferences and territorial surveys in Great Britain and Europe. He will visit a number of Paramount's foreign branches. Mr. Weltner is expected to return to the home office about the middle of December.

## Arrange Dual Booking

"Colonel Blimp" and "The Southerner" will play Loew's Metropolitan Circuit, it was announced by United Artists last week. The dual booking will have its first engagement over the circuit October 25.

## Represents 92 Houses

The Allied Booking and Buying Combine, Chicago, is now representing 92 independent theatres, it was announced by resident Jack Kirsch at a meeting last week in Chicago. This is the largest combine in the state.

# Deadlock Halts Release of U. S. Films in Denmark

by KRIS WINTHER
*in Copenhagen*

The release of new American pictures in Denmark has been entirely halted. Danish exhibitors have refused to pay the increased rentals asked by the Americans. Yet even if they wished to pay, they could not, for the Danish National Bank has informed the Film Board of Trade that it will not release foreign currency for the purchase of American pictures.

Into this deadlock has stepped the British industry and it is making rapid gains. If, therefore, the factors at present barring American product from the Danish screen cannot be altered quickly, the American producers may face a market where British pictures have gained so firm a foothold that real competition, not existing at the present moment, must be met and fought. The longer the start of the fight is delayed, the more difficult the contest must be.

According to the American producers' new rental terms, Danish exhibitors, hitherto paying a top of 30 per cent of the daily receipts, would pay a maximum of 45 per cent on full houses, the scale sliding downwards to 30 per cent, depending upon the percentage of seats sold for each individual showing.

### *Bank Order Halts Talks*

Negotiations came to a standstill when the exhibitors claimed that they already were overburdened as the Price Control Board made it impossible for them to raise admission prices. Before any agreement could be reached a new factor was suddenly introduced and made all further discussions superfluous. The Film Board of Trade, representing the distributors, had been dickering with the Danish National Bank for the release of foreign currency for the purchase of American pictures. On October 11 the bank reported that no allotment of currency would be set aside for that purpose.

The result of this decision will not be felt immediately, as there is at present a large number of American pictures already released and not affected by the new ruling. In time, however, as no new American product is released, the Danish market will offer opportunities for the producers of other countries with which Denmark is doing sufficient trade to permit the earmarking of part of the incoming foreign currency for use in the entertainment world. Countries benefiting by this would be Great Britain, Sweden and France, particularly.

There can be no doubt that British pictures will forge ahead. One reason for this is that Eagle-Lion, the J. Arthur Rank company, has started its own distributing organization in Copenhagen already.

### *Like English-Language Films*

The Danish public has an insatiable appetite for English-language films. If they cannot have American films, they will have British films. Further, the general attitude towards British pictures has changed. Prior to the war they were, regardless of quality, considered to be second or third rate. Now they are judged differently.

French pictures, also regardless of quality, were always accepted as prime entertainment. They were exhibited during the German occupation.

Yet another problem is the question of what to do with the American product at present stacked in the free harbor of Copenhagen. Approximately 75 pictures, most of them in several prints and already titled, are stored there awaiting entry permits.

Twentieth Century-Fox, with but one picture admitted, has 20 in the harbor. Metro-Goldwyn-Mayer, with one more to be released, has 10 not yet admitted. Columbia, with no new pictures to release, has 16 awaiting import permits. Warner Brothers, also without new product for release, has 17 in the harbor. Paramount and Universal also have unreleased pictures awaiting entry.

# U. S. COMPANIES WITHDRAW, FIGHTING DUTCH RESTRICTIONS

## *Pull Out of Federation as It Follows Government Orders on Rentals*

by PHILIP DE SCHAAP
*in Amsterdam*

Since the first of October the situation in the Dutch film market has changed in every respect. The American companies, MGM, RKO, Twentieth Century-Fox, Warner Brothers and Paramount, have disappeared from the Dutch theatres since they have withdrawn from membership in the Nederlandsche Bioscoop Bond (Dutch Motion Picture Federation).

The situation at present is confused and nobody here knows in what direction future developments will go. The Bioscoop Bond, combined organization of both distributors and exhibitors, following the general directive of the Dutch Government, has taken measures to prevent large sums of money from leaving the country. Binding instructions have been ordered that film rentals will not exceed 32½ per cent of net receipts. The minimum film rentals are fixed at 17½ per cent. Film rentals at set prices are forbidden. Additionally, a maximum of six pictures a contract is obligatory.

### *Dutch Market Has Enough Pictures to Fill Needs*

For the time being it seems that the American companies will not be able to improve their position and regain their former percentage of imports, as the Dutch market currently has more than enough pictures to provide theatre needs.

Many French pictures set for release here by independent companies during pre-war years have been saved, and a number of them will soon have premieres in Holland, since the 1940 war situation prevented their release.

The number of independent companies in this small country is important. Before the war there were about 35 of them. The most important distributors now are Lumina, French, and some old British product; Filmtrust, French and Dutch pictures; Filmex, French, British, Dutch and Russian pictures; Centra Film, with Republic pictures and a number of French films; Meteor Films, importers of the Monogram product; Habe-Film, with George Formby comedies, Westerns and French product, and Gofilex, with French and British pictures.

### *Total of 300 Pictures Are Available for Release*

Standaard-Films are the representatives of Columbia here, with some 65 pictures of prewar product at their disposal, whereas Filmdistribute N. V. has a stock of United Artists pictures.

The total stock of pictures, mostly product of 1936 and later, is 300 titles at least, which is more than enough for 400 theatres and a population of 9,000,000 people.

If the Bioscoop Bond will accept the membership of the newly-founded Eagle-Lion Film-Maatschappij, the J. Arthur Rank British company, a new supply of Rank films will be available, which tends to make the position of the American distributors weaker.

The competition of new French product to be imported here is not so dangerous, because the French producers are asking abnormally high prices. Dutch importers do not intend to pay such prices.

Public interest in pictures remains extraordinarily large. The theatres have never done such excellent business. In pre-war times a theatre owner was glad to have his house 30 per cent filled. Now it is 100 per cent. Long lines in front of the theatres are common.

Holland, formerly one of the richest countries in the world, has been plundered excessively by the Germans and there is a lack of everything here. The Dutch Government does not intend to spend money for the import of pictures and wants to limit imports to a very small scale.

### *Dutch Government Seeks To Limit Film Imports*

This was the background of the principles, embodied in the Order in Council of 1944, which was abolished some time ago by an agreement between the Government and the trade organization. However, this order was abolished on the condition that the Bond would take measures to prevent an excessive amount of money from leaving the country. This order necessarily limits imports considerably.

One of the decisions of the Bond, after the agreement with the Government, has been that pictures shown here between 1937 and May 10, 1940, are not subject to new censorship. Censorship for pictures released before and after those dates is obligatory. Before the war two boards of censorship were active, a governmental one and a Roman Catholic one for the southern districts. Now, however, there is no Catholic board.

The Dutch Ministry of Education has condemned the Dutch film trade for the attitude it displayed during the war, especially with respect to the showing of German newsreels and propaganda pictures. A Government board has been established to remove those industry figures who cooperated with the enemy. Fascist trade members have been arrested. Two well known critics, A. van Domburg and L. J. Jordaan, are members of the Government board.

## *Five U. S. Major Companies to Sell In Holland Through Export Unit*

**The five major American companies, Warner Brothers, Paramount, MGM, Twentieth Century-Fox and RKO, have withdrawn from the Dutch Motion Picture Federation. According to Murray Silverstone, 20th-Fox International president and vice-president of the Motion Picture Export Association, all American members have withdrawn "because the Federation represents a monopoly, no matter what it calls itself."**

**All eight companies would start immediately to distribute in Holland through the Export Company, Mr. Silverstone said. Fifty pictures from the companies have been selected from a backlog of five to six years' product. Holland is the first country in which the Export Association will operate.**

**Those who made the selections, with the companies indicating their choices, were Mr. Silverstone, Mort Spring, Loew's International vice-president, and Max Westebbe, who was originally scheduled to go to Holland for the Association. Due to the necessity of his remaining in this country, however, he will be replaced by Henry Kahn, assistant to Tom Connors, 20th-Fox sales vice-president. Mr. Kahn will leave for Holland as soon as he can obtain a passport and transportation.**

## Mendel Gets Scandinavian Sales Post for Universal

Max Mendel, recently with the Paramount sales department in New York, will supervise the territories of Denmark, Sweden, Norway and Finland for Universal International Films. Mr. Mendel, who has been in the industry since 1927, first worked in Berlin as a salesman and then as branch manager of the Frankfurt and Munich territories for Paramount. Then, with MGM, he organized a number of branches in France, Luxembourg and Switzerland. Later he was appointed European representative for Columbia Pictures, covering Holland, Switzerland, Austria, Hungary, Czechoslovakia, Poland and the Near East. For the past eight years he has worked in New York for Paramount.

## Isman Now Assistant Sales Head of Empire-Universal

Further reorganization of Empire-Universal Films, Toronto, comes with the promotion of M. J. Isman, Montreal branch manager, to assistant general sales manager, according to an announcement by A. W. Perry, general sales manager. Mr. Isman, who joined Empire-Universal in 1940, succeeds Frank Vaughan, formerly of the Royal Canadian Air Force, who has been named Toronto branch manager in place of Harry Painter, who resigned to become general manager of Associated Theatres. Herbert Mathers, salesman, has been named manager of the Montreal branch. Larry Druxerman, at Montreal before being transferred to Toronto some months ago, has been promoted to special sales representative for eastern Canada.

## Rose Distribution Head For Paramount Abroad

Gilbert Rose joined Paramount International October 22 as distribution manager, according to an announcement by George Weltner, president of Paramount International Films, Inc. Mr. Rose succeeds Richard F. O'Connell, who will join an overseas division of the company as field representative in the near future, Mr. Weltner said. Frank V. Kennebeck, recently general manager for Paramount in the British West Indies, has resigned from Paramount International. Mr. Kennebeck has been on foreign assignments with Paramount since 1930.

# ENGLAND'S MOI SPEARHEADS TRADE THRUST INTO EUROPE

## *Reports Total of 223,000 Reels Already Shown to Liberated Peoples*

by PETER BURNUP
*in London*

In one of those chastely, almost coyly, composed reports famous in Britain's civil service, the Ministry of Information states that it "has acquired in liberated territories over 20,000 reels of film for distribution in liberated Europe."

"This is equivalent to 20,000,000 feet," goes on the report. It claims to be (now that the war is over) a "non-confidential account." That's a powerful number of feet to the wartime stock-starved distributor this side; not to talk of the exhibitor who has been compelled to "bicycle" newsreels to his competitor around the corner.

Maybe the Ministry has stolen a march on this industry which so sedulously, for reasons of its own, refuses to establish a statistical department. Maybe the Ministry has no special reason for demureness.

### *223,000 Reels Shown to Liberated Peoples*

But the Ministry's statistics, none the less, in this "non-confidential" account have the ring of proudness.

Here are a few of the recorded achievements:

1. A total of 223,000 reels of British feature films, shorts and newsreels have been shown to the liberated peoples of Europe.

2. Some 2,600 theatres in liberated Europe are now showing the "Free World" newsreel in the appropriate language each week.

3. The Ministry has acquired and used nearly 9,000,000 feet of raw stock for printing 10,000 reels of British feature films for showing in liberated Europe.

4. The Ministry has negotiated percentage distribution for more than 30 different British feature films in 15 European countries.

### *All Pictures Distributed On Percentage Basis*

Says the report, and this may well be regarded as significant across the Atlantic: "A notable feature of the whole operation is that—in practically every territory—newsreels, features and shorts have all been distributed on a percentage basis, providing details of theatre revenues and attendances. Before 1939 practically all British films were sold to continental distributors at flat rates and the returns they earned were largely unknown to the producers."

Here are some other remarkable figures: The Ministry has titled or dubbed into other languages the following numbers of prints of British commercial "features":

In Cairo, 253 in six languages for different Balkan countries.

In Rome, 310 for showing in Italy.

In Paris, 150 for showing in France.

In Brussels, 94 in four languages for showing in an area vaguely described as "Northwest Europe."

In London, 62 in French.

Further illuminating witness to British governmental activity is disclosed in the claim that to date the Ministry has negotiated in France contracts for the distribution of 18 British feature films and MOI "longs" and has obtained 27,900,000 francs in advance guarantees, and that British shorts are now playing at the rate of one short in every fourth theatre each month.

### *MOI Films Exhibited in Holland, Denmark, Greece*

In Holland, the report claims, 13 British features and MOI "longs" have been released. In Denmark 10 such pictures were shown at Copenhagen theatres within six days of liberation. In Greece 13 of them have been shown to an estimated 1,869,000 people.

There are other territories which, before the outbreak of war, were, to say the least of it, chancy for any visiting American or British film salesman but where now, thanks to the enterprising activities of Britain's Ministry of Information, British films have a foothold.

In Jugoslavia, for example, the Ministry has made a contract with Tito's State Film Corporation—that's a Government monopoly like most other corporations in those parts—whereby 14 British features and 23 shorts have been "widely shown."

In Albania the exhibtion of a limited number of films titled in the local language has been arranged by the British Military Mission under the supervision of the Chief Balkans Films Officer based in Cairo.

In Hungary arrangements are being made by the British delegation of the Allied Control Commission for distribution of newsreels, features and shorts for release during October.

Negotiations for distribution of features and shorts in Bulgaria and Roumania are now completed. Exhibition thereof is anticipated immediately.

### *British Films Getting Good Playing Time*

Maybe the Britons may discover difficulties in extracting the francs, guelders, ducats, or whatever they be, from the respective Governments concerned. The immediate point seems to be, however, that they've thrust out a considerable spearhead. Their films are getting reasonable playing time.

Here, as one instance only, are the relative Dutch statistics:

To date, as this despatch goes for filing, British commercial features have played in Holland a total of 2,473 days in 373 situations. These were:

| Subject | Days Played | Theatres Played |
|---|---|---|
| Target for Tonight | 119 | 17 |
| Tunisian Victory | 299 | 47 |
| Desert Victory | 608 | 92 |
| Coastal Command | 112 | 16 |
| We Dive at Dawn | 53 | 8 |
| The Gentle Sex | 419 | 63 |
| Pimpernel Smith | 373 | 54 |
| Man in Grey | 78 | 13 |
| Salute John Citizen | 75 | 14 |
| In Which We Serve | 28 | 4 |
| The Lamp Still Burns | 180 | 28 |
| Candlelight in Algeria | 80 | 13 |
| The Way Ahead | 49 | 4 |

In addition, 46 British shorts have played a total of 9,071 days in 1,385 situations.

The Ministry is at pains to point out that the admission of films in many countries on the Continent has been a joint MOI-OWI operation, but that that arrangement is now in course of speedy liquidation, even in those parts where that circumstance has not already occurred. In Norway, for example, American distributors took over the distribution of their film August 15 through their own offices. Even there, the Ministry claims, British commercial features—titled or commentated in Norwegian—are having "exceptional success."

J. Arthur Rank told his Odeon stockholders on the occasion of the annual general meeting October 10:

"I have told you that in my opinion it was essential that there should be a sound film production industry in this country. I told you, further, that it was my intention to do all within my power to create and organize such an industry. We have made great progress in the last two or three years in making pictures in the British studios.

"The results from all these films have been most encouraging, for the amounts they have taken at the box office have been equal to, and in many cases exceeded, those of the product which we get from our Hollywood competitors.

"The films also are playing in many parts of the world, including India, Australia, New Zealand, Canada and China. . . ."

Mr. Rank, at next year's Odeon meeting, doubtless will have something to tell his stockholders of the way his films are playing in even more inaccessible, although less remote from Britain, parts of the globe.

## Allvine Addresses Meeting On World Use of Screen

Glendon Allvine, secretary of the Eastern Public Information Committee, addressed a meeting of 300 women of the Springfield, Mass., Motion Picture Council October 19, speaking on the use of motion pictures as a means to further international cooperation and understanding. The point of Mr. Allvine's speech was that the best way for nations to live together is for its peoples to know one another better. Motion pictures are, Mr. Allvine believes, more effective in this respect than are books or radio. Pictures of the United Nations conference at San Francisco and several Walt Disney health short subjects were shown at the meeting.

## German Production Data To Be Available Soon

The Department of Commerce has received from the Army a number of reports on film production methods in Germany. These reports, along with others, on various phases of German industry, were compiled by experts sent to Europe under Army auspices. All reports will be distributed. Among the reports of interest to the industry are those dealing with German and French photographic, radio and television developments, including one on television in France and another on a new sound recording system.

## Kerske Appointed RKO Philippines Manager

Arno F. Kerske, formerly RKO Radio's manager in Shanghai, has been named manager in the Philippines. Mr. Kerske was recently repatriated from a Japanese prison camp. Although he was scheduled to leave for his new territory last week he is understood to have delayed his departure until the arrival of Phil Reisman, RKO Radio's foreign sales vice-president from Europe this week.

# ACTION ADVENTURE





...with Charles Laughton in a performance that matches his roles in "Henry VIII" and "Mutiny on the Bounty"... a cast filled with "draw" names... a story that brings to thrilling life the hero of a thousand lusty tales... here's "Captain Kidd" as millions of movie-goers want to see him!

BENEDICT BOGEAUS
presents

# Captain Kidd

starring

**CHARLES LAUGHTON • RANDOLPH SCOTT**

**BARBARA BRITTON** with JOHN CARRADINE • GILBERT ROLAND • JOHN QUALEN
SHELDON LEONARD • HENRY DANIELL • ABNER BIBERMAN and

**REGINALD OWEN**

Produced by BENEDICT BOGEAUS • Directed by ROWLAND V. LEE
Original Story by ROBERT N. LEE • Screenplay by NORMAN REILLY RAINE

A ROWLAND V. LEE Production

*Action! from U.A.*

# *Newsreel Men Honor Truman At Dinner Party*

The White House Newsreel and Still Photographers Association held a dinner party for President Truman, six Supreme Court Justices, nine Cabinet officers and a number of industry executives in Washington, October 20. It marked the resumption of the association's annual dinner at which the President of the United States is the guest of honor. The party was the President's first pre-scheduled public appearance since V-J Day.

Mr. Truman presented awards to the winners in the third annual contest of the association, made a brief off-the-record talk, and grinned while George Jessel sang a parody, "Just One More Shot."

Guests included Supreme Court Justices Black, Frankfurter, Burton, Douglas and Reed; Secretary of State James F. Byrnes, Postmaster General Robert E. Hannegan; Secretary of Agriculture Clinton Anderson, General George C. Marshall, General A. A. Vandergrift, Senator Alben Barkley, Admiral William Leahy, Lt. General Harold L. George, Representative Joseph Martin and Vice Admiral Ross T. McIntire.

When Evelyn Tyner, a red-haired pianist, finished her solo, Mr. Jessel recalled that there was another pianist in the house, Mr. Truman. Evelyn Knight, formerly of Washington, and Gladys Swarthout sang.

All branches of the industry were represented. From Universal were: Maurice Bergman, Anthony Petti, James Lyons and George Doran; Pathe, Walton C. Ament, Allyn Butterfield, George M. Dorsey; News of the Day, Michael Clofine, Charles Mathieu, Walter Bredon, Morton McConnachie, J. C. Brown and Charles J. Mack; Paramount News, Russell Holman, Albert L. Richard, Robert Denton; 20th Century-Fox and Fox Movietone, Spyros Skouras, Edmund Reek, Tom Connors, Jack Haney, Arthur DeTitta and Anthony Muto.

## Fox-Inter-Mountain Head Names Selig as Assistant

Robert W. Selig, district manager for Fox Inter-Mountain Theatres, has been named assistant to the president by Frank H. Ricketson, Jr., head of the circuit. Mr. Selig came to Fox Inter-Mountain from Twentieth Century-Fox and Gaumont-British Corporation. He is succeeded in the district post by Ray Davis, who returned to the circuit several weeks ago after three years of service with the Merchant Marine.

## Noble Acquires Control Of All ABC Stock

Edward J. Noble, chairman of the board of American Broadcasting Company, has acquired practically 100 per cent control of the network's stock through purchase of ABC stock owned by Time, Inc., and Chester LaRoche. Each had owned approximately 12½ per cent of ABC stock. Concurrently with the deal, Roy Larsen, president of Time, resigned from the board of ABC, and Mr. LaRoche resigned as vice-chairman and a director.

## Ramsey Editor for Ideal

With the opening of a series of editorial conferences in Hollywood this week to formulate plans for expansion of his Ideal Group's Hollywood activities, W. M. Cotton, publisher, announced the appointment of Walter Ramsey, now lieutenant commander, U. S. Navy, as executive western editor. Ideal Women's Group includes *Movie Life, Movie Stars Parade, Movie* and *Personal Romances.*

## W. E. Not Involved

Western Electric is not involved in the Department of Justice's civil anti-trust suit instituted last week against General Electric and Westinghouse in New York Federal Court. It was erroneously stated in last week's HERALD that Western Electric had been named in the suit.

**LATE REVIEW**

## This Love of Ours

***Universal*—Emotional Melodrama**

Any picture that leaves the feminine members of the Hollywood professional previewing contingent in tears after being screened inside a studio likely as not to be surrounded by picketing strikers without notice, is a picture equipped with what it takes to thrive at any man's theatre. This one—a liberal adaptation of a play by Luigi Pirandello—did just that Tuesday evening, doubtless with critical consequences that will echo across the land in the lay press and point lay dollars in box office direction.

The names to find out with are those of Merle Oberon, who betters most of her works in this assignment; Claude Rains, whose performance supplies sparkle to what might be overweighty material without it, and Charles Korvin, who proves in this second performance on the screen his right to top billing. There is also the name of William Dieterle, one of the relatively few directors whose signature on a film has box office significance, and there is that of Bruce Manning, a writer of known stature who wrote the screenplay in collaboration with John Klorer and Leonard Lee.

As written by these craftsmen, the Pirandello play depicts the problem faced by a doctor who having reared his daughter to the age of 12 in the belief that her mother is dead, finds the mother playing the piano in a Chicago honky tonk and having discovered meanwhile he was mistaken in believing her unfaithful, takes her home as a new wife and tries to undo the deception he has practiced on his child. The narrative follows no familiar pattern and ends in a manner considered highly satisfactory by the previewers mentioned above.

Howard Benedict produced the picture, with Edward Dodes as associate, and rates special credit for combining artistic achievement with commercial value.

*Previewed at the Universal Studio. Reviewer's Rating: Good.*—WILLIAM R. WEAVER.

Release date November 2, 1945. Running time, 90 min. PCA No. 11202. General Audience Classification.

Karin.....Merle Oberon
Touzac.....Charles Corbin
Targel.....Claude Raines
Uncle Robert.....Carl Esmond
Sue England, Jess Barker, Harry Davenport, Ralph Morgan, Fritz Leiber, Helen Thimig, Barbara Bates.

## Martin Bennett Reelected President of Warner Club

Martin F. Bennett, assistant to Frank E. Cahill, Jr., director of sound and projection for Warner Theatres, was reelected president of the Warner Club at the annual meeting of the welfare organization at the home office last week. This is Mr. Bennett's fourth term as president. Other officers elected included: Bernard R. Goodman, vice-president; R. A. McGuire, vice-president in charge of membership; Harry Mayer, vice-president in charge of social activities; Ruth Weisberg, vice-president in charge of welfare; F. L. Gates, vice-president in charge of claims; Robert Salomons, treasurer; Sam Wolowitz, assistant treasurer, and Stuart Aarons, secretary.

## Stern, Universal Manager, Retires After 30 Years

Herman Stern, manager of Universal's non-theatrical department, is retiring after 30 years with the company. He was honored with a testimonial dinner on October 24 at the Hampshire House, New York. Mr. Stern joined Universal in 1914 advancing from poster clerk to booker, salesman, special sales representative, branch manager, district manager and assistant sales manager. Fifteen years ago Mr. Stern organized the non-theatrical department which, today, handles all Universal business with the War and Navy departments.

## Change Film Title

"Adventure for Two" is the new title of "Demi-Paradise," Two Cities Film produced by Anatole DeGrunwald under the J. Arthur Rank banner. United Artists will distribute the picture. "Adventure for Two" is slated to be the third attraction at the Winter Garden, New York. It will follow "Johnny in the Clouds."

# *Cole Recommends Remodeling As Competition Curb*

A two-day meeting of Texas Allied ended Tuesday with the re-election of all officers: Col. H. A. Cole, president; Rubin Frels of Victoria, C. D. Leon and B. R. McLendon of Dallas, and Mrs. Martha McSpadden of Electra, vice-presidents, and A. W. Lilly of Commerce, secretary-treasurer.

Col. Cole warned that theatre owners should be making plans for reconstruction and remodeling and bringing in new equipment as the surest way to head off competition and said that prices raised during the wartime boom might in some cases need rescaling as a means of combatting competition. Eighty per cent of the members have plans for remodeling or building new theatres as soon as materials and labor are available.

Film selling terms and the benefits of exchanging market prices among members were discussed and commended, and the membership voted to send a resolution to Attorney General Tom Clark commending him and the Justice Department on "the firm stand taken against monopoly in business and particularly in the motion picture industry in the Government suit."

## Harvey Named Pressbook Head for Paramount

George W. Harvey, recently in charge of Paramount's short subjects publicity department, has been named head of the company's pressbook department, and was guest at a luncheon at Sardi's, New York, given this week by Oscar A. Morgan, sales manager of shorts and newsreels. Attending were Alec Moss, D. John Phillips, Stanley Shuford, Pat Scollard, Al Wilkie and Monroe Goodman. Jonas Arnold recently resigned as editor of pressbooks.

## Ontario MPTA Conference Elects Directorate

The conference of the Motion Picture Theatres Association of Ontario concluded Tuesday at the King Edward Hotel, Toronto, with the election of a directorate including N. A. Taylor, Morris Stein, Jack L. Hunter, Clare Appel, W. A. Summerville, Jr., Herb Allen, Ed Warren, Ralph Dale, Joseph Garbarino, Sam Fine, Floyd Rumford and E. S. Meehan. The new directors will elect officers next month. John J. Fitzgibbons, head of the War Services Committee, addressing the session, paid tribute to exhibitors for "generous and valuable support."

## Winfield Snelson Buys Eight Collins Houses

Winfield Snelson, formerly Atlanta branch manager for Republic Pictures, has purchased the eight theatres of W. J. Collins, who plans to return to California to reenter the industry. The houses included in the deal include two in Atlanta and one each in the following Georgia cities: Toccoa, Lavonia, Cornelia and Clarksville. The remaining two houses are in Clayton and Franklin, N. C.

## Offer Documentaries

The Netherlands Information Bureau announces that it is offering for distribution a selection of 17 documentaries dealing with the geography of the Netherlands and its colonies. Most of the films are on 16mm but a few are available also on 35mm. "High Stakes in the East" and "Peoples of the Netherlands Indies" deal with the folklore of the inhabitants of the Dutch islands.

## Slesinger Gets "Leatherneck"

Steve Slesinger, west coast publisher, has acquired the publication rights to *The Leatherneck,* official publication of the U. S. Marines. A compilation of material from this paper, edited by Lt. Frank X. Tolbert, will be printed in the spring by Farrar and Rinehart.

# THE HOLLYWOOD SCENE

### *COMPLETED*

**COLUMBIA**
Close Call for Boston Blackie
Blondie's Lucky Day

**MGM**
Postman Always Rings Twice

**PARAMOUNT**
Blue Skies

**PRC**
Six Guns for Hire

**REPUBLIC**
Madonna's Secret

**RKO RADIO**
Silence of Helen McCord (formerly "Some Must Watch")

**20TH CENTURY-FOX**
Behind Green Lights

### *STARTED*

**COLUMBIA**
Terror Trail

**MONOGRAM**
Glamour Girl
The Shadow
Haunted Mine

**REPUBLIC**
Crime of the Century
French Key (Colmes)

**RKO RADIO**
Notorious
They Dream of Home
Thanks, God, I'll Take It from Here (Lasky)

### *SHOOTING*

**COLUMBIA**
Perilous Holiday
Gilda

**MGM**
Till the Clouds Roll By
Army Brat
Star from Heaven
Time for Two
No Leave, No Love
Holiday in Mexico
Green Years
The Yearling

**MONOGRAM**
Face of Marble

**PARAMOUNT**
Third Avenue
Monsieur Beaucaire
Love Lies Bleeding (Wallis)
I Take This Woman (formerly "Take This Woman")

**PRC**
Once and for All

**REPUBLIC**
Conquest of Cheyenne
Concerto
Murder in the Music Hall

**RKO RADIO**
Lady Luck
Badman's Territory
From This Day Forward
The Stranger (International)

**20TH CENTURY-FOX**
Shock
Centennial Summer
Sentimental Journey

**UNITED ARTISTS**
Scandal in Paris (Pressburger)
Night in Casablanca (Loew-Marx)
Sin of Harold Diddlebock (Sturges)

**UNIVERSAL**
Terror by Night
Tangier
House of Dracula
Because of Him
Canyon Passage

**WARNERS**
The Verdict

# Start Nine Pictures, With Three Under Way at RKO

*Hollywood Bureau*

Hollywood's complicated labor dispute continued to hamper production last week. At Warners, work on "The Verdict," the only picture currently in the shooting stage, was at a standstill due to the fact that actors and cameramen refused to risk bodily injury by crossing the mass picket lines stationed daily at the studio's main gate. Similar mass picketing occurred at Columbia, but the pickets were soon dispersed, and production was resumed after a few hours' delay. At other studios, conditions were more nearly normal.

Nine new films went before the cameras during the week, and eight others were completed. At the weekend, the shooting index stood at 44, compared to 43 the previous week.

Activity was most marked at RKO Radio, where three top-scale pictures went into work. "Notorious," which Alfred Hitchcock is producing and directing, stars Ingrid Bergman, Cary Grant, Claude Rains and Leopoldine Konstantine. "They Dream of Home," based on the book by Niven Busch, has Dorothy McGuire, Guy Madison, Bill Williams and Robert Mitchum topping the cast. Dore Schary is the producer; Edward Dmytryk the director.

### *LeRoy Starts First Picture Under New Banner*

The producing unit recently formed by Jesse L. Lasky and Mervyn LeRoy launched its initial film for RKO release, a comedy titled "Thanks, God, I'll Take It from Here." Claudette Colbert, John Wayne and Don DeFore head the cast. Mervyn LeRoy is directing.

The King brothers, Monogram producers, trained cameras on "Glamour Girl," an ice spectacle starring Belita. Miguelito Valdez has been selected for the leading male role; Frank Tuttle is directing.

Other Monogram films to start during the week were "The Shadow" and "The Haunted Mine." The former is a melodrama starring Kane Richmond, with Barbara Reed in the feminine lead. Joe Kaufman produces; Phil Rosen directs. "The Haunted Mine" is a Johnny Mack Brown-Raymond Hatton Western, which Derwin Abrahams is directing, with Charles J. Bigelow supervising.

The first of the new "Johnny Fletcher" series of mysteries, which Walter Colmes is producing and directing for Republic, went before cameras with a cast composed of Albert Dekker, Evelyn Ankers, Mike Mazurki and Frank Fenton.

A second Republic starter was "Crime of the Century," with Stephanie Bachelor and Michael Brown in leading roles. Walter Goetz is the associate producer; Phil Ford is the director.

Columbia launched "Terror Trail," a Western featuring Charles Starrett and Smiley Burnette. Colbert Clark produces; Ray Nazarro directs.

### *Recent Story Purchases Of Producers Listed*

"By Reputation," a novelette by Nelia Gardner White, which appeared in *Good Housekeeping* magazine, has been purchased by Paramount. . . . "The Goldbergs and the Kellys," based on a series of true-to-life incidents occurring in Dallas, has been acquired by Republic from Martin Van Loos. Plans are being developed to use the story as the basis for a new comedy series. . . . Another recent Republic acquiistion is "Death Is a Playboy," an original story by Marcy Klauber and C. B. Williams. William J. O'Sullivan will produce the melodrama, which deals with a prizefighter who, by means of plastic surgery, takes another man's identity.

Universal purchased two stories for producer Wallace Fox. "Wild Beauty" concerns a herd of wild horses; "Cowtown Sailor" is an original by Jack O'Donnell. . . . Sam Bischoff has acquired the screen rights to the radio show, "Mr. District Attorney," and will produce it independently for Columbia release. Negotiations are under way to obtain the services of Franchot Tone, Adolphe Menjou and Michael O'Shea for the film. . . . "Ghost Town," an original story by Richard Weil, has been purchased by Columbia and will be used as a starring vehicle for Judy Canova. Ted Richmond will produce.

▽

Lewis Stone has been signed to a new contract by MGM, marking the actor's 22nd consecutive year with the studio. His next assignment is "Three Wise Fools," in which he will appear with Margaret O'Brien, Lionel Barrymore and Frank Morgan. . . . Joan Harrison has been signed to a producer part by RKO Radio, and has begun preparations for the filming of "Nocturne," which will star George Raft. . . . Ben Stoloff has been signed by 20th Century-Fox to direct "The Embezzler," which Bryan Foy will produce.

### *Romantic Lead Cast For Eddie Cantor Film*

Dan Duryea has been signed by RKO Radio to portray the romantic hero of Eddie Cantor's forthcoming production, tentatively titled "Come on Along." John Auer will direct the film, which is to star Cantor and Joan Davis. . . . . Virginia Field has been signed by Paramount to a long term contract, and given an important role in "Manhattan at Midnight," Eddie Bracken's next starring vehicle. The picture will be produced by Danny Dare and directed by William Russell.

William Elliott, Constance Moore and William Marshall are to be co-starred in Republic's "In Old Sacramento." It will be produced by Joseph Kane, and filmed in Technicolor by Tony Gaudio. . . . Anita Louise has been selected for the feminine lead in Columbia's next "I Love a Mystery" picture, titled "The Head." Jim Bannon is to be featured; Wallace McDonald will produce, and Henry Levin will direct. . . . Akim Tamiroff has been chosen by MGM for an important role in "Fiesta," Technicolor extravanganza of which Esther Williams will be the star.

### *Three Columbia Directors Assigned to Pictures*

Herbert I. Leeds has been signed by 20th Century-Fox to direct "Johnny Comes Marching Home." . . . Three Columbia directors have been assigned to forthcoming pictures. George Sherman will handle "Lullaby of Broadway" for producer Alexis Thurn-Taxis; Joseph H. Lewis will direct "So Dark the Night," and William Castle has been assigned to direct the next in the studio's "Crime Doctor" series.

H. A. Spanuth, representing George L. Reasor's Film Studios of Chicago, is in Hollywood to supervise filming of a newsreel series to be titled "Woman Speaks," devoted entirely to the activities and achievements of women. . . . Robert Cohn, recently discharged from the Army Air Corps, has joined Columbia as production assistant to Bennie F. Zeidman. . . . Anne Revere will have one of the leading roles in "The Shocking Miss Pilgrim," forthcoming 20th Century-Fox musical which George Seaton will direct for Producer William Perlberg.

# *Wallis Company Schedules Four 1946 Releases*

Embarking on its second year of independent production, the Hal Wallis-Joseph Hazen association has scheduled four major productions for 1946 release by Paramount, Mr. Hazen said in his New York office last week. Hal Wallis Productions, of which Mr. Hazen is president, marked its first anniversary October 21.

In 1945, Hal Wallis productions accounted for "Love Letters," "You Came Along" and "Affairs of Susan," three important Paramount pictures. Part of this success, according to Mr. Hazen, was due to the extensive use of new film personalities. "Our policy," he said, "is to launch a new personality in each picture." "The public is always interested in new people."

Among the young stars to be featured in future productions are Kirk Douglas, Wendell Corey, Lizabeth Scott and Don DeFore. Miss Scott and Mr. DeFore have already been borrowed by other studios for important roles in forthcoming films. Mr. Corey, the latest Hal Wallis-Joseph Hazen discovery, has been loaned to the Playwrights Producing Company for a leading role in Elmer Rice's new play, "The Dream Girl."

### *Set Plans for Next Picture*

During Mr. Hazen's recent stay in Hollywood, plans were mapped for immediate production of "Love Lies Bleeding," starring Barbara Stanwyck, Van Heflin, Lizabeth Scott and Kirk Douglas. Lewis Milestone is directing. Commenting on the success of Miss Scott, who had never appeared on the screen before her role in "You Came Along," Mr. Hazen pointed out that recent surveys indicate that 35 per cent of the public now was familiar with her work.

On the question of story content, Mr. Hazen scored the sugar-coated, "cinderella-type" romances, asserting that the tremendous sale of books and films in the non-fiction field was ample proof the public demands a post-war product built around realistic situations and characters.

"Wholesome, unrestricted exposition of life as it is, devoid of a 'peaches and cream' philosophy, is what the public will pay for," declared Mr. Hazen. He expressed the belief that some "gangster" pictures made excellent films, providing there was no glorification of the criminal. "It is doubtful that any producer would turn down a potential smash hit just because its main character violates the law," he said.

### *"Searching Wind" to Start Soon*

As evidence that Hal Wallis Productions is interested in highly dramatic story material, Mr. Hazen said that Lillian Hellman's "The Searching Wind" was being cast for early 1946 production. He pointed out that Miss Hellman has heightened the conflict in the revised screen treatment of her play, which appeared on Broadway last season.

Other stories being prepared for the cameras in 1946 are "Desert Town," a first novel by Ramona Stewart which will run in serial form in *Collier's*, and "The Perfect Marriage," Samson Raphaelson's play.

Mr. Hazen also announced the purchase of "Beggars Are Coming to Town," the Oscar Serlin production of a melodrama by Theodore Reeves which was to open on Broadway October 27.

## Trans Lux Plans Theatres In New York, Washington

The Trans Lux Corporation, which now owns seven theatres, will build two additional houses, one in Manhattan, the other in Washington. Plans for the houses were revealed this week by Norman Elson, general manager. The Washington theatre, to be a first run feature house, will include a large office building, which, with the property already acquired and the theatre, will cost $2,600,000. Work is expected to begin January 1. The theatre will seat 1,700. The Manhattan house will be built at Madison Avenue and 59th Street. Trans Lux is contemplating a large expansion program.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 28, No. 15**—U. S. fleet home in triumph. . . . Trial of Pierre Laval. . . . Duke of Windsor visits mother. . . . Landing field in the sea. . . . Girl Marines. . . . Keeping fit the Army way.

**MOVIETONE NEWS—Vol. 28, No. 16**—Millions flock to see ships in U. S. . . . DeGaulle visits Brussels. . . . Riots in Brussels. . . . U. S. submarine in action. . . . Football: Alabama vs. Tennessee, Purdue vs. Ohio State.

**NEWS OF THE DAY—Vol. 17, No. 213**—U. S. hails Halsey's fleet. . . . Death for Laval. . . . Newest aviation miracle. . . . Windsor and mother reunited.

**NEWS OF THE DAY—Vol. 17, No. 214**—Submarine epic revealed. . . . Riots in Brussels. . . . DeGaulle in Brussels. . . . Memorial for 50,000 Navy dead. . . . Nazi war criminals tried. . . . Movies cheer Yanks in jungles. . . . Football: Purdue vs. Ohio State, Alabama vs. Tennessee.

**PARAMOUNT NEWS—No. 16**—Air strips that float. . . . Duke visits mother. . . . Tomorrow's flying flivvers. . . . Death for Laval. . . . The fleet comes back.

**PARAMOUNT NEWS—No. 17**—Big 10 upset. . . . Navy releases submarine film. . . . Allied justice.

**RKO PATHE NEWS—Vol. 17, No. 18**—The fleet comes home. . . . Laval trial. . . . Jap emissary interviewed. . . . Duke sees mother.

**RKO PATHE NEWS—Vol. 17, No. 19**—Submarine operations revealed. . . . Football: Alabama vs. Tennessee, Purdue vs. Ohio State.

**UNIVERSAL NEWS—Vol. 17, No. 443**—The fleet comes in. . . . Laval on trial. . . . Floating air strips. . . . Windsor in England. . . . Prison rodeo.

**UNIVERSAL NEWS—Vol. 17, No. 444**—Warships on display. . . . Nazi war criminals. . . . Belgians riot. . . . 500,000 at Guadalupe festival. . . . DeGaulle visits Belgium. . . . Football: Alabama vs. Tennessee, Indiana vs. Iowa.

## Warners Acquire Third Broadway Outlet

Warner Brothers have a third Broadway outlet now with the run of "It All Came True" at Maurice Maurer's Victoria, New York, last week. Second booking will be a new Warner picture, "Danger Signal." Other new Warner pictures, it is understood, will follow.

The Victoria, however, will not become an exclusive Warner "showcase," but will absorb those films for which there is no playing time available at Warners' New York Hollywood or Strand, in order to obtain an opening in New York before new films are nationally released.

The Strand requires an average of 12 films a year, while the Hollywood's requirement's are met by four or five films in the same period. This adds up to 16 or 17 films a year, while the company has been distributing at least 20. This year there is a prospect of the company's releasing more than that.

## Sam Wood Revises Production Plans

Indicative of the present production trend, Sam Wood this week announced a change in his independent film schedule. Although the producer-director's original plan to film "Tatiana" abroad will not be altered, Mr. Wood, after querying several prominent key city exhibitors, has reshuffled his schedule and will first make the Edna Ferber-George Kaufman play, "The Land Is Bright," because of its timeliness. This will be followed by "Tatiana," "Jubal Troop" and then "Turnip's Blood," a novel by Rachel Maddux.

## Phillips Rejoins Paramount

D. John Phillips, recently discharged from Officer Candidate School, Army Air Forces, has rejoined Paramount in his former capacity as advertising and publicity manager of Paramount short subjects and newsreel departments. Mr. Phillips served two and a half years in the public relations section of the Army Air Forces on the west coast.

## Espy Appoints Goodfriend

Reeves Espy, in charge of production for PRC, has appointed Robert Goodfriend as west coast publicity director under the supervision of Arnold Stoltz, head of advertising and publicity for PRC. Mr. Goodfriend joined PRC several months ago as general assistant to Mr. Stoltz and liaison between New York and the coast.

# *Consolidated Plan Of Merger Voted By Stockholders*

Stockholders of Consolidated Film Industries, meeting October 21 in Wilmington, Dela., voted to merge the company with Republic Pictures Corporation and Setay Company, Incorporated.

Despite the opposition of a minority group, the stockholders authorized, filed and recorded the agreement to merge. The board of directors will take final action on the agreement after further negotiation. It was indicated at Wilmington that the merger would go through. Ralph I. Poucher, vice-president, was in charge of the meeting.

Under the terms of the merger, the Setay Company will be the surviving corporation, but will change its name to Republic Pictures Corporation and, at the same time, will effect certain changes in its capital structure and other charter provisions.

The consolidated corporation will have an initial authorized capitalization of 600,000 shares of $1 cumulative convertible preferred stock, with a par value of $10 per share, and 2,750,000 shares of common stock, with a par value of 50 cents per share, and will also be authorized to issue $5,200,000 principal amount of four per cent cumulative income debentures, due June 30, 1965.

Those holding shares in Consolidated Film Industries and in Setay Company would exchange those shares for shares in the consolidated corporation. Republic is a 100 per cent owned subsidiary of Setay.

The objectives of the merger are to liquidate the existing dividend arrearages on the preferred stock of Consolidated Film and to make the earnings arising from the business of producing and distributing motion pictures, now carried on by the present Republic Pictures Corporation, available for distribution as dividends. Additionally, it was pointed out that the name and business of Republic Pictures are more widely known, are affected by greater public interest and offer greater opportunities for expansion than those of Consolidated Film, which is engaged in the film laboratory and accessory business.

## Dowling, Golden, Todd To Head Charity Drive

Eddie Dowling, John Golden and Michael Todd have been appointed co-chairmen of the Stage Division in the 1945 Sister Kenny Foundation drive to fight infantile paralysis. Announcement of the appointment was made by Bing Crosby, national drive chairman. The drive to raise $5,000,000 will start November 22 and continue through December, said Mr. Crosby.

## Kansas-Missouri Unit To Meet November 27

The Kansas-Missouri Theatre Association will hold its annual convention at the Hotel Muehlebach, Kansas City, Mo., November 27 and 28. Tom Edwards, president of the association, is completing the formation of committees to handle details of program and arrangements. A banquet will be held the evening of November 28.

## Lee to Attend Meetings

Claude F. Lee, Paramount director of public relations, will leave New York October 28 to attend the Montana Theatre Owners Association Convention at Butte, where he will be joined by district sales manager Hugh Braly. Thereafter both will visit midwest exchanges, and Mr. Lee will address the Theatre Owners of Wisconsin convention in Milwaukee, scheduled for October 31-November 1.

## Gablik Leaves Warners

Tony Gablick, Warner Brothers advertising art director for the past 15 years, resigned last week to re-establish the Gablik Art Studios. This studio, which Mr. Gablik had organized for many years before coming to Warners, will handle the Warner account, according to Mort Blumenstock, director of publicity and advertising for Warners.

## The Scandalous Whisper That Will Become a Box Office ROAR!

**The electrifying story of the theft of the fabulous Mona Lisa vividly portrayed in a dramatic masterpiece of thrilling action and breath-taking suspense!**



# SCOTLAND YARD INVESTIGATOR

starring **SIR AUBREY SMITH • ERICH VON STROHEIM**

with STEPHANIE BACHELOR • FORRESTER HARVEY • DORIS LLOYD • EVA MOORE
RICHARD FRASER • VICTOR VARCONI • FREDERIC WORLOCK

Directed by GEORGE BLAIR • Original Screen Play by Randall Faye

A REPUBLIC PICTURE

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**SONG TO REMEMBER, A:** Merle Oberon, Paul Muni —This is a picture Columbia can be proud of, in fact, from a personal viewpoint, it is not to be topped by any company's picture. But, oh, brother, in my town how they stayed away in droves. If you live in a community where "Turkey in the Straw" and "Chicken Reel" are stock tunes with your customers, I am afraid you will find out, as I did, that Chopin's "Polonaise" is not what they want to hear. Played Sunday, Monday, Sept. 9, 10.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

## Metro-Goldwyn-Mayer

**ANCHORS AWEIGH:** Gene Kelly, Frank Sinatra—You haven't heard from us before, but we've been eagerly following this department for some time and enjoying it. We have only this to say at the moment. When a picture appeals to the highbrows, the cynics and the goons, the sedate and the bobby soxers, your local friends and "enemies," brother, you've got something! Even in bad weather. That was the result of "Anchors Aweigh" in our town. Everyone from nine to 90 loved it. Some apologized for sitting through it twice. Many seemed determined to explain on the way out that in this picture he or she found something which really "hit close to home." Cheers for "super-commercialism!" In all sincerity let's add this—for the small town; semi-rural, semi-smart set, MGM is the one company really proving to be the friendly company to the exhibitor and his clientele. Let's pray for shorter running time. Played Sunday, Monday, Oct. 7, 8.—B. H. Stevens, Hampton Theatre, Hampton, N. H.

**BETWEEN TWO WOMEN:** Van Johnson, Lionel Barrymore—Good picture which played to better than average business. Played Wednesday, Thursday, Oct. 3, 4.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**MUSIC FOR MILLIONS:** Margaret O'Brien, Jose Iturbi—Good picture, but no business. Title killed this good picture. Played Sunday, Monday, Sept. 23, 24.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**NOTHING BUT TROUBLE:** Laurel and Hardy—Typical Laurel and Hardy. Seemed to please the weekend crowd. Doubled with a Western. Played Friday, Saturday, Sept. 14, 15.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**NOTHING BUT TROUBLE:** Laurel and Hardy—Played this on a double bill. This could have played alone for one day here as my crowd enjoys this pair immensely. Played Friday, Saturday, Oct. 5, 6.—J. G. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**THRILL OF A ROMANCE:** Esther Williams, Van Johnson—Very good. It is in natural color. It should do very well in any situation. Played Sunday-Tuesday, Sept. 23-25.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

**WATERLOO BRIDGE:** Robert Taylor, Vivian Leigh—This is truly the greatest love picture to come out of this war, although it was too deep for my patrons. A few loved it deeply. Some saw this long ago and came back again. I wish I could shake the hands of all who took part in making this great motion picture, especially Miss Leigh, who, I believe, gave one of this year's, and of all year's, best performances I have seen in my 10 years of moviegoing. If your patrons like this kind of story, play this by all means. You won't regret it. I am sure of that. My patrons only had one remark. They said Miss Leigh shouldn't have died. Congratulations to MGM for this great picture, and I wish I could get more like this, even if they don't draw. Played Tuesday, Wednesday, Oct. 9, 10.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**WITHOUT LOVE:** Spencer Tracy, Katharine Hepburn —Personally thought the picture was good, but my customers did not seem to take to it. That was noticeable from the small turn out. We had below average business. Played Sunday, Monday, Oct. 7, 8.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

## Monogram

**WHEN STRANGERS MARRY:** Dean Jagger, Kim Hunter—Played this on a single bill Sunday midnight. Business not so good. It wasn't the type that kept them up.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Paramount

**DUFFY'S TAVERN:** Ed Gardner, Bing Crosby and Guests—I can recommend this highly. It is an all-star feature that really clicked. For an evening of wonderful entertainment this has what it takes. Cass Daley completely stole the show. Played Wednesday, Thursday, Oct. 3, 4.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

## PRC

**GREAT MIKE, THE:** Robert Henry, Stuart Erwin—Used this on a double bill with "Utah" and did well. We can recommend this to any small town exhibitor. Played Friday, Saturday, Oct. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**HOLLYWOOD AND VINE:** James Ellison, Wanda McKay—This is a fair comedy. It had some laughs and some stars but it was not long enough. Doubled with "Seven Doors to Death." Business way below average, but this is a good show if you can back it up. I couldn't. Played Tuesday, Wednesday, Oct. 2, 3.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**SEVEN DOORS TO DEATH:** Chick Chandler, June Clyde—This is a very poor mystery story. There is nothing to it. There are no stars and no action, no plot, no nothing. Business way below average. Played Tuesday, Wednesday, Oct. 2, 3.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

## RKO Radio

**MURDER, MY SWEET:** Dick Powell, Anne Shirley—For once Dick Powell got a good role. He was great in this. This is really a good murder-mystery. This had lots of stars, too. But it did not draw on account of the opposition I had. The other theatre in my town had "Diamond Horseshoe." But this picture is good. Play it. Played Sunday, Monday, Sept. 30, Oct. 1.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**TARZAN AND THE AMAZONS:** Johnny Weissmuller, Brenda Joyce—We played this with a Western on a weekend and found it very satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**WHAT A BLONDE:** Leon Erroll Veda Ann Borg—Leon Errol comedies have been always a lemon with us, but this feature was a pleasant surprise. It seemed to more than please the weekend crowd. Doubled with a Western. Played Friday, Saturday, Sept. 28, 29.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

## Republic

**BIG SHOW-OFF, THE:** Arthur Lake, Dale Evans—Average programmer which seemed to please. Doubled with a Western. Played Friday, Saturday, Sept. 21, 22.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**GREAT FLAMARION, THE:** Erich von Stroheim, Mary Beth Hughes—Seemed to please the weekend crowd. Personally thought it was too long. Doubled with a Western to average business. Played Friday, Saturday, Oct. 5, 6.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**JOAN OF THE OZARKS:** Judy Canova, Joe E. Brown —This did nice business for us. Doubled with "Tuxedo Junction." Small town and rural theatres are missing a bet when they don't pick these old ones up. Played Wednesday, Thursday, Sept. 26, 27.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**SPRINGTIME IN THE ROCKIES:** Gene Autry—I always depend on Autry to bring in my business and he does, and with a smile. This looks kind of old, but the voice is still the same. Now that he is on the radio this is backing up his pictures. Play this by all means. Business above average. Played Friday, Saturday, Oct. 5, 6.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**THOROUGHBREDS:** Tom Neal, Roger Pryor, Adele Mara—Right fair little horse picture, but not a "Flicka." Doubled with a Western to average business. Played Friday, Saturday, Sept. 7, 8.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**THREE'S A CROWD:** Gertrude Michael, Charles Gordon—This is a good murder story. This is also the kind of a show this town wants. It has lots of plot. The one thing wrong with this film is that it has no stars, but I see Republic has gotten a new male star, and he looks good. Business above average. Played Friday, Saturday, Oct. 5, 6.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**TUXEDO JUNCTION:** Weaver Brothers and Elviry—These corny double bills really do a nice business for us. Doubled with "Joan of the Ozark." Played Wednesday, Thursday, Sept. 26, 27.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**UTAH:** Roy Rogers, Dale Evans—Roy seems to be the one all of our country folks are waiting for. Business considerably above average. The picture is about on an equal footing with the rest of the recent Rogers' pictures. Played Wednesday, Thursday, Aug. 29, 30.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**UTAH:** Roy Rogers, Dale Evans—Used on weekend double bill with "The Great Mike" and did well. Played Friday, Saturday, Oct. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

## Twentieth Century-Fox

**CALL OF THE WILD:** Clark Gable, Loretta Young—A reissue that played to an above average Sunday crowd. Gable still has the appeal to pull in a good crowd. Played Oct. 7.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**KEYS OF THE KINGDOM:** Gregory Peck, Thomas Mitchell—Good picture for the type, but not meant for small towns with no Catholic churches. Box office very light. Played Sunday, Monday, Sept. 16, 17.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**MOLLY AND ME:** Monty Woolley, Gracie Fields—This started off wrong. There was too much footage on the drinking and too much English dialect and singing. However, the picture improved. Business poor. Played Wednesday, Thursday, Oct. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**NOB HILL:** George Raft, Joan Bennett—A well balanced picture with excellent acting, and catch tunes. Played Monday, Tuesday, Oct. 1, 2.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**ROYAL SCANDAL, A:** Tallulah Bankhead, Anne Baxter—Nice little picture, but no business. Played Wednesday, Thursday, Oct. 10, 11.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**SONG OF BERNADETTE, THE:** Jennifer Jones, Charles Bickford—Personally thought the picture good, but business was below average. We have no Catholic churches in our community, which probably had something to do with the slump in business. Played Sunday, Monday, Aug. 26, 27.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**SUNDAY DINNER FOR A SOLDIER:** Anne Baxter, John Hodiak—Good picture. Played to about average business. It is a good down-to-earth, homey story. Played Wednesday, Thursday, Sept. 12, 13.—Kyle E. Ketner, Ozark Theatre, Ozark, Mo.

**THUNDERHEAD:** Roddy McDowall, Preston Foster—This picture was good on the screen and deluxe at the box office. I wish I had one like this to play every week. Played Monday, Sept. 2, 3.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

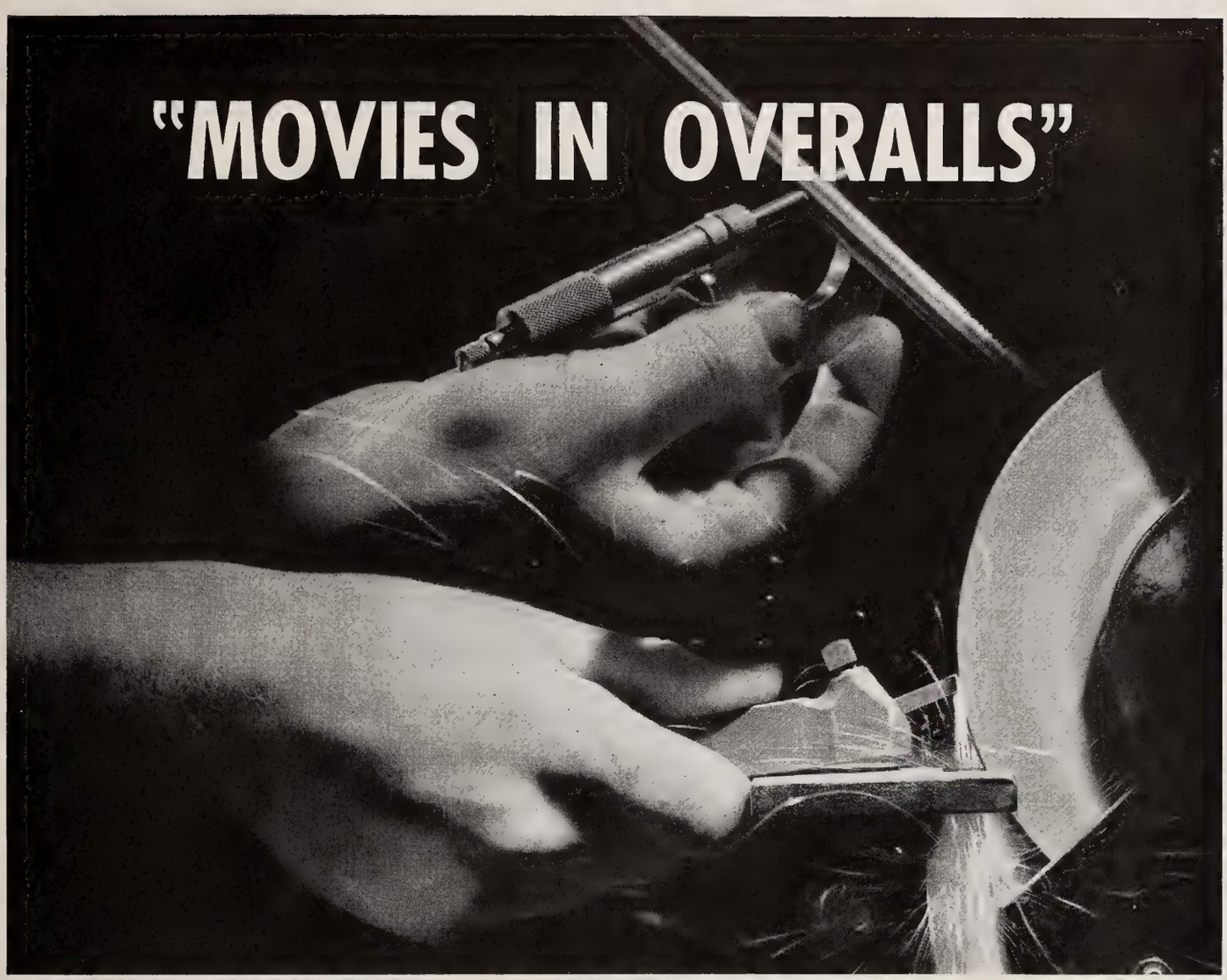
**TREE GROWS IN BROOKLYN, A:** Dorothy McGuire, Joan Blondell—Good picture which played to a little above average business. Had some adverse comments on some of the scenes, but nothing serious. Played Sunday, Monday, Sept. 30, Oct. 1.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

## United Artists

**GUEST IN THE HOUSE:** Anne Baxter, Ralph Bellamy—Average picture of the type which did average business at the box office. Played Wednesday, Thursday, Sept. 19, 20.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

**THREE IS A FAMILY:** Marjorie Reynolds, Charles Ruggles—Doubled with a Western to average Friday and Saturday business. Fair comedy that got by the weekend crowd. O.K. Played Friday, Saturday, Aug. 31, Sept. 1.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

(*Continued on page* 36)




## Brains and skills from the motion picture industry helped to do *one* vital teaching job . . . and now are doing it again

Now, with reconversion a reality, movies are teaching *new* peacetime skills. It's almost as big a task as the movies' wartime role of helping switch hundreds of thousands of new workers to the specialized skills of war production.

Motion picture methods, which saved a substantial amount of training time in industry during the war, are a logical choice in this great new responsibility.

So, while the industry can be proud of the wartime training record of motion pictures, it can be just as proud as it watches the movies do another big training job to help win the peace.

**Eastman Kodak Company, Rochester 4, N. Y.**

J. E. BRULATOUR, INC., *Distributors*

FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies in peace . . . as in war



(Continued from page 34)

## Universal

**HER LUCKY NIGHT:** Andrews Sisters, Martha O'Driscoll—Booked this late, but I never missed it. The only thing that was good in this were the Andrews Sisters. It also had some laughs. Just an average Universal musical. Business average. Played Friday, Saturday, Sept. 28, 29.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**HOUSE OF FRANKENSTEIN:** Lon Chaney, Boris Karloff—Horror pictures are not as big with us as some places. I think the farmers do not like going home after them. Business very average.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**MOONLIGHT AND CACTUS:** Andrews Sisters, Leo Carrillo—Doubled this with "Tarzan and the Amazons." It was a natural for a weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**RENEGADES OF THE RIO GRANDE:** Rod Cameron, Fuzzy Knight—A very pleasing Western that played to below average crowd as heavy rains kept the rural patrons at home. Played Friday, Saturday, Oct. 5, 6.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

**SALOME, WHERE SHE DANCED:** Yvonne De Carlo, David Bruce—Business below Sunday and Monday average. The color was good and "Salome" was most appealing (to the naked eye). Presumably this was a melodrama which, fortunately, called for no great amount of acting. Played Sept. 30, Oct. 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**SALOME, WHERE SHE DANCED:** Yvonne De Carlo, David Bruce—Here is a show for us small towns. This show has everything in it. This girl, Miss De Carlo, has got something that the Misses Lamour, Lake and Montez wished they had. Although she is not so good at the acting, but my patrons didn't mind that. David Bruce surprised me. He was great. He is sure a ladies man now. He is even good with the sword, too. For once Universal got something to work with. Play this by all means. Business was above average. All comments were very good on this. Rod Cameron got a bad deal in this. Played Sunday, Monday, Oct. 7, 8.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

## Warner Bros.

**HORN BLOWS AT MIDNIGHT, THE:** Jack Benny, Alexis Smith—Benny should stick to the radio as far as we are concerned. Double billed this feature to below average midweek business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**HOTEL BERLIN:** Helmut Dantine, Faye Emerson—Just an ordinary picture of this type. You will never know the difference 100 years from now if you pass it up. Played Wednesday, Thursday, Sept. 5. 6.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

## Short Features

### RKO Radio

**FLICKER FLASH BACKS:** No. 7—Like I always say, "Some are good and some are not." This is not so hot, but has some laughs.—Nick Raspa, State Theatre, Rivesville, W. Va.

**WEST POINT:** This Is America—Nothing special in "This Is America."—Nick Raspa, State Theatre, Rivesville, W. Va.

### Universal

**MR. CHIMP AT CONEY ISLAND:** Variety Views—Be sure to play this when you get your biggest child trade. They love it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**PIED PIPER OF BASIN STREET:** Swing Symphonies—Kids and adults liked this a lot.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

### Warner-Vitaphone

**WAGON HEELS:** Merrie Melodies Cartoons—Good little cartoon. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

## Surplus Army Film Available November 1 to Dealers

Surplus Army motion picture film will be available November 1 for sale to dealers and to ex-servicemen who can prove they are about to enter business or who own at least 50 per cent of an established business. This was announced by the Department of Commerce through the office of Surplus Supply. Cameras and other photographic equipment also will be sold soon on a similar basis. Dealers will purchase on an equal basis with war veterans, but will be limited to a set percentage of profit.

# *Short Product in First Run Houses*

### *NEW YORK—Week of October 22*

***ASTOR: Dog Watch*** ..... ***RKO***
Feature: Wonder Man ..... RKO

***CAPITOL: Swing Shift Cinderella*** ..... ***MGM***
***Guest Pests*** ..... ***MGM***
Feature: Her Highness and the Bellboy ..... MGM

***CRITERION: Flirty Birdie*** ..... ***MGM***
***Community Sing, No. 2*** ..... ***Columbia***
***Modern Guatemala City*** ..... ***MGM***
Feature: Guest Wife ..... United Artists

***GLOBE: Busy Bakers*** ..... ***Vitaphone***
Feature: The Story of G.I. Joe ..... United Artists

***HOLLYWOOD: Hare Conditioned*** ..... ***Vitaphone***
***Flivver Flying*** ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.

***PARAMOUNT: What a Picnic*** ..... ***Paramount***
***Popular Science, No. 1*** ..... ***Paramount***
Feature: Duffy's Tavern ..... Paramount

***RIALTO: For Better or Nurse*** ..... ***Paramount***
***In a Musical Way (Speaking of Animals)*** ..... ***Paramount***
***Campus Mermaid*** ..... ***Paramount***
***The Little Stranger*** ..... ***Paramount***
Feature: Strange Holiday ..... Elite

***RIVOLI: Jasper and the Beanstalk*** ..... ***Paramount***
Feature: Love Letters ..... Paramount

***ROXY: Swooning the Swooners*** ..... ***20th Cent.-Fox***
***Palestine Problem (March of Time)*** ..... ***20th Cent-Fox***
Feature: The House on 92nd Street ..... 20th Cent.-Fox

***STRAND: Learn and Live*** ..... ***Vitaphone***
***Fresh Airdale*** ..... ***Vitaphone***
Feature: Mildred Pierce ..... Warner Bros.

### *CHICAGO—Week of October 22*

***APOLLO: Palestine Problem (March of Time)*** ..... ***20th Cent.-Fox***
Feature: Captain Eddie ..... 20th Cent.-Fox

***GARRICK: You Hit the Spot*** ..... ***Paramount***
Feature: The House on 92nd Street ..... 20th Cent.-Fox

***GRAND: That Justice Be Done*** ..... ***MGM***
Features: Born for Trouble ..... Warner Bros.
It All Came True ..... Warner Bros.

***ORIENTAL: Busy Bakers*** ..... ***Vitaphone***
Feature: Guest Wife ..... United Artists

***PALACE: That Justice Be Done*** ..... ***MGM***
Features: Lady on a Train ..... Universal
Mama Loves Papa ..... RKO

***ROOSEVELT: Champion of the Cue*** ..... ***Columbia***
Feature: Pride of the Marines ..... Warner Bros.

***STATE LAKE: Mouse in Manhattan*** ..... ***MGM***
Feature: Love Letters ..... Paramount

***WOODS: Hep-Cat Serenade*** ..... ***Sack***
***Where the Pest Begins*** ..... ***Columbia***
Feature: Johnny Angel ..... RKO

## Twentieth Century-Fox Sets Two Releases for December

"Fallen Angel" and "The Spider" will be released by Twentieth Century-Fox during December, it was announced this week by William J. Kupper, general sales manager. "Fallen Angel," based on the novel by Mary Holland, was produced and directed by Otto Preminger, with Alice Faye, Dana Andrews and Linda Darnell. "The Spider," film version of the Broadway play of the same name, was directed by Robert Webb and produced by Ben Silvey. Richard Conte, Faye Marlowe, Kurt Krueger and John Harvey are in the cast.

## Monogram Stockholders To Meet November 14

The annual meeting of stockholders of Monogram Pictures Corporation will be held November 14 in Los Angeles, it was announced by W. Ray Johnston, president of Monogram. The present board, including Mr. Johnston, Trem Carr, Samuel Broidy, George D. Burrows, Herman Rifkin, Arthur Bromberg, Howard Stubbins, William Hurlbut, Charles Trampe and Paul Porzelt, has been recommended by the management for reelection.

## Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving of all but one. In Class A-I, unobjectionable for general patronage, was "Pursuit to Algiers." In Class A-II, unobjectionable for adults, were "Hold That Blonde," "Pardon My Past," "The Spider" and "The Stork Club." "She Went to the Races" was placed in Class B, objectionable in part, because of "light treatment of marriage."

## Acquires "The Last Chance"

"The Last Chance," MGM's first of 19 foreign films acquired for release in the United States, has been bought for distribution in Argentina, Uruguay, Paraguay, Columbia and Venezuela by Centrofilm, Inc., New York. Centrofilm has also acquired "Maire-Louise," a British film, for release in certain Latin American countries. "The Last Chance" will have its premiere next month at Loew's Criterion theatre, New York, it was announced last week by Arthur M. Lowe, president of MGM International Film Corporation.

# *Conference Will Set Tax Relief*

*Washington Bureau*

Final determination of the extent of tax relief to be accorded the motion picture industry will rest with a conference committee representative of both Senate and House, as a result of differences between the two chambers.

Refusal of the Senate Finance Committee to agree with the House in ordering the repeal of the wartime excise taxes next July 1, including the increase in the admissions levy, will be one of the major differences to be dealt with by the conferees.

However, even if the tax bill does not provide for repeal of the excise taxes, they are likely to be revoked by next July anyway, as the result of legislation now under consideration to determine a date for the termination of hostilities from which the revocation of many wartime measures may be timed. A House judiciary sub-committee was scheduled to go into that matter late this week.

Outstanding in importance to business is the difference between the two chambers over the excess profits tax. The House voted to continue the levy through 1946 at a reduced rate of 60 per cent, but the Senate committee followed the recommendation of the Treasury and voted for repeal at the end of this year. The House also provided a cut of four percentage points in the combined normal and surtax rate for corporations, which the committee rejected, although it did provide a little relief for the smaller corporations.

There is also a difference in the treatment to be accorded individuals. Both chambers advocate extension to normal tax of the personal exemptions granted against the surtax, but where the House provided for a cut of four percentage points in surtax rates the committee provided only for three points, plus a cut of five per cent in the amount of tax as finally computed.

## Lipton Announces Changes

The appointment of Al Rylander as manager of the special events department and Harry McWilliams as manager of the exploitation department was announced this week by David A. Lipton, director of advertising, publicity and exploitation for Columbia Pictures. The changes were occasioned by the transfer of Frank Rosenberg to new duties at Columbia's studios on the coast.

# *Mexico Film Bank Gives $2,658,735, High for 9 Months*

by LUIS BECERRA CELIS
*in Mexico City*

The Banco Cinematografico, S. A., the Mexican picture industry's bank and Government—established here seven years ago, is proving its worth to the bureaus. It announces that this year up to September 30, it granted exclusively to the industry loans, credits and discounts totaling 13,724,588.17 pesos ($2,658,735), the highest it ever granted in any nine months of its history. Bernabe A. Del Valle is the Bank's general manager.

▽

Picture production, which, during the past few years, had attained the new high of 60 to 65 a year, from the scant half dozen produced in the beginning of the business, back in 1931, has strong indications of being extraordinary in 1946. Information in production circles is that well over 100 pictures, a new high for Mexico, are anticipated next year.

Labor peace in the industry, which is expected to prevail for some time, after nearly two years of constant wrangling, and the five studios that will be in operation, are cited as prime factors in this anticipated record production. Two large studios, that which RKO and Mexican interests, headed by Emilio Azcarraga, important exhibitor and radio station operator, is completing, and that which Howard Randall, American sound engineer, and Theodore Gildred, U. S. exhibitor in this country, are making ready, are both scheduled to start early in January. Both have the best equipment obtainable in the U. S. And the three existing studios, Clasa, Azteca and Jorge Stahl's, are to start the New Year with more and better equipment.

The Banco Cinematografico is reported to be preparing the record financing of $6,000,000 for this ambitious production. Some sectors of the business, though, express the hope that among this looked-for huge output of pictures there will be a high average of quality films that will benefit Mexico at home and abroad.

▽

Distribution of all kinds of news reels and documentary films is the object of Noticiarios y Documentales, a company that has been organized here by a Mexican picture syndicate headed by Antonio Carrillo, Jr., of Monterrey.

## Skouras Talks at National War Fund Meeting

Spyros P. Skouras, president of 20th Century-Fox and national president of the Greek War Relief Association, addressed the second report meeting of the women's division of the New York National War Fund Wednesday at the Ritz-Carlton Hotel, New York. Mr. Skouras described his visit to Greece last May and the ruins and distress he viewed. He toured Greece, England, France, Italy, Cairo and the Holy Land with Oscar Broncer, executive vice-president of the Greek War Relief. "This Is Greece Today," filmed by Corp. Spyros P. Skouras, Jr., was shown following the talk.

## 20th-Fox to Release "Walk"

Twentieth Century-Fox will distribute "A Walk in the Sun," which Lewis Milestone produced and directed for Superior Productions, Inc. The picture is tentatively set for January, 1946, release. Dana Andrews is starred.

## Club Honors Gehring

William C. Gehring, 20th Century-Fox western sales manager, was honored October 20 in Cincinnati by the local Variety Club, of which he was a charter member and the club's first chief barker.

# *Establish Rentals For 16mm Films to Army Overseas*

Rental scales for the exhibition of 16mm films to soldiers in overseas areas have been established by Army officials and representatives of the foreign departments of the distributing companies.

The new rental-paying agreements, negotiated separately with each distributor, will go into effect after October 31, when the free distribution of films to soldiers is halted.

Here is the way the payment plan will work: The Army and the distributors, jointly, will grade each picture purchased according to merit and classify them "AA," "A," "B" and "C." These classifications will govern the percentage of the admission gross which will be turned over to the distributor. The scale ranges from 20 per cent for the "C" grade films to 40 per cent for the "AA" films. The Army will estimate the number of soldiers to see a picture in a particular area and charges will be computed on the basis of a 10-cent admission charge.

By this method, if the Army reported that 500,000 soldiers saw a particular picture, the admission gross would be $50,000. If the picture were an "AA" picture, the distributors would receive $20,000, or 40 per cent. If the picture were a "C" picture, the distributors would receive $10,000, or 20 per cent.

This arrangement will be in effect for six months. Then each territory will be reevaluated since there is a possibility that 35mm equipment will be available by then. At that time, it is indicated, arrangements will be made which already exist in the European area. There the companies get a straight 30 per cent on all of the 35mm pictures.




# PICTURE GROSSES

***A statistical compilation and comparison of Box-Office Performance in first-run theatres***

**Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.**

**Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1945.**

**SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.**

**INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.**

## LOVE LETTERS (Para.)

***First Report:***

| | |
|---|---|
| Total Gross Tabulated | $866,000 |
| Comparative Average Gross | 599,200 |
| Over-all Performance | 144.5% |

| | |
|---|---|
| CHICAGO—State Lake, 1st week | 135.4% |
| CHICAGO—State Lake, 2nd week | 117.6% |
| CHICAGO—State Lake, 3rd week | 110.2% |
| CHICAGO—State Lake, 4th week | 102.9% |
| LOS ANGELES—Paramount Downtown, 1st week | 163.3% |
| LOS ANGELES—Paramount Downtown, 2nd week | 133.1% |
| LOS ANGELES—Paramount Hollywood, 1st week | 158.3% |
| LOS ANGELES—Paramount Hollywood, 2nd week | 125.0% |
| NEW YORK—Rivoli, 1st week | 223.5% |
| NEW YORK—Rivoli, 2nd week | 205.8% |
| NEW YORK—Rivoli, 3rd week | 182.3% |
| NEW YORK—Rivoli, 4th week | 170.5% |
| NEW YORK—Rivoli, 5th week | 167.6% |
| NEW YORK—Rivoli, 6th week | 152.9% |
| NEW YORK—Rivoli, 7th week | 129.4% |
| NEW YORK—Rivoli, 8th week | 117.6% |
| PHILADELPHIA—Mastbaum, 1st week | 200.0% |
| PHILADELPHIA—Mastbaum, 2nd week | 152.1% |
| PHILADELPHIA—Mastbaum, 3rd week | 121.7% |
| SAN FRANCISCO—Fox, 1st week | 120.6% |
| SAN FRANCISCO—Fox, 2nd week | 68.9% |
| SAN FRANCISCO—St. Francis, MO 1st week | 83.3% |
| SAN FRANCISCO—St. Francis, MO 2nd week | 76.0% |
| (DB) G. I. Honeymoon (Mono.) | |

## WONDER MAN (RKO)

***Final Report:***

| | |
|---|---|
| Total Gross Tabulated | $1,781,000 |
| Comparative Average Gross | 1,553,000 |
| Over-all Performance | 114.6% |

| | |
|---|---|
| BALTIMORE—Hippodrome, 1st week | 109.3% |
| (SA) Vaudeville | |
| BALTIMORE—Hippodrome, 2nd week | 90.2% |
| (SA) Vaudeville | |
| BALTIMORE—Hippodrome, 2nd week | 79.2% |
| (SA) Vaudeville | |
| BOSTON—Memorial, 1st week | 113.2% |
| (DB) China's Little Devils (Mono.) | |
| BOSTON—Memorial, 2nd week | 89.6% |
| (DB) China's Little Devils (Mono.) | |
| BUFFALO—20th Century, 1st week | 132.5% |
| BUFFALO—20th Century, 2nd week | 82.1% |
| CHICAGO—Woods, 1st week | 200.0% |
| CHICAGO—Woods, 2nd week | 173.3% |
| CHICAGO—Woods, 3rd week | 193.3% |
| CHICAGO—Woods, 4th week | 153.3% |
| CHICAGO—Weeds, 5th week | 126.6% |
| CHICAGO—Woods, 6th week | 126.6% |
| CHICAGO—Woods, 7th week | 146.6% |
| CHICAGO—Woods, 8th week | 140.0% |
| CHICAGO—Woods, 9th week | 120.0% |
| CHICAGO—Woods, 10th week | 100.0% |
| CHICAGO—Woods, 11th week | 123.3% |
| CHICAGO—Woods, 12th week | 100.0% |
| CHICAGO—Woods, 13th week | 73.3% |
| CINCINNATI—RKO Palace, 1st week | 187.9% |
| CINCINNATI—RKO Palace, 2nd week | 135.3% |
| CINCINNATI—RKO Shubert, MO 1st week | 127.6% |
| DENVER—Orpheum, 1st week | 132.6% |
| DENVER—Orpheum, 2nd week | 74.1% |
| INDIANAPOLIS—Indiana | 144.4% |
| (DB) West of the Pecos (RKO) | |
| INDIANAPOLIS—Lyric, MO 1st week | 85.9% |
| (DB) West of the Pecos (RKO) | |
| KANSAS CITY—Orpheum, 1st week | 134.6% |
| KANSAS CITY—Orpheum, 2nd week | 115.4% |
| KANSAS CITY—Orpheum, 3rd week | 76.9% |
| LOS ANGELES—Hillstreet, 1st week | 164.0% |
| LOS ANGELES—Hillstreet, 2nd week | 116.4% |
| LOS ANGELES—Hillstreet, 3rd week | 84.6% |
| LOS ANGELES—Pantages, 1st week | 198.2% |
| LOS ANGELES—Pantages, 2nd week | 136.6% |
| LOS ANGELES—Pantages, 3rd week | 97.6% |
| MILWAUKEE—Wisconsin, 1st week | 103.5% |
| MILWAUKEE—Wisconsin, 2nd week | 103.5% |
| MILWAUKEE—Strand, MO 1st week | 113.6% |
| (DB) Twice Blessed (MGM) | |
| MINNEAPOLIS—Orpheum, 1st week | 137.9% |
| MINNEAPOLIS—Orpheum, 2nd week | 60.3% |
| NEW YORK—Astor, 1st week | 164.3% |
| NEW YORK—Astor, 2nd week | 150.1% |
| NEW YORK—Astor, 3rd week | 150.1% |
| NEW YORK—Astor, 4th week | 140.1% |
| NEW YORK—Astor, 5th week | 110.1% |
| NEW YORK—Astor, 6th week | 116.1% |
| NEW YORK—Astor, 7th week | 113.3% |
| NEW YORK—Astor, 8th week | 127.4% |
| NEW YORK—Astor, 9th week | 116.1% |
| NEW YORK—Astor, 10th week | 113.3% |
| NEW YORK—Astor, 11th week | 110.5% |
| NEW YORK—Astor, 12th week | 113.3% |
| NEW YORK—Astor, 13th week | 116.1% |
| NEW YORK—Astor, 14th week | 110.5% |
| NEW YORK—Astor, 15th week | 73.6% |
| NEW YORK—Astor, 16th week | 79.3% |
| NEW YORK—Astor, 17th week | 76.5% |
| OMAHA—RKO Brandeis | 120.0% |
| (DB) Shanghai Cobra (Mono.) | |
| PITTSBURGH—Fulton, 1st week | 175.5% |
| PITTSBURGH—Fulton, 2nd week | 120.8% |
| PROVIDENCE—Albee, 1st week | 130.1% |
| (DB) Two O'Clock Courage (RKO) | |
| PROVIDENCE—Albee, 2nd week | 82.1% |
| (DB) Two O'Clock Courage (RKO) | |
| SAN FRANCISCO—Warfield, 1st week | 155.3% |
| SAN FRANCISCO—Warfield, 2nd week | 115.5% |
| SAN FRANCISCO—Warfield, 3rd week | 135.4% |
| SAN FRANCISCO—Warfield, 4th week | 91.6% |
| SAN FRANCISCO—Warfield, 5th week | 87.6% |
| SAN FRANCISCO—State, MO 1st week | 132.8% |
| SAN FRANCISCO—State, MO 2nd week | 76.9% |
| SEATTLE—Paramount, 1st week | 143.9% |
| SEATTLE—Paramount, 2nd week | 101.6% |
| ST. LOUIS—Shubert, 1st week | 140.0% |
| ST. LOUIS—Shubert, 2nd week | 132.8% |
| ST. LOUIS—Shubert, 3rd week | 140.6% |
| ST. LOUIS—Shubert, 4th week | 109.4% |
| ST, LOUIS—Shubert, 5th week | 93.7% |
| ST. LOUIS—Shubert, 6th week | 85.9% |
| ST, LOUIS—Shubert, 7th week | 70.3% |
| ST. LOUIS—Shubert, 8th week | 62.5% |

## DUFFY'S TAVERN (Para.)

***First Report:***

| | |
|---|---|
| Total Gross Tabulated | $784,600 |
| Comparative Average Gross | 597,400 |
| Over-all Performance | 132.8% |

| | |
|---|---|
| BOSTON—Metropolitan | 92.9% |
| (DB) Adventures of Rusty (Col.) | |
| BUFFALO—Buffalo, 1st week | 111.1% |
| BUFFALO—Buffalo, 2nd week | 83.2% |
| LOS ANGELES—Paramount Downtown, 1st week | 165.8% |
| LOS ANGELES—Paramount Downtown, 2nd week | 119.1% |
| LOS ANGELES—Paramount Downtown, 3rd week | 82.9% |
| LOS ANGELES—Paramount Hollywood, 1st week | 145.0% |
| LOS ANGELES—Paramount Hollywood, 2nd week | 112.5% |
| LOS ANGELES—Paramount Hollywood, 3rd week | 83.3% |
| NEW YORK—Paramount, 1st week | 179.5% |
| (SA) Andrews Sisters, others | |
| NEW YORK—Paramount, 2nd week | 174.8% |
| (SA) Andrews Sisters, others | |
| NEW YORK—Paramount, 3rd week | 157.5% |
| (SA) Andrews Sisters, others | |
| NEW YORK—Paramount, 4th week | 130.7% |
| (SA) Andrews Sisters, others | |
| NEW YORK—Paramount, 5th week | 110.2% |
| (SA) Andrews Sisters, others | |
| NEW YORK—Paramount, 6th week | 110.2% |
| (SA) Andrews Sisters, others | |
| SAN FRANCISCO—Fox, 1st week | 127.6% |
| SAN FRANCISCO—Fox, 2nd week | 87.9% |

## THE SPANISH MAIN (RKO)

***First Report:***

| | |
|---|---|
| Total Gross Tabulated | $117,100 |
| Comparative Average Gross | 79,700 |
| Over-all Performance | 146.9% |

| | |
|---|---|
| BUFFALO—20th Century | 120.3% |
| (DB) Mr. Muggs Rides Again (Mono.) | |
| CINCINNATI—RKO Albee | 179.1% |
| CLEVELAND—Warner's Hippodrome | 111.7% |
| OMAHA—RKO Brandeis | 125.7% |
| (DB) Radio Stars on Parade (RKO) | |
| SAN FRANCISCO—Golden Gate | 135.7% |
| (SA) Vaudeville | |

# *Tugend Urges Eastern Writers Study Coast Plan*

Writers in the east should familiarize themselves with the Hollywood practice of purchasing rough treatments or ideas, declared Harry Tugend, executive assistant to Henry Ginsberg at Paramount studios, in a trade press interview in New York Monday. New York authors think of the film as a secondary field, not realizing that story material is bought either in outline or completed form, said Mr. Tugend.

The purpose of Mr. Tugend's trip to New York, his first in three years, was to confer with literary agents and leading dramatists concerning purchase of material prior to publication or production. He said that Paramount was arranging special subsidization contracts with established writers whereby the studio pays the author as the novel or play is being written.

"New York writers," he said, "often scrap a plan because they feel there isn't sufficient material for a novel or play." "If the basic idea is sound, we can turn it over to one of our contract writers and build it into a finished screenplay."

Although the practice of selling abbreviated treatments is not new on the coast, too few authors in New York are aware of it. Material is often sold on the basis of an oral outline delivered by the writer, according to Mr. Tugend.

The scarcity of material exists because themes become quickly dated, especially when they deal with present-day problems, he pointed out. The demand is for stories which will retain their appeal when exhibited 18 months later, therefore, the utmost care must be taken in the treatment of contemporary events.

Paramount is financing the production of Elmer Rice's new play, "Dream Girl" and will subsidize James Norman Hall while he writes "The Rake," a novel. A similar deal has been arranged with Ruth McKenney for her *New Yorker* stories.

## Plan Campaign for Dallas Opening of "Fallen Angel"

"Fallen Angel," Twentieth Century-Fox production to be released during the Tom Connors Drive, will have its world premiere in Dallas November 7 at the Majestic theatre, an Interstate Circuit house. The campaign, under the direction of R. J. O'Donnell, Interstate general manager, and Frank O. Starz, general publicity director, will lay the groundwork for other Texas engagements. Rodney Bush, 20th Century-Fox exploitation manager, is now in Dallas to confer on the campaign with Interstate officials and Richard Owen, 20th Century-Fox field exploitation representative. Linda Darnell, starring with Dana Andrews and Alice Faye, is leaving Hollywood early next month to attend the opening, timed to coincide with the Southwest Book Fair, an annual event in which U. S. publishers will be represented.

## Page Addresses Circuit Candy Representatives

Charles E. Page, food engineer and leader in the design and manufacture of popcorn production equipment, was the principal speaker at a meeting of representatives of theatre circuits affiliated with Paramount held October 17 at the Statler Hotel, Boston. The purpose of the session was to develop plans for the manufacture, display and sale of popcorn in circuits. Sam Pinanski, president of the M. and P. circuit of Boston, presided.

## Show "Spider" November 1

The tradeshowing of "The Spider" in all exchange centers November 1 has been announced by William J. Kupper, general sales manager of Twentieth Century-Fox.

## Eugene Zukor Released

Commander Eugene Zukor, son of Adolph Zukor, has been discharged from the Navy, and has rejoined Paramount as an associate of producer William Maiklejohn.

# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

## They're Hospitable, Too

One reason why we like to get out into the field is that it gives us the opportunity to meet a lot of grand showmen whose acquaintanceship we usually enjoy exclusively through the medium of the written word.

That's why our trip to Pittsburgh last week was so enjoyable. Getting to say "hello" to fellows like Lige Brien, Phil Katz, Sid Dickler and lots of others who are well known to the readers of the Round Table was an experience of the pleasurable type.

Getting to say "hello" to Moe Silver and the Warner gang, M. J. Gallagher, chief barker of Variety Club Tent One, the Harris circuit showmen, and fellows like Jim Levine, who was connected with the Publix Managers' School, and Bert Stearn of Cooperative Theatre Service, confirms one's belief that there are some genuine showmen in this business of ours.

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While many theatremen are looking about for a good box-office hypo in the event business should take a turn, Phil Katz won the distinction of being the first showman to promote an automobile give-away since the recent hostilities began. Patrons of Mr. Katz' Keyon theatre will have an opportunity to win one of the first postwar cars delivered in Pittsburgh through a tieup with eight merchants and an automobile agency which has contracted to deliver the first car which arrives from the factory.

The promotion which is already under way should prove to be a big help in stimulating grosses through the pre-Christmas shopping period.

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## Early and Often

A portion of the success of each Bond Drive in which the industry participated can be traced to theatremen's promotions during previous drives which were publicized, then utilized extensively in the succeeding effort.

The Victory Bond Drive, it is hoped, will be the last Drive of its kind which will be necessary.

Remembering past experiences, showmen will undoubtedly be discovering and putting into practice new methods of increasing Bond sales. So that these ideas can be used in the common good by theatremen in other ctiies and towns it is hoped that each reader will make exception and try to send his suggestions to the Round Table without waiting for the conclusion of the Drive.

Here they will be brought to the attention of the membership in time for current use. Additionally, each contribution received automatically registers the sender as a contender for the Quigley War Showmanship Award.

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## Christmas Melon

The yearly manual directed at the promotion of Christmas gift book sales among theatres of the Famous Players Corporation circuit reveals some interesting facts on the enormous progression this promotion has made in past years.

The gift books in their present form were first introduced to the public successfully in 1937. In 1938 total sales were $6,018.00 higher than the previous year. The following Christmas the circuit upped the total another $5,087.00, which mark was again raised by $3,051.00 in 1940.

In 1941 a new record of sales was established through an increase of $24,864.00, which was cracked again the following year by $32,829.00 in additional revenue.

Gift book sales in 1943 were $62,569.00 higher than the circuit's high mark, and last year $63,873.00 more was added to the previous year's record.

Every employe of the circuit's far flung enterprise receives a commission on sales resulting from individual initiative off the theatre premises. Additional cash prizes are awarded to those whose total sales are highest in the theatre groupings.

This year it is anticipated that the circuits' total sales will exceed a quarter-million dollars. Executives of Famous Players Canadian Corporation attribute the success of the gift book plan to the enthusiasm aroused among the employes by permitting them to share financially in the fruits of their effort.

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## How to Keep Young

It's the excitement around a theatre which makes a manager's job so entertaining, or else gives him high blood pressure.

One night at 10 o'clock recently, Lew Breyer had a phone call at the Broadway theatre, Holyoke, Mass., from a frantic mother. Father, it seems, had driven off in the car after dinner to see the show at the Broadway. Cause of the distracted mother's alarm was the fact that she had just recalled leaving baby sister sleeping on the back seat of the car.

Lew located Father, the two rushed to the parking lot, where they found the little darling just awakening and quite unconcerned with all the fuss.

—CHESTER FRIEDMAN

# BALLYHOO IDEAS




Here's another attractive street ballyhoo for "Twice Blessed" used by Russ Bovim at Loew's Midland, Kansas City. Device attracted unusual attention in the downtown section.




H. F. Wilson, manager of the Capital, Chatham, Ontario, used this novel street ballyhoo to plug his date on "Out of This World".




Right, "Captain Kidd" was publicized by H. S. Mortin, manager of the State, Syracuse, by these two "Pirates" who made the rounds.




Left, at the Newman in Kansas City, M. D. Cohn created this setpiece to plug "Duffy's Tavern". Center still display worked on mechanical contrivance, with each star making an appearance as the wheel revolved.




Manager Ed Miller at the Hippodrome, Cleveland, used transparent signs covering his attraction sign during the run of "Spanish Main".




Les Pollock, Loew's Rochester, New York, used this attractive lobby display in advance of "Weekend at the Waldorf".

# SHOWMEN ON HOW TO SELL BONDS

*Last week's Victory Bond issue of* MOTION PICTURE HERALD *carried the pattern of the-atre men's successful campaign ideas in pre-vious drive efforts. Here are some additional promotions which are easily adaptable for use in the industry's new Bond drive.—C. F.*

At the Paris theatre, Paris, Ky., Mel Gaitskill had the Army Air Forces stage show at his house. Local civic clubs coperated wholeheartedly when asked to buy Bonds to attend the premiere. An attractive lobby display was employed in the theatre on the stage show and several window displays were obtained. The local Legion Drum and Bugle Corps paraded to the theatre and gave a concert out front.

Robert Anthony at the Piqua, Piqua, Ohio, got a local sorority to aid him in his drive, composed of business and professional women. He promoted articles for the stage auction from local merchants and the daily newspaper came through with publicity stories. A parade was held downtown and the local Elks Club band volunteered its services.

Edward Evans of the Plaza, Milford, arranged for an all-day exhibit of military equipment in front of the theatre where the whole square was used for the exhibit. Military personnel were in attendance with a Bond booth set up in the theatre. A nearby army camp furnished six jeeps and Bond buyers were given rides.

## CHILDREN'S SHOWS

A successful Children's Bond show was engineered by Charles A. Zinn at the State theatre in Minneapolis, Minn. A wagon appropriately bannered with copy pertaining to the show transported the children to the theatre and in advance, tinted heralds calling attention to the show were distributed widely. A large display in the lobby of the theatre also called attention to the premiere, and the local dailies came through with stories and art work.

## GUEST TICKETS

Edward Richardson at the Granada theatre, Cleveland, handled the Bonds sold by the West Side Garage of the Yellow Cab Company by offering guest tickets to each cab driver who bought or sold an extra Bond during the drive. All merchants in the vicinity of the theatre purchased or aided in selling their customers Bonds and Mr. Richardson reports selling more than $85,000 in Bonds.

## TIE-UPS

Arranged by Jack Dieber of the Marine theatre in Brooklyn, N. Y., was a tieup with the Jean Gail Perfume Company and local pharmacy for the giveaway of 100 bottles of perfume to the first 100 purchasers of War Bonds during his last drive.

## FOREIGN GROUPS

Groups of Americans of foreign extraction took part in the Bond sales in the lobby of Loew's theatre, Rochester, N. Y., as part of Les Pollock's promotion. The various groups accounted for sales of more than $200,000. A card at the Bond booth read: "All Bonds sold at this booth today will be credited to," etc. this was followed by the name of the organization handling the booth for the day.

## COVERAGE

Excellent newspaper coverage was accorded Ed Purcell's War Bond drive efforts at the Strand theatre in Staunton, Va., the opening action taking place on his stage in the form of an auction which was sponsored by the Home Demonstration Clubs, including 19 women's organizations. The committee worked on the auction three months in advance, with the various clubs donating merchandise for the occasion. Local merchants came through with a full page of cooperative ads plugging the event.

## MATINEES

Don George, owner of the Don theatre, Alexandria, La., arranged a Kiddies Bond matinee and as a special attraction arranged to give away a pup in connection with the showing of "Son of Lassie." Mr. George was able to furnish the car in which the flag-raising heroes of Iwo Jima rode during the parade a few days prior to the Bond Show, the car was appropriately bannered and the pup had a place of honor in the car. A total of $16,900 in Bonds was purchased by the children.

## BOND CRUSADE

Lige Brien at Warners' Enright theatre, Pittsburgh, landed full page-one space for his Children's Bond Crusade, which he inaugurated in his section. Gifts were promoted from local merchants and the Chamber of Commerce was tied in on the event. Mr. Brien also cooperated with the local Sears Roebuck Store, where a ticket to the theatre was given to every child purchaser of a Bond. The use of an amphibious duck was promoted, plus walkie-talkie sets through which the children spoke. They also were given rides in the jeeps supplied by Army officials.

## CITATIONS

To each purchaser of a Bond at the Roxy theatre, Delphi, Ind., Chris Chamales presented them with a form, made out in check style reading: "Stars and Stripes Citation of Merit. This is to certify that Joe Doakes has recorded his efforts in a campaigned drive of War Bond Sales," etc. This was followed by a seal of thanks together with the amount purchased.

Mighty effective and handy was the "personal inventory" folder which Larry Levy at Loew's theatre in Reading, Pa., distributed to his patrons. The front carried copy to the effect that Bonds were on sale day and night at the theatre. The inside pages provided space to list Bond purchases, insurance, tax payments, valuables, etc.




# *Youth Revue Show Lands Teen-Agers For P. E. McCoy*

Reporting on his recent activities at the Miller theatre, Augusta, Ga., P. E. McCoy, city manager for the Augusta Amusements, to create additional interest among teen age boys and girls in the "Youth Revue Show," which is held each Saturday morning on the theatre stage, the aid of Bill Johnson, former N. Y. Yankee baseball star, was enlisted.

Johnson, who is a local boy, and now a member of the Armed Services, talked to the youngsters regarding his various activities as a ball player and a soldier in the ETO. Autographed baseballs were promoted and given as prizes. The sponsors of the program, Station WRDW and J. B. White & Co., ran ads in the newspapers and each gave spots well in advance over the radio.

For "Tarzan of the Amazons" at the Imperial theatre, an attractive front was made up, the title in large cutout letters painted a bright red. Dark green leaves and jungle vines were used as roping across the front and colorful cutouts from one- and three-sheets were also used. As another feature, a loudspeaker was erected and hidden behind the cross-section and Tarzan's jungle call was set off at intervals from a recording.

## Wise Gets Army Cooperation To Exploit "True Glory"

On "True Glory," which played at the RKO Lyric, Cincinnati, Nate Wise and Florence Kipp's campaign was put on with the cooperation of the Army, which featured a strong press and ballyhoo. A screening was held a week in advance for the press, radio and military personnel. Arrangements were made with the Army for military equipment, including an armored car and an Army half track, which were put on display downtown in front of the postoffice with appropriate tiein copy.

Opening day, arrangements were made for an Army band to be sent from Camp Atterbury and the band gave a one-hour concert in Fountain Square in the heart of the city. The band set up a public address system that carried music and plugs on the picture for a city block. Following the concert, the band invited veterans from Fort Thomas to see the picture as guests of the management.

The front of the theatre was decked out with red, white and blue bunting around the marquee. A number of special stories were run on the Army participation as well as feature stories in the local press and art up to a six-column layout. Radio also contributed plugs on the show.

## Sorkin Ballyhoos "Along Came Jones" with "Wanted" Posters

To help publicize "Along Came Jones" at the Keith theatre, Washington, D. C., Sol Sorkin used a street broadcast with the "Talk of the Town" program in front of the theatre. People were stopped and asked how many Joneses there were in the telephone directory and this went over the air to listeners in their homes.

Five days before the opening 15 by 22 cards were posted on lampposts around town with copy reading: "Wanted for murder and robbery, Monte Jarred, tall, skinny, mean-tempered and extra fast with the gun. Travels with halfwit uncle called Uncle Roscoe something. $1,000 reward dead or alive. Bring him to express office." At the top of the card the picture title and playdates were included.

A radio contest was planted over Station WOL, listeners invited to get as many words as possible out of the 14 letters in the title. Passes were awarded to winners. Preceding the opening, teaser ads were run several weeks in advance with an elaborate lobby display heralding the opening, plus radio announcements, plenty of art and publicity stories in all newspapers several weeks ahead.

# Crowd-Stopper Front Utilized In Cleveland on "Bewitched" Date




Shock copy was utilized on the front of Loew's theatre, Cleveland, by Gertrude Tracy to help exploit her date on "Bewitched", featuring such copy as "weird, amazing, don't reveal the shock ending to your friends", etc.

Other items in her campaign included the bannering of fifty news trucks with picture copy, 500 tack cards were used on newsstands about town through a tieup with *Dreams* magazine and Woolworth featured counter and window displays on Max Factor make-up. In addition, 5,000 imprinted paper napkins were used through the Woolworth stores at their soda counters, the stores also coming through with a Lux Soap tieup.

Radio coverage included a contest on Station WJW on "How many words can you make from the title 'Bewitched'?". A War Bond was awarded as first prize, and the contest ran for three days prior to the opening of the picture and three days following the opening. For further marquee attention, daggers were used as quotation marks.

## Ballyhoo Devices Help Shane On "You Came Along"

Don Shane, Paramount theater in Omaha, Neb., for "You Came Along," in addition to the usual newspaper and radio campaign, distributed 100 special window cards with a large figure of Lizabeth Scott and the words "Hubba, Hubba, Hubba"; 5,000 calling cards with similar copy, which were distributed through the city's high schools; 3,000 square coasters distributed in taverns and cocktail bars, and 144 Pour Le Merile cards, which bore a ribbon and the words "This is your award for service rendered beyond the call of duty Pour Le Merite."

A window in the Mid-Continent Airlines office displayed a large picture of Miss Scott departing from one of their planes at Des Moines and this picture was also used on the cover of the September issue of the Mid-Continent's magazine.

## Brown Promotes Kay Francis For Local Radio Broadcast

When Bill Brown of the Poli-Bijou in New Haven was recently playing "Divorce," starring Kay Francis, discovered that she was in town, he called on her and sold her the idea of cooperating on the picture. Next was a trip to Station WELI, where Bill offered Miss Francis' services and the station came through with a gratis half-hour program from 1:30 to 2 P.M., at which time the star spoke to the radio audience about the picture and Hollywood.

Brown's next step was to bring Miss Francis to the theatre boxoffice, where photos were taken of her purchasing a ticket to see the picture; these were good for breaks in the newspaper.

## Stranger Holds Quiz Contest For "Blood on the Sun"

For his date on "Blood on the Sun" at Loew's State, White Plains, N. Y., Mike Stranger arranged a quarter hour quiz contest over Station WFAS. Winners received guest tickets for their answers to questions on movie and stage characterizations.

Newspapers came through with special mats, topped with puff lines on the shows; 5,000 action-filled heralds were distributed and an eye-stopping six-sheet display was placed in a parking lot, together with a 24-sheet display in a highly traveled area.

# *Eshelman Ties "State Fair" to Anniversary*




*Pedestrians had to pass under a "main entrance" arch in front of the Paramount theatre, St. Paul, Minn., as part of Jimmy Eshelman's campaign on "State Fair".*

Jimmy Eshelman at the Paramount theatre in St. Paul, Minn., really went to town on his campaign for "State Fair," which was tied directly to the theatre's 25th aniversary. All newspaper ads, radio and billboards heralded both the picture and anniversary.

To get the message across, two weeks in advance of the opening, a display was planted in the lobby carrying appealing pictorials from 24-sheets and huge cutout title sweeping through the center. Special banners replaced the channel letters on the marquee; also to give the front a colorful, carnival atmosphere, a valance of varied colored horsetails decorated the marquee ceiling.

Mayor John J. McDonough's letter of congratulations to the management was blown up to 30 by 40 inches in size and mounted on a wall board in the theatre lobby. Spot announcements on KSTP twice daily, starting a week in advance, were had on both the anniversary and the picture, and the Minnesota State Fair personnel, who were guests of the theatre on the opening, were interviewed over WMIN.

A "State Fair" canning contest was held; displays planted in numerous stores, and the American Legion Drum and Bugle Corps participated in a parade and front ballyhoo on opening night.

## Numerous Window Displays Help Sell "Rhapsody in Blue" Date

Nate Wise, RKO publicist in Cincinnati, working with Elwood Jones, manager of the Capitol theatre, for the date on "Rhapsody in Blue," reports on excellent window coverage on the picture, with 65 local merchants coming through with effective displays, which featured scene stills and appropriate tiein copy. Together with this barrage of displays, a number of tieups were also had.

Radio went overboard with Gershwin programs, locally, with practically all stations plugging the film. Newspapers were cooperative with art and stories and a fashion break was gotten in the *Times-Star* running four columns. A special front was built and 40 by 60s were used in all downtown theatres both in advance and current.

# *The Selling Approach* ON NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]*

**DANGEROUS PARTNERS (Metro-Goldwyn-Mayer):** Intrigue and some fast moving action are your cues to exploit this picture for bigger grosses. The ad campaign which has been prepared and the lithographs vividly portray these factors and should be used extensively.

On the exploitation side use classified ads under Help Wanted, Personals and Business Opportunities columns to advertise for "Dangerous Partners" in search of thrills, strange adventures, etc. Use snipe cards for placement around town under separate headings of Reward, Wanted, Warning, Beware, etc. Tie-in picture title in stunt fashion. You might tie-in the title with a slogan for civic safety, cautioning against careless and fast driving, with contacts with the local civic safety commissioner on railroads and bus lines. This angle can be used to get permission to spot your snipe cards on street lamp-posts, etc.

Through a tie-up with newspaper or radio stations promote the picture through a contest aimed at discovering people who have the most dangerous jobs. Offer guest tickets to those with greatest occupational risks or to servicemen who had the most dangerous jobs in combat.

Arrange an exhibit on crime detection through your local police representatives. The exhibit should be tied-in with the picture by displaying stills and illustrate the efficiency of the local constabulary.

For street ballyhoo you could have a smartly dressed couple, wearing handcuffs and masks, covering the downtown section with a banner reading: "Are you looking for intrigue, action, romance? See . . . etc." There is opportunity for tie-ups with bookshops which could display special adventure and crime stories against a background of stills and blowups from the picture, with theatre credit.

**GUEST WIFE (United Artists):** The stars and title point the way to your exploitation campaign. This can be augmented by building up a strong teaser campaign based on "kibbling". A "kibble", which is no more than a hoax or a practical joke, is involved in the story. There is a special mat available which can be used to imprint teaser type cards, throwaways, or for imprint on the backs of restaurant menus.

Once you have established the idea of your "kibble" around town, you might go after a newspaper contest in which prizes are awarded to readers submitting the best answers to the question: "What was the funniest 'kibble' you ever worked?"

You might promote a special "Guest Wife" device in connection with night clubs, hotels or restaurants whereby colored balloons, suspended from the ceiling, are released at a specified time. Guest tickets to see the picture can be tied to a few of the balloons as prizes.

Merchant and window co-ops are in order with millinery shops, florists and beauty parlors.

If there is some important dance or social gathering scheduled in your town, have your photographer take photographs and award guest tickets to certain winners whose pictures are ringed in a special lobby display. Your local Royal Crown Cola distributor has some special display cards which can help publicize the picture.

## Contests Highlight Cohen's "Tender Grapes" Campaign

Commenting on his recent activities at the Poli theatre in Hartford, Conn., Lou Cohen reports that for his date on "Our Vines Have Tender Grapes" he instituted a search for the city's "Miss Margaret O'Brien of 1945." The local papers carried stories and art work on the contest. A silver loving cup was presented to the winner at Sage-Allen's Store, which was tied into the event.

Jane Carter, radio book reviewer, devoted her 15-minute program on WTIC to the picture. Bookmarks were distributed among the 10 branches of the public library, cooperative ads promoted and a contest was run in the local schools on "What I Like About Margaret O'Brien."

## Balducci Plants "Lake Placid" Standees Throughout City

To help exploit his date on "Lake Placid Serenade" at the Regent theatre, Syracuse, Tony Balducci made standee cutouts of press-book dummies and placed them at strategic spots around town. Fan photos were given to first-nighters; all Bond purchasers were admitted free during the engagement; and 14 music, department and jewelry stores were promoted for window displays.

Through a tieup with the largest figure skating club in town, Tony notified all members of the engagement by postcards, which were sent out from the executive offices of the club. Window cards were placed about town and a special trailer was used along with the regular trailer two weeks ahead.

## Mortin Lands Color Pages

In advance of the engagement of "Over 21" at Loew's State theatre in Syracuse, H. S. Mortin landed full color pages and stories on the date in the *Post-Standard*. Cuts of the various stars in the picture were featured.

# The Quigley Awards Rules

**Entries must be forwarded as soon as possible after exploitation is completed.**

•

**There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.**

•

**Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.**

•

**Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.**

•

**Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.**

•

**A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.**

•

**No fancy entries are necessary. Costly and time-using "gingerbread" decorations are not encouraged. Showmanship only counts.**

•

**In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.**

•

**A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.**

•

**Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.**

•

***One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.***

•

***A War Showmanship Certificate is awarded annually to the theatreman whose activities and promotions of a patriotic nature are considered by the judges to have made the greatest material contribution in the prosecution of the war.***

•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

# QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

JACK ALGER
La Salle, La Salle, Ill.

ANN BONTEMPO
State, Newark, N. J.

RUSSELL A. BOVIM
Midland, Kansas City, Mo.

JOSEPH BOYLE
Poli-Broadway, Norwich, Conn.

WILLIAM BRERETON
Lafayette, Buffalo, N. Y.

LIGE BRIEN
Enright, Pittsburgh, Pa.

H. S. CLOUGH
Lorin, Berkeley, Calif.

LOU COHEN
Poli, Hartford, Conn.

M. D. COHN
Newman, Kansas City, Mo.

M. CONNER
Capital, Madison, Wis.

LOUIE CHARNINSKY
Rialto, Dallas, Texas

JAMES J. DEMPSEY
Paramount, Lynn, Mass.

FRANCIS J. FAILLE
Paramount, North Adams, Mass.

ENRICO FERRARI
Patio, Brooklyn, N. Y.

H. C. HAROLD
Palace, Cleveland, Ohio

LOU S. HART
Glove, Gloversville, N. Y.

BILL HARWELL
Laroy, Portsmouth, Ohio

KEN HOEL
Harris, Pittsburgh, Pa.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

MELVIN KATZ
Hippodrome, Pottstown, Pa.

PHILIP KATZ
Kenyon, Pittsburgh, Pa.

PAUL O. KLINGLER
Poli-Strand, Waterbury, Conn.

GEORGE KRASKA
Orpheum, Boston, Mass.

KATHLEEN LAMB
Grand, Macon, Ga.

LARRY LEVY
Loew's, Reading, Pa.

HAROLD B. LYON
Des Moines, Des Moines, Ia.

P. E. McCOY
Miller, Augusta, Ga.

ED MAY
Rosetta, Miami, Fla.

CYRIL MEE
State, Harrisonburg, Va.

H. S. MORTIN
State, Syracuse, N. Y.

HARRY MURRAY
Odeon, Scarborough, Yorks., England

JAMES J. NAIRN
Famous Players, Toronto, Canada

ANDREW NICKOLS
Windsor, Chicago, Ill.

A. G. PAINTER
Center, Oak Ridge, Tenn.

EDWIN PETTETT
Paris, Greenville, S. C.

WILLIAM S. PHILLIPS
State, Newark, N. J.

LESTER POLLOCK
Loew's, Rochester, N. Y.

HARRY A. ROSE
Majestic, Bridgeport, Conn.

JAMES A. SALMANS
Sixth St., Coshocton, Ohio

JOSEPH SAPERSTEIN
Grand, Albany, N. Y.

CHUCK SHANNON
Columbia, Sharon, Pa.

NAT SILVER
Strand, Lowell, Mass.

SOL SORKIN
RKO Keith's, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

ROBERT STRAUSS
Spreckels, San Diego, Calif.

HARRY E. SWEET
Rialto, Lockport, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

HERB THACHER
Hamilton, Lancaster, Pa.

HELEN WABBE
Golden Gate, San Francisco, Calif

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

BROCK WHITLOCK
Loew's, Richmond, Va.

H. F. WILSON
Capitol, Chatham, Ont., Canada

NATE WISE
RKO Theatres, Cincinnati, Ohio

LARRY WOODIN
Arcadia, Wellsboro, Pa.

JAY WREN
Paramount, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.

## Wilson Issues Summons

As a teaser ahead of "Murder, My Sweet," Harry F. Wilson at the Capitol theatre, Chatham, Ontario, distributed a blue-tinted summons. Copy on the inside spread read: "You are hereby summoned to appear as a witness and it has been made to appear that you are likely to gain material evidence on behalf of Dick Powell. These are, therefore, to advise you not to miss the screen's most talked about mystery," etc., etc. This was followed by title, cast and copy.

## Giant Lobby Setpiece Sells "John L" for Gates

A well-rounded campaign was engaged in by Arnold Gates of Loew's Stillman theatre in Cleveland to usher in his date on "The Great John L." Lobby teasers reading: " 'T. G. J. L.' Coming soon," were spotted strategically; spot announcements were had on all radio stations; Jeanne Colbair on WTAM, conducting a woman's program, gave the picture plenty of mention on the basis of Linda Darnell.

Public Address announcements were made at the local race track; street car dash signs were used on main car lines; all copy stressed the romantic angle even to the "L" in "John L" standing for "L"ove. A false front covered the entire front and the local John L. Sullivan theatre's contest guest was interviewed over WGAR from the theatre.

## Stone Invites Dignitaries To See Jap Surrender Film

Getting advance notice from RKO that his next news would have the formal surrender of Japan aboard the Missouri, W. P. Stone at the Sunset theatre in Asheboro, N. C., looked around to find some way to put it over and found that the local paper would carry a picture on the front page. In addition Stone landed a reader to the effect that the film was showing at his house and that a special invitation was extended to the ministerial association and school officials to see the picture any day during its showing.




# SHOWMEN PERSONALS

**In New Posts:** David Whyte, Garrick, Halifax, N. S. Bob Rogers, Carber and State, Montgomery, Ala. John Ferger, Downtown, Detroit. Joseph A. Newell, Adams, Detroit. Harry Mintz, Parthenon, Hammond, Ind. Frank Reiger, Paramount, Hammond, Ind.

Cornelius Szakatits, Cosmo, Chicago. George Anderson, Colonial, Hartford, Conn. Clint Morgan, the Imperial, Charlotte, N. C. Francis R. Hughes, with the police department for 18 years, and Richard C. Larrow, recently discharged from the Army, have purchased the Kameo theatre from Peter Cimini and have assumed management also.

**Assistant Managers:** Mrs. Irons, Loew's, Hartford, Conn. Everett Belding, State, Manchester, Conn.

**Wedding Bells:** Harold Karneffel, of the State, Chicago, will be married shortly to Beverly Jones, former Iris cashier.

**Junior Showmen:** Ray Maloney, RKO publicist, Queens, N. Y., became the father of a 7-pound 6-ounce baby girl, Jill Karen, born Sunday, October 14th, at the Jamaica hospital.

**Happy Birthday:** Albert O'Neill, O. B. Wood, Max Weg, Zeva Yovan, Irving Schmetz, Harvey James Patterson, Laverne C. Ingersoll, Oscar H. Miller, R. F. Hardin, Robert Lee Bell, Reek A. Feliziani, Harry F. Griggs, James V. Pisapia, William Reinhardt.

Halburton S. Clough, Paul E. Michaud, C. W. Woodall, Nat Mutnick, James W. Christian, Arthur Cohn, Bob Atkinson, Bartlett Dortch, Sidney Ginsberg, Leonard Tuttle, Samuel Rose, Tazwell L. Anderson, Vern T. Touchett, Karl Walzer, Harry Rosenbaum, Cy Londner.

J. Lloyd Miller, Billy Pratt, William Duggan, Anthony Lehmann, Stanley Gross, John F. Wright, Ollie H. Browne, Harry L. Gilbert, Irving Feinman, Donald K. Ayres, W. Richard Bartholomew, Guy Jones, Robert W. Chambers, Gordon Woodruff, William Harper.

Fordyce J. Kaiser, Alfred G. Sweet, Joe D. Marino, Charles Coussoule, O. L. Byrd, Ivan Ackery, J. E. Courter, William C. Land, Frank Gomez, Edward A. Kalinowski, Gerald Hugh Allison.

## Stock Auctions Publicize "State Fair" for Boyle

Manager Joseph Boyle, Loew's Poli-Broadway, Norwich, Conn., tied up with a series of stock auctions which take place in the Norwich and New London area at this time of year and boosted "State Fair" with extensive sticker and poster signs for good boxoffice returns. In addition, his campaign included a completed music store window and press-co-op music deal; contacting lending libraries in the area for counter displays and distribution of book marks; and arranged with local newsdealers for the insertion of special heralds on the film in the outlying district editions of all newspapers.

A Classified Ad contest with the *Norwich Bulletin* and *Record* for the Sunday and Monday of the playdate was set by Boyle on this attraction. He worked up a Coca Cola tieup with the distributing company in New London for theatre and film credits.

In addition, Joe highlighted his campaign by distributing sixty-seven bus cards throughout the Connecticut Company headquarters in this territory, with copy reading: "Take this bus to "State Fair" at Loew's Poli-Broadway theatre, playdate, etc."

## McCarthy Sets Special Screening For "Mildred Pierce"

Cashing in on the tremendous feminine appeal of the film, "Mildred Pierce," Jim McCarthy, WB Strand, Hartford, Conn., arranged to hold a preview screening "for women only." This was set the evening before the opening date of the picture and he landed a special "box" on the theatre pages of the Hartford *Times* and *Courant* informing the males that they would have to wait for the regular screening,. Hundreds of posters, 14x28, with copy appealing directly to women, were planted at strategic spots through the main stem, in addition to beauty salon co-ops.

An advance teaser campaign with the "Mildred Pierce" bell-plate was used and spot ads with copy reading: "Don't tell what she did!"





By the Herald

*ROUND TABLE VISITORS from Baltimore, last week, were Gertrude Bunchez, publicist for Loew's in that city, and Will Brizendine, manager of the Linden theatre.*

# *Beauty Contest Is Staged by Goth In Richmond*

Beauty contests, although effective publicity builders, have sometimes been criticized because they do not attract the so-called "better class" entrants. Edgar Goth, publicity director for the Fabian-Wilmer and Vincent Theatres in Richmond, Va., overcame this problem of representative contestants by tying in a beauty contest for the National theatre with the USO.

At the local USO Parking Lot Canteen there is a unique, huge outdoor walled space donated by the Thalheimer Department Store and used during the day as a parking lot by that institution. This outdoor dance spot attracts thousands of servicemen. To meet the need for hundreds of hostesses, girl volunteers are secured from the city's top business, professional and industrial firms and it was representatives from these organizations whom Goth enlisted to compete in the contest.

Preliminary contests were conducted within 14 of these organizations to back their representatives to the hilt. Preliminary contests were conducted within the respective plants; the event in the theatre received considerable publicity and the employees turned out en masse to cheer for their co-workers.

Newspaper stories were planted three days in advance; a three-column "preview" picture of all contestants was run in the papers the day before the contest as well as ads. The cooperating organizations distributed voting blanks; the winner received a $50 War Bond and was crowned Queen, while her lady-in-waiting received a $25 Bond with promoted corsages going to each contestant.

## "Wonder Man" Radio Contest Promoted in Philadelphia

As an advance promotion stunt for the opening of "Wonder Man" at the Erlanger, Philadelphia, the theatre had a tie-up with WCAU for a radio contest on the Insider's Program.

Listeners were urged to write a 200-word letter suggesting a wonderman in Philadelphia. Votes and style are the deciding factor. Winner received King for a Day treatment. He and his wife or sweetheart were given a suite in the Warwick Hotel; new clothes; a ringside table at a night club, and other valuable gifts. He also received $200 in cash as a gift from Danny Kaye, the star of the film.

## Tucker Promotes Co-Op Ad

Stewart Tucker at the State theatre, Richmond, Va., for his date on "Junior Miss" promoted a full-page cooperative ad from Miller & Rhodes, one of the leading stores in town. The ad featured a four-column blowup of a scene still together with copy tied directly to the picture. In addition the store came through with a full window of stills and merchandise.

## Hits Sports Page for "John L."

As part of his advance publicity on "The Great John L." at Loew's theatre, Richmond, Va., Brock Whitlock overcame the current space restrictions by cracking the sports pages of both papers. Three columns were landed in the *News Leader* and an advance review in the *Times Dispatch*. The tieup with the sports editor of the *Leader* brought a 15-minute broadcast over Station WRNL in addition.

# CLASSIFIED ADVERTISING

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## Capt. Stone Honored

The Silver Star, for gallantry in action, has been warded posthumously to Captain Seymour Benett Stone, 334th Infantry. Captain Stone was killed in north Germany April 10, with the 84th Division. Presentation of the award and citation was made Sunday afternoon at the home of Captain Stone's parents, Mr. and Mrs. Nathan Hubbard Stone, 25 East 77th Street, New York. Captain Stone was a brother of Floyd Stone, of the MOTION PICTURE HERALD.

# *Henry Hayward of New Zealand Dies*

Henry J. Hayward, 80, New Zealand's best known industry figure and director of Auckland Cinemas, Ltd., died at his home in Birkenhead, N. Z., August 21, according to word received in New York this week.

Mr. Hayward first exhibited pictures in Edinburgh, Scotland, in 1897. One of his first theatres was a large passenger ship which he transformed into a floating theatre with open-air deck accommodations for more than 1,000 persons.

Mr. Hayward, born in England, went to New Zealand in 1905. He screened his first picture in that territory on Friday the 13th to an audience of 13. His first New Zealand tour lasted 13 months and he made a profit of £13,000 pounds. Incidently, Mr. Hayward was able, as early as 1905, to project 30-foot pictures.

Warehouses, schools, churches and a horse bazaar were Mr. Hayward's first theatres. He established the first permanent film theatre in Auckland in the Royal Albert Hall. In 1908 Mr. Hayward formed a circuit later known as the Fuller-Hayward Theatres, of which Mr. Hayward was president and governing director. The circuit is now composed of neighborhood houses, each seating about 1,000, in suburban Auckland.

Mr. Hayward is survived by his wife and a son, P. H. Hayward, who, with his two sons, will manage Auckland Cinemas.

# *HenryArmetta,57, Character Actor*

Henry Armetta, 57, one of Hollywood's best known comedy-character actors, died of a heart attack October 21 in San Diego. The Sicilian-born actor collapsed backstage at the Russ Auditorium only a short while after the curtain went up on "Opening Night," a show in which he was starred.

Familiar to theatre audiences as an explosive and excitable Italian, Mr. Armetta played more than 300 roles after making his screen debut in 1929 in "Lady of the Pavement."

Born in Palermo, Mr. Armetta came to America at 14 by the simple method of stowing away. He went to work at the Lambs Club, New York, and was there befriended by Raymond Hitchcock, who gave him his first stage role. Later he graduated to feature roles in Hitchcock productions.

Mr. Armetta's popularity in Hollywood is attested by the fact thaat in 1935 he ranked fourth out of 9,000 players in the number of hours before the cameras. He appeared last year in "Thank Your Lucky Stars" and "Slick Chick."

He is survived by his widow, two sons and a daughter.

## John R. Pickett

John R. Pickett, 75 years old, former manager of the Capitol theatre, Willimantic, Conn., and Democratic Representative in the state legislature from 1942 to 1944, died at his home in Wilimantic, October 17. He is survived bv his wife and a son.

## Ignatz Mayer

Ignatz Mayer, father of Harry Mayer, talent booker for Warner Bros. theatres, and of Lee Mayer, salesman in Warners' New York exchange, died October 18 at his home in New York. Private funeral services were held October 19 in New York.

## Herbert L. Swett

Herbert L. Swett, 67, proprietor of the Lakewood summer theatre and a pioneer summer stock company operator, died October 20 in Skowhegan, Me., of a heart ailment.

## James Monaco, Songwriter

James V. Monaco, 60, songwriter for 20th Century-Fox, died at his home in Los Angeles October 17 of a heart attack. He is survived by his widow.

# PRODUCT DIGEST

***SHOWMEN'S REVIEWS***

***SHORT SUBJECTS***

***ADVANCE SYNOPSES***

***THE RELEASE CHART***

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Fallen Angel

***Twentieth Century-Fox*—Melodrama**

In this film there is an abundance of star names for your marquee, and, for entertainment, there is a good melodramatic plot presented under Otto Preminger's skillful production and direction. Alice Faye, Dana Andrews and Linda Darnell are in the leading parts in the story, which concerns itself chiefly with unattractive personages. Andrews plays a tough, glib young man who takes any means to obtain what he wants. Linda Darnell portrays Stella, a worker in a diner. She gives a good performance in a difficult part. There is an excellent supporting cast made up of experienced actors, including Charles Bickford, Anne Revere, Bruce Cabot, John Carradine and Percy Kilbride.

As the picture opens Dana Andrews arrives in a small California town with one dollar in his pocket. He goes to "Pop's Eats" and there he meets Stella. To earn some money and to stay in the town Andrews becomes an assistant to "Professor Madley," played by John Carradine, who puts on a spook show. While selling tickets to this show Andrews meets two sisters, one played by Anne Revere, a stern spinster, and the other, Alice Faye, an attractive young woman dominated by her sister. Miss Faye performs well in an exclusively dramatic part.

Andrews marries the young sister with the intention of getting money so he can marry Linda Darnell. He leaves his bride on his wedding night to see the other girl. That night she is murdered and he is the chief suspect. Andrews' wife is convinced of his innocence and helps to clear him. Eventually a retired policeman, excellently portrayed by Charles Bickford, admits he killed the girl.

Performances are all of high caliber. A special appeal of the film will be to sophisticated and mature audiences. The screenplay by Harry Kleiner, based on the novel of Marty Holland, is carefully worked out and presents an intricate drama clearly and in a satisfying manner.

*Seen at the home office projection room. Reviewer's Rating: Good.*—M. R. Y.

Release date, December, 1945. Running time, 97 min. PCA No. 10940. Adult audience classification.
June Mills ..... Alice Faye
Eric Stanton ..... Dana Andrews
Stella ..... Linda Darnell
Charles Bickford, Anne Revere, Bruce Cabot, John Carradine, Percy Kilbride, Olin Howlin, Hal Taliaferre, Mira McKinney, Broderick O'Farrell, Jimmy Conlin, Leila McIntyre, Garry Owen, Horace Murphy, Martha Wentworth, Paul Palmer, Paul Burns, Herb Ashley, Stymie Beard, William Haade, Chick Collins.

## Pursuit to Algiers

***Universal*—Detective Drama**

Basil Rathbone as the suave super-detective, Sherlock Holmes, and Nigel Bruce as Doctor Watson again score in a detective film which has many exciting moments. The characters created by Sir Arthur Conan Doyle are portrayed with skill by Rathbone and Bruce. These expert sleuths postpone a fishing trip when they learn that the Duchess of Brookdale's emeralds have been stolen. At the same time some important personages from a mythical Balkan kingdom enlist the aid of Sherlock Holmes to insure the safe return of the crown prince. The enemies of the prince try desperately to prevent his return. In the end the prince is delivered safely to loyal countrymen at Algiers.

Most of the action takes place on a ship sailing from England to Algiers. Many characters are under suspicion, including three strange men who board the boat at Gibraltar. Also on board is a young singer, played by Marjorie Riordan, who rouses suspicion. In her music case the stolen emeralds were placed without her knowledge. Holmes realizes that she is innocent and promises that she will receive the reward for the return of the jewels.

Miss Riordan sings "There Isn't Any Harm in That," "Flow Gently Sweet Afton" and "Cross My Heart." Nigel Bruce sings "Loch Lomond." The songs are smoothly woven into the film. Roy William Neill, producer and director, is responsible for a good detective film. The original screenplay is by Leonard Lee. This adventure of Sherlock Holmes should be well received by patrons who like detective stories.

*Seen at the home office projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, October 26, 1945. Running time 65 min. PCA No. 11214. General audience classification.
Sherlock Holmes ..... Basil Rathbone
Dr. Watson ..... Nigel Bruce
Sheila ..... Marjorie Riodran
Rosalind Ivan, Martin Kosleck, John Abbott, Frederic Worlock, Morton Lowry, Leslie Vincent, Gerald Hamer, Rex Evans, Tom Dillon, Sven Hugo Borg, Wee Willie Davis, Wilson Benge.

## Strange Holiday

***Elite Pictures*—Dramatic Fantasy**

A strange, almost terrifying fantasy exploring the consequences of post-war civic apathy, has been turned out by the versatile Arch Oboler, who wrote, directed and produced. Attempting with a heavy, melodramatic hand to hammer home the fact that constant vigilance is the prerequisite of freedom, the film emerges as a sort of feature-length documentary in dramatic dress.

First made into a film in 1942 from a radio play, it was to have been distributed by a major company. Eventually it was purchased back from the company, revised in the light of new happenings, and is being distributed by Elite Pictures, in which Mr. Oboler has an interest.

In the film, Mr. Rains, a weary business man, returns from a vacation in the north woods and finds the country has fallen into the hands of Nazi hoodlums. It seems that, although the nation won the military war against the Nazis, it lost the victory through he spread of doctrines of disunity. Before long, Rains finds himself under questioning with a club beating down upon him savagely. The remainder of the picture resolves itself into a series of flashbacks in which his pain-crazed mind recalls the simple things of life—all so important—yet taken for granted.

The production technique of the film is similar to that of radio, in which various frenzied sound effects are addressed to the ear. While at times it is gripping in its dramatic intensity, there are other moments when it becomes repetitive and tedious. The performance of Rains, in which he masters a wide range of emotions, is excellent. The picture closes with the voice of Roosevelt enunciating the Four Freedoms.

*Seen at the Rialto theatre, New York, where an afternoon audience seemed moved. Reviewer's Rating: Good.*—MANDEL HERBSTMAN.

Release date, not set. Running time, 61 min. PCA No. 10,595. General audience classification.
John Stephenson ..... Claude Rains
John, Jr. ..... Bobbie Stebbins
Peggy Lee ..... Barbara Bate
Paul Hilton, Gloria Holden, Milton Kibbee, Walter White, Wallie Maher, Martin Kosleck, Charles McAvoy, Priscella Lyon, David Bradford, Tommy Cook, Griff Barnett, Ed Max, Paul Dubov, Helen Mack.

## Don't Fence Me in

***Republic* (1944-45)—Musical Western**

This is another good Republic Western with music starring Roy Rogers. It is a light, entertaining film which will satisfy film-goers who want this type of entertainment and it should appeal to a more vast audience than the usual Western. Donald H. Brown was the associate producer, and John English directed this musical Western, which should click.

The musical numbers sung by Roy Rogers and the Sons of the Pioneers are the highlight of the picture. Outstanding among these are the currently popular "Along the Navajo Trail," sung by Rogers, and "A Kiss Goodnight," sung by Dale Evans. "Don't Fence Me In" is sung several times.

Rogers and his famous horse, "Trigger," share, with George "Gabby" Hayes, importance in the story. As the film opens, Dale Evans, a photographer, is working on a story about a notorious Western bandit who is believed alive, although the state had paid a $50,000 reward on his reported death in 1910. Gabby Hayes is the holdup man, Wildcat, who has retired and has lived quietly on a dude ranch managed by Rogers. When a story that the notorious holdup man is alive is published the man who collected the reward attempts to kill Hayes. Rogers and the Sons of the Pioneers, with the help of Miss Evans, apprehend the evil-doers. Miss Evans and Rogers supply the usual mild romantic interest.

*Seen at the home office projection room. Reviewer's Rating: Good.*—M. R. Y.

Release date, October 20, 1945. Running time, 71 min. PCA No. 11124. General audience classification.
Roy Rogers ..... Roy Rogers
Gabby Whitaker ..... George "Gabby" Hayes
Toni Ames ..... Dale Evans
Robert Livingston, Moroni Olsen, Marc Lawrence, Lucille Gleason, Andrew Tombes, Paul Harvey, Tom London, Douglas Fowley, Stephen Barclay, Edgar Dearing, Bob Nolan and the Sons of the Pioneers and Trigger.

### HERE COME THE YANKS (RKO-WAC)

*Victory Documentary*

Combining a timely portrayal of a series of episodes awaiting a typical soldier returning from the wars with an appeal for the public's support of the Community War Fund, "Here Come the Yanks" is an interestingly presented 10 minute documentary. The soldier is greeted by his wife and small daughter and together they go to his long awaited goal—home. He visits neighborhood friends and is pleased to find everything about the same. Flashbacks depicting the plight of children in war-torn countries come as the soldier witnesses healthy American children at play, and serve as a strong appeal for War Fund support.

*Release date, August 30, 1945.* 10 *minutes*

**[*Additional Short Subjects on pages 2694-2695.*]**

# SHORT SUBJECTS
## *reviews and synopses*

***Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2678-2679.***

***Running times are those furnished by the distributor.***

### CALIFORNIA BOOM-TOWN (RKO Radio)

*This Is America* (53,112)

The city of Los Angeles, beautiful, modern and sprawling, is the subject of this informative short, No. 12 in the "This Is America" series. The camera catches a wealth of detail about the fabulous West Coast city, of which Hollywood, film capital of the world, is a suburb. Interesting narration provides facts about the city's history and development as scenes of bustling activity, entertainment centers and film industry operations are shown.

Like other war-boom centers, Los Angeles is preoccupied with the problem of its great numbers of war workers who are losing their jobs. The film explains what civic organizations are doing to overcome the situation and ends on a note of confidence.

*Release date, September* 21, 1945 16 *minutes*

### ANNAPOLIS (RKO Radio)

*This Is America* (53111)

Timed with the 100th anniversary of the founding of the U. S. Naval Academy, "Annapolis No. 11" in the "This Is America" series, presents a highly enlightening documentation of the activities, customs, traditions and guiding principles surrounding the lives of the nation's future guardians of the seas. It is a film that every American will view with pride in his heart, for it holds the answer as to why our Navy emerged so victorious in the war in the Pacific.

Audiences are provided with scenes of various phases of Annapolis training and social activity, and view through the camera's eye many historic points of interest in and about the Academy which the casual visitor would be likely to miss.

*Release date, August* 24, 1945 16 *minutes*

### HARE TONIC (Warner Bros.)

*Bugs Bunny* (1725)

Bugs and Elmer Fudd continue their long-time feud and, as usual, Bugs comes out the victor. This time Bugs finds himself about to be fricasseed by Elmer. He gets out of this situation by faking a radio warning of an epidemic of "rabbit fever." Then Bugs pretends he has the fever. The Technicolor short winds up with the usual big chase scene and Bugs is saved for another short.

*Release date, November* 10, 1945 7 *minutes*

### OLD SEQUOIA (RKO Radio)

*Walt Disney Cartoons* (64103)

Donald Duck is a forest ranger in this one. Telephone calls to his watchtower from his superior and a couple of beavers who are making short work of trees by the dozens keep Duck's temper at straining point. While his superior phones warning him to keep "Old Sequoia" from harm, the beavers go to work on the tree. His efforts to prevent the tree from toppling are fruitless. It goes down on the tower to which Duck has returned to answer another threatening phone call from his superior. Still on the phone at a lake bottom Duck hears his superior tell him he's fired, and the fadeout comes amid muffled swearing and underwater squawks.

*Release date, not set.*

### MAGIC OF YOUTH (20th-Fox)

*Movietone Adventure* (6252)

The human and scenic beauties of Florida, about which the Chamber of Commerce has been in nowise reticent, are the subjects of this gay and picturesque one-reeler. The seductiveness of the maid and the charm of the good view come in for their due, with a playful commentary by Paul Douglas.

*Release date, August* 31, 1945 8 *minutes*

### A SUNBONNET BLUE (Warner Bros.)

*Merrie Melodies* (2301)

Hats, mice and love and all mixed up in this one. Scene: a hat store. Principals: two lovelorn mice. Action: a bad-guy rat kidnaps the girl mouse. The hero, assisted by several other interested mice, leap into action and rescue the heroine. Finale: the sweethearts marry.

*Release date, November* 10, 1945 7 *minutes*

### HILL-BILLY ARTIST (Univ.)

*Person-Oddities* (1362)

Paul Webb, creator of Esquire's "mountain boys," at work in New Canaan, Conn. Mary Speers has a collection of six million buttons at her home in Sonora, Calif. Champagne is made on Middle Bass Isle, Ohio. R. V. Fisher has a collection of 7,000 miniatures at Rochester, Pa. Kathleen Walker puts her trained bull through its paces at Oglesby, Texas.

*Release date, September* 24, 1945 9 *minutes*

### STORY OF A DOG (Warner Bros.)

*Vitaphone Varieties* (2403)

The training of dogs for the Coast Guard is illustrated in this short. They are shown receiving their physical examination and then photographed as they are trained under simulated war conditions.

*Release date, October* 27, 1945. 10 *minutes*

### COWBOY HIT TUNES (Columbia)

*Community Sing* (7651)

With Dick Liebert at the organ, the Song Spinners render such western favorites as "Tumbling Tumbleweed," "San Antonio Rose," "The Last Roundup," "Git Along Little Dogie" and "Pony Boy," as words to the tunes flash on the screen for the audience's benefit in joining in the "sing."

*Release date, September* 20 9½ *minutes*

### THE POET AND THE PEASANT (Univ.)

*Andy Panda Cartoon*

Andy Panda is the conductor of a barnyard symphony orchestra and cats, birds, ducks, horses and a fox attempt to help and hinder Andy. The ducks do an adagio dance, but are interrupted by a fox. The cat goes after the birds. Andy is chased by a pitchfork and is hit over the head with a skillet and that ends the symphony.

*Release date, net set* 7 *minutes*

### FLICKER FLASHBACKS, NO. 1 (RKO Radio)

(64201)

Turning to filmdom's archives for sources to supply today's audiences with laughs, this one features a couple of silent "dray-mas," "The Revolutionist's Revenge," produced by Biograph in 1905, and a 1908 opus by Biograph, "The Goddess of Sage Brush Gulch," starring Blanche Sweet. Intrigue, villainy and heroics emerge ridiculous in the light of present day standards. A humorous narration enhances the comic effect.

*Release date, September* 14 7 *minutes*

### MUSICAL NOVELTIES (Warner Bros.)

*Melody Master Bands* (2603)

This short is a collection of out-of-the-ordinary musical artists. There's a xylophonist who plays with his feet as well as with his hands, a tap dancer who plays the piano to accompany himself, Mexican singers, hillbillys and a musical horn soloist. Songs included are "Take Me In Your Arms," "Dinah," "Die Fledermaus Waltz," "Sweet Sue" and "Nola," among others.

*Release date, October* 6, 1945 10 *minutes*

### QUEER BIRDS (Univ.)

*Variety Views* (1341)

This short is an illustrated version of the well-known patter verse about the pelican whose beak can hold more than his belly can. While the film concentrates on the pelicans as they fight, fish and eat, other birds are pictorially examined, including owls, hawks, crows and sparrows. It all goes to prove that there is nothing funnier than nature.

*Release date, September* 17, 1945 9 *minutes*

### STAR IN THE NIGHT (Warner Bros.)

*Featurette* (2102)

Three cowboys traveling over the desert at Christmas time see a star in the sky which turns out to be an electric light advertising the Star Auto Court, run by mean and disillusioned character by the name of Nick Katapouli. Nick gets into trouble when he throws a beggar out of doors. Later, when a young couple enters the court, asking for lodging so that the girl can have her child in comfort, he puts them in a nearby shed. On hearing what is happening, the three cowboys talk to Nick and make him realize that the world is a pretty good place after all.

*Release date, October* 13 20 *minutes*

### MEMORIES OF COLUMBUS (20th-Fox)

*Movietone Adventure* (6251)

Made in the Dominican Republic, the subject catches something of the beauty and customs of that land upon which the discoverer once set foot. The memories of Columbus are to be seen in the great Cathedral, oldest in the Western Hemisphere, where his remains are said to repose in a stately crypt. Narration is by Lowell Thomas.

*Release date, Aug.* 17, 1945 8 *minutes*

### A SELF-MADE MONGREL (Para.)

*Noveltoons* (P4-6)

Packed with gags, the subject revolves around a talking mutt who is the pet of a wealthy eccentric. Wanting to play cops and robbers, the master dons a mask. Hilarious complications develop when a real burglar enters the scene. A mirthful finish sees the burglar moving the house with a block and tackle while the two are placing the blame for the mixup. In Technicolor.

*Release date June* 29, 1945 8 *minutes*

### UNUSUAL OCCUPATIONS No. 6 (Para.)

L4-6

The reel contains shots of Rasmus Peterson who has made a lifetime occupation of creating miniature rock castles, bridges and little houses. Shown in other sequences are the medals of the United States given for courage in battle; a barber chair situated in the middle of the river while the owner relaxes, waiting for the fish to bite; Gerrit Tenbrink' hobby of wooden shoemaking; the art of making fine fighting knives. The concluding sequence shows two fighters in action with a woman as the professional referee.

*Release date, September* 14, 1945 10 *minutes*

### THE FOX AND THE DUCK (20th-Fox)

*Terrytoon* (6502)

A duck has gone into business handling a string of prize egg-laying hens. A fox tries to break into the business establishment and burglarize it. The duck goes to a dog, a pig and a fish, trying to get help. None of the animals will help him. Finally the duck does what he should have done in the first place—he decides to take action himself. Filmed in Technicolor.

*Release date, August* 24, 1945 7 *minutes*

# ADVANCE SYNOPSES *and information*

## GO NORTH (Univ.)

*Variety Views* (1342)

The film shows the economic possibilities in the Canadian Northwest Territory and Alaska. Some of the engineering work on the Alcan highway is shown, together with mining, agriculture and industrial opportunities of this new frontier. Action is provided with scenes of "shooting the rapids." Also included in this short are shots of construction work on airfields.

*Release date, October* 1, 1945 9 *minutes*

## JASPER AND THE BEANSTALK (Para.)

*George Pal Puppetoons* (U5-1)

In this variation of the "Jack and the Beanstalk" of nursery-rhyme fame, the Scarcrow trades Jasper a handful of beans for a mouth organ. Jasper plants the beans, climbs up the huge beanstalk that eventually grows, and at the top finds a beautiful girl in a golden cage playing a golden harp. Jasper rescues the girl from the Scarecrow, takes her out of the cage and brings her down the beanstalk and so spends the rest of his life happily dancing to the tunes his girl friend plays on the beautiful harp. In Technicolor.

*Release date, October* 19, 1945 8 *minutes*

## SPORTS GO TO WAR (WB)

*Sports Parade* (2501)

This Technicolor short deals with sports as training for war. The film catches glimpses of softball, tug-o'-war, basketball, soccer, boxing and cross-country racing. Canada's national game, La-Crosse, and Judo are highlighted. Obstacle courses and boat races are featured, and the picture concludes with battle scenes, in which the teamwork learned in sports is put to practical use.

*Release date, September* 29, 1945 10 *minutes*

## FOR BETTER OR NURSE (Para.)

*Popeye Cartoon* (E4-5)

When Olive Oyl takes a job as a nurse in a hospital both Popeye and Bluto try to get into the hospital to make a play for the beautiful nurse. In a series of gags they try to hurt themselves in various ways, as sawing the wings off an airplane while they are flying in it, standing in front of an onrushing train. But none of this works. Finally Popeye feeds Bluto the spinach and Bluto proceeds to make Popeye eligible for a hospital bed. But it turns out that Olive is working at a cat and dog hospital. In Technicolor.

7½ *minutes*

## BUSY BAKERS (WB)

*Blue Ribbon Hit Parade* (1313)

An old baker's business is getting worse and worse. Just before he gets ready to close up, an old man enters and asks for something to eat. The baker gives him the last bit of food in the store. The beggar turns out to be a dwarf, who rounds up all his friends and returns to the shop. There the good little men get busy baking and fill up the shelves with pies, cakes and bread. Filmed in Technicolor.

*Release date, September* 15, 1945 7 *minutes*

## DAFFYDILLY DADDY (Para.)

*Little Lulu Cartoon* (D4-5)

Lulu's daddy gives her a blue posy to place on exhibition at a flower show. On her way to the show, Lulu loses the flower and a bulldog prevents her from getting it back again. Finally she outwits the dog and gets the flower to the show. There she draws a bead with her bean shooter on a humingbird and breaks the stalk of the flower. But all is well when she tosses the flower into a barrel of Vigoro and the flower suddenly bursts into bloom again to win first prize. In Technicolor.

8 *minutes*

## THE BASHFUL BUZZARD (WB)

*Looney Tunes* (1710)

A mother buzzard is teaching her offspring how to hunt for food. All take to it immediately with the exception of Beaky Buzzard, who runs into all sorts of trouble. After many unsuccessful efforts of finding food, Beaky surprises everyone with the biggest catch of the day. Filmed in Technicolor.

*Release date, September* 15, 1945 7 *minutes*

## SILENCE OF HELEN McCORD (RKO Radio)

**PRODUCER: Dore Schary. DIRECTOR: Robert Siodmak. PLAYERS: Dorothy McGuire, George Brent, Ethel Barrymore, Elsa Lanchester, Gordon Oliver, Rhys Williams.**

MELODRAMA. A young girl who is a mute is frightened because of a series of "mercy killings" perpertrated upon afflicted persons by an unknown murderer. Her doctor, who is in love with her and hopes to cure her affliction, is similarly alarmed. When the cook in the girl's household is killed, she and the doctor discover the identity of the killer. Before the latter can murder the girl, however, he is killed by his stepmother.

## CORNERED (RKO Radio)

**PRODUCER: Adrian Scott. DIRECTOR: Edward Dmytrk. PLAYERS: Dick Powell, Walter Slezak, Micheline Cheirel, Jack LaRue.**

MELODRAMA. A discharged R.A.F. flyer, upon returning to France in search of his French wife, finds that she has been murdered because of her activities in connection with the underground. Trailing the killers, the flyer follows them to Buenos Aires. He exposes the connection of the killers with a group of Fascist refugees, and the whole group is trapped and punished.

## THE NAVAJO KID (PRC)

**PRODUCERS: Alexander-Stern. DIRECTOR: Harry Frazer. PLAYERS: Bob Steele, Syd Saylor, Ed Cassidy, Caren Marsh, Stanley Blystone, Edward Howard, Charles King, Jr., Bud Buster, Gertrude Glorie, Rex Rossi, Bert Dillard.**

WESTERN. When the Indian Agent whom he believed to be his father is murdered, the 'Navajo Kid' learns that the man was not his father, but had adopted the 'Kid' after the latter's mother was murdered by a band of Apaches. The 'Kid' sets out to find his real father, and also the murderer of his foster father. After many adventures, he is successful in both quests.

## TWO SISTERS FROM BOSTON (MGM)

**PRODUCER: Joseph Pasternak. DIRECTOR: Henry Koster. PLAYERS: Kathryn Grayson, June Allyson, Jimmy Durante, Lauritz Melchhior, Peter Lawford.**

MUSICAL ROMANCE. Two sisters from Boston go to New York to seek their fortunes. One of them is a torch-singer; the other, whose tastes are more classical, longs to sing at the Metropolitan. Through the good offices of a piano-player, the latter achieves her ambition, while her sister marries the man of her choice.

## DING DONG WILLIAMS (RKO Radio)

**PRODUCER: Herman Schlom. DIRECTOR: William Berke. PLAYERS: Glenn Vernon, Marcia McGuire, Anne Jeffreys, Felix Bressart.**

COMEDY WITH MUSIC. A clarinet player who can neither read nor write music is employed in a motion picture studio. The studio plans to use him and his six-piece band in a picture, when his musical deficiencies are discovered. Through the good offices of the secretary to the head of the music department, a young lady who is in love with the clarinetist, the latter is given a chance in the picture despite his handicaps, and makes a great success of it.

## STRANGE VOYAGE (Columbia)

**PRODUCER: Wallace MacDonald. DIRECTOR: Ross Lederman. PLAYERS: Jim Bannon, Ross Hunter, Loren Tindall, Ken Curtis.**

WAR DRAMA. Members of the crew of a submarine, upon contacting an American intelligence officer, learn that the fanatic captain of a Japanese aricraft carrier intends to send his pilots to sink the U. S. S. Missouri as the Japanese delegates sign surrender agreements. The submarine seeks out the Japanese aircraft carrier and sinks it.

## THEY MADE ME A KILLER (Paramount - Pine-Thomas)

**PRODUCERS: William Pine and William Thomas. DIRECTOR: William Thomas. PLAYERS: Robert Lowery, Barbara Britton, Byron Barr.**

MELODRAMA. A young man is falsely accused of bank robbery and murder. In order to clear his name, and that of the brother of the woman he loves, who was killed in the course of the robbery, he eludes the police until he is able to unearth sufficient evidence to convict the true criminals.

## THE LONESOME TRAIL (Monogram)

**PRODUCER-DIRECTOR: Oliver Drake. PAYERS: Jimmy Wakely, Lee "Lasses" White, Johnny James, Lorraine Miller, Iris Clive.**

WESTERN. A group of unscrupulous men sell land to settlers, claiming that it contains valuable mineral deposits. When this proves false, the settlers are in despair, until Jimmy Wakely persuades them that the land can be farmed successfully. He also obtains enough evidence against the landsharps to send them to jail.

## GRAVE LAUGHTER (Universal)

*Variety Views* (1343)

This short gets its laughs from some rather strange material: epitaphs on old tombstones. You're taken on a visit of various old New England burying grounds where plenty of grim humor is found in the tombstone sentiments. Our forefathers wasted few words in rendering praise to the dearly departed.

*Release date, October* 22, 1945 9 *minutes*

## PAPER MAGIC (Universal)

*Person-Oddities* (1363)

Dealt with successively in this subject are a man who makes paper out of clothing, a woman who makes three-dimension pin-up girls for soldiers, a Navy veteran and his brother who built a restaurant from shipping crates, and finally, a one-handed professional golf player.

*Release date, October* 15, 1945 9 *minutes*

## DANCE, DUNCE, DANCE (Columbia)

*All Star Comedies* (7422)

Eddie Foy, Jr., is the star of this vehicle. Posing as a masseur, Eddie hires himself to a Hollywood producer who regards him as a fit subject for an asylum when Eddie shows his ignorance. Finally Eddie demonstrates that he is a better actor than a masseur and he is hired to star in the picture.

*Release date, October* 18, 1945 18½ *minutes*

## FRONT LINE ARTISTS (Universal)

*Person-Oddities* (1365)

An exhibition of Canadian war artists' work at the Ottawa national gallery is featured in this short. Other subjects include: a Claremore, Okla., man's collection of guns—most complete in the world; bird houses built by Camp Davis, N. C., soldiers; a Tulsa, Okla., woman's collection of 600 dolls, and a Troy, N. Y., museum devoted to collars of all ages.

*Release date, November* 12, 1945 9 *minutes*

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

(•) before the title indicates 1944-45 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2663, issue of September 29, 1945, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2678 and 2679, issue of October 13, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2687, issue of Oct. 20, 1945.

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABBOTT and Costello in Hollywood (Block 13) | MGM | 602 | Bud Abbott-Lou Costello | Oct.,'45 | 84m | Aug. 25,'45 | 2631 | .... | .... |
| Abilene Town (formerly Abilene) | UA | .... | Randolph Scott-Ann Dvorak | Not Set | .... | ..... | .... | 2628 | .... |
| Adventure (formerly The Big Shore Leave) | MGM | .... | Clark Gable-Greer Garson | Not Set | .... | ..... | .... | 2628 | .... |
| •Adventures of Rusty (formerly Rusty) | Col. | .... | Ted Donaldson-Conrad Nagel | Sept. 6,'45 | 66m | Oct. 6,'45 | 2669 | 2467 | .... |
| •Affairs of Susan, The | Par. | 4421 | Joan Fontaine-George Brent | May 25,'45 | 113m | Mar. 31,'45 | 2381 | 2242 | 2523 |
| •Agitator, The (British) | Br. Natl.-Anglo | .... | Billy Hartnell-Mary Morris | Not Set | 95m | Mar. 17,'45 | 2361 | .... | .... |
| Allotment Wives, Inc. | Mono. | .... | Kay Francis-Paul Kelly | Nov. 17,'45 | .... | ..... | .... | 2555 | .... |
| Along Came Jones | RKO | 681 | Gary Cooper-Loretta Young | Special | 90m | June 23,'45 | 2627 | 2278 | 2663 |
| •Anchors Aweigh (color) | MGM | 531 | Gene Kelly-Frank Sinatra | Aug.,'45 | 140m | July 21,'45 | 2553 | 2142 | 2663 |
| And Then There Were None | 20th-Fox | 611 | Barry Fitzgerald-Walter Huston | Nov.,'45 | 97m | July 14,'45 | 2626 | .... | .... |
| Angel Comes to Brooklyn, An | Rep. | .... | Kaye Dowd-Robert Duke | Not Set | .... | .... | .... | 2384 | .... |
| •Apology for Murder | PRC | .... | Ann Savage-Hugh Beaumont | Sept. 27,'45 | 67m | Sept. 8,'45 | 2637 | 2418 | .... |
| Arrowsmith (Reissue) | Film Classics | .... | Helen Hayes-Ronald Colman | Aug.,'45 | 94m | Nov. 21,'31 | .... | .... | .... |
| •Arson Squad | PRC | .... | Frank Albertson-Robert Armstrong | Sept. 11,'45 | 66m | July 21,'45 | 2631 | 2467 | .... |
| •BACK to Bataan | RKO | 523 | John Wayne-Philip Ahn | Block 5 | 97m | June 2,'45 | 2477 | 2242 | 2663 |
| Bad Men of the Border | Univ. | 1101 | Kirby Grant-Armida | Sept. 28,'45 | .... | ..... | .... | 2655 | .... |
| Bandit of Sherwood Forest (color) | Col. | .... | Cornel Wilde-Anita Louise | Not Set | .... | ..... | .... | 2434 | .... |
| Bandits of the Badlands | Rep. | 551 | Sunset Carson-Peggy Stewart | Sept. 14,'45 | 55m | Oct. 13,'45 | 2677 | 2628 | .... |
| Barge-Keeper's Daughter, The | Famous Int'l | .... | Louis Jouvet-Elvira Popesco | Sept. 4,'45 | 70m | Sept. 15,'45 | 2645 | .... | .... |
| •Beautiful Cheat, The | Univ. | 9044 | Noah Beery, Jr.-Bonita Granville | July 20,'45 | 59m | July 21,'45 | 2554 | 2384 | .... |
| •Bedside Manner | UA | .... | Ruth Hussey-John Carroll | June 22,'45 | 79m | June 16,'45 | 2498 | 2250 | 2616 |
| Behind City Lights | Rep. | 429 | Lynne Roberts-William Terry | Sept. 10,'45 | 68m | Sept. 22,'45 | 2653 | 2418 | .... |
| Bell for Adano, A | 20th-Fox | 601 | Gene Tierney-John Hodiak | Aug.,'45 | 103m | June 23,'45 | 2627 | 2242 | 2663 |
| •Belle of the Yukon (color) | RKO | 583 | Randolph Scott-Gypsy Rose Lee | Special | 84m | Dec. 2,'44 | 2201 | 1835 | 2406 |
| •Bells of Rosarita | Rep. | 442 | Roy Rogers-Gabby Hayes | June 19,'45 | 68m | May 19,'45 | 2453 | 2403 | 2663 |
| Bells of St. Mary's, The | RKO | .... | Bing Crosby-Ingrid Bergman | Not Set | .... | ..... | .... | 2434 | .... |
| •Bewitched | MGM | 530 | Phyllis Thaxter-Edmund Gwenn | July,'45 | 66m | June 23,'45 | 2510 | 2310 | 2663 |
| Big Sleep, The | WB | .... | Humphrey Bogart-Lauren Bacall | Not Set | .... | ..... | .... | 2230 | .... |
| Blazing the Western Trail | Col. | .... | Charles Starrett-Tex Harding | Oct. 18,'45 | .... | ..... | .... | 2543 | .... |
| Blithe Spirit (British) (color) | UA | .... | Rex Harrison-Constance Cummings | Not Set | 94m | Apr. 28,'45 | 2627 | .... | .... |
| •Blonde from Brooklyn | Col. | 6036 | Robert Stanton-Lynn Merrick | June 21,'45 | 65m | June 30,'45 | 2521 | 2403 | .... |
| •Blood on the Sun | UA | .... | James Cagney-Sylvia Sidney | June 15,'45 | 94m | May 5,'45 | 2433 | 2230 | 2663 |
| •Body Snatcher, The | RKO | 517 | Boris Karloff-Bela Lugosi | Block 4 | 77m | Feb. 17,'45 | 2318 | 2310 | 2567 |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| •Border Badman | PRC | .... | Buster Crabbe-Al St. John | Oct. 10,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Born for Trouble (Reissue) | WB | 504 | Faye Emerson-Van Johson | Oct. 6,'45 | 59m | Apr. 11,'42 | 598 | 575 | .... |
| •Boston Blackie Booked on Suspicion | Col. | 6031 | Chester Morris-Lynn Merrick | May 10,'45 | 67m | May 12,'45 | 2445 | 2368 | .... |
| •Boston Blackie's Rendezvous | Col. | .... | Chester Morris-Nina Foch | July 5,'45 | .... | ..... | .... | 2467 | .... |
| •Both Barrels Blazing | Col. | 6207 | Charles Starrett | May 17,'45 | 58m | May 26,'45 | 2465 | 2403 | .... |
| Boy, a Girl and a Dog | Frank | .... | Jerry Hunter-Sharyn Moffett | Not Set | .... | ..... | .... | 2230 | .... |
| •Brighton Strangler, The | RKO | 522 | John Loder-Rose Hobart | Block 5 | 67m | May 5,'45 | 2433 | 2142 | 2663 |
| •Bullfighters, The | 20th-Fox | 525 | Laurel and Hardy | May,'45 | 61m | Apr. 14,'45 | 2402 | 2279 | .... |
| •CALL of the Wild (Reissue) | 20th-Fox | 523 | Clark Gable-Loretta Young | June 15,'45 | 81m | May 4,'35 | 2350 | .... | .... |
| Captain Eddie | 20th-Fox | 604 | Fred MacMurray-Lynn Bari | Sept.,'45 | 107m | June 23,'45 | 2626 | 2259 | 2616 |
| •Captain Kidd | UA | .. | Charles Laughton-Randolph Scott | Aug. 24,'45 | 89m | Aug. 4,'45 | 2577 | 2363 | .... |
| Captain Tugboat Annie | Rep. | .... | Jane Darwell-Edgar Kennedy | Not Set | .... | ..... | .... | 2403 | .... |
| Caribbean Mystery | 20th-Fox | 605 | James Dunn-Sheila Ryan | Sept.,'45 | 65m | July 21,'45 | 2626 | 2366 | 2663 |
| •Cheaters, The | Rep. | 421 | Joseph Schildkraut-Billie Burke | July 15,'45 | 87m | July 7,'45 | 2533 | 2454 | 2663 |
| •Chicago Kid, The | Rep. | 417 | Don Barry-Lynne Roberts | June 29,'45 | 68m | Feb. 17,'45 | 2319 | 2279 | .... |
| •China Sky | RKO | 519 | Randolph Scott-Ruth Warrick | Block 4 | 78m | Apr. 21,'45 | 2413 | 2216 | 2616 |
| •China's Little Devils | Mon. | .... | Harry Carey-Paul Kelly | July 21,'45 | 75m | May 5,'45 | 2433 | 1994 | |
| •Christmas in Connecticut | WB | 420 | Barbara Stanwyck-Dennis Morgan | Aug. 11,'45 | 101m | July 21,'45 | 2553 | 2142 | 2663 |
| Cinderella Jones | WB | .... | Joan Leslie-Robert Alda | Feb. 23,'46 | .... | ..... | .... | 1746 | .... |
| •Cisco Kid in Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 15,'45 | 62m | July 14,'45 | 2542 | .... | .... |
| •Clock, The | MGM | 524 | Judy Garland-Robert Walker | May,'45 | 90m | May 24,'45 | 2374 | 2142 | 2616 |
| Club Havana | PRC | .... | Tom Neal-Margaret Lindsay | Nov. 23,'45 | 62m | Oct. 20,'45 | 2686 | 2555 | .... |
| Code of the Lawless | Univ. | 1102 | Kirby Grant-Poni Adams | Oct. 19,'45 | .... | ..... | .... | 2686 | .... |
| •Colonel Blimp (British) (color) | UA | .... | Anton Walbrook-Roger Livesey | May 4,'45 | 147m | Mar. 24,'45 | 2373 | .... | .... |
| Col. Effingham's Raid | 20th-Fox | 610 | Charles Coburn-Joan Bennett | Not Set | 70m | Sept. 29,'45 | 2661 | 2259 | .... |
| Colorado Pioneers | Rep. | .... | Bill Elliott-Bobby Blake | Nov. 14,'45 | .... | ..... | .... | 2555 | .... |
| •Come Out Fighting | Mono. | .... | Leo Gorcey-Huntz Hall | Sept. 22,'45 | 62m | Sept. 8,'45 | 2637 | 2366 | .... |
| Concerto (color) | Rep. | .... | Maria Ouspenskaya-Philip Dorn | Not Set | .... | ..... | .... | 2628 | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Servic. Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Confidential Agent | WB | 506 | Charles Boyer-Lauren Bacall | Nov. 10,'45 | .... | ..... | .... | 2655 | .... |
| •Conflict | WB | 418 | Humphrey Bogart-Alexis Smith | June 30,'45 | 86m | June 16,'45 | 2497 | 1456 | 2523 |
| •Corn Is Green, The | WB | 419 | Bette Davis-John Dall | July 21,'45 | 114m | Mar. 31,'45 | 2381 | 2007 | 2663 |
| Cornered | RKO | .... | Dick Powell-Micheline Cheirel | Block 3 | .... | ..... | .... | 2695 | .... |
| Crime Doctor's Warning, The | Col. | .... | Warner Baxter-Dusty Anderson | Sept. 27,'45 | .... | ..... | .... | 2543 | .... |
| Crimson Canary, The | Univ. | 509 | Noah Beery, Jr.-Lois Collier | Nov. 9,'45 | .... | ..... | .... | 2467 | .... |
| Cross My Heart | Para. | .... | Betty Hutton-Sonny Tufts | Not Set | .... | ..... | .... | 2418 | .... |
| DALTONS Ride Again | Univ. | 513 | Alan Curtis-Kent Taylor | Dec. 21,'45 | .... | ..... | .... | 2670 | .... |
| Danger Signal | WB | .... | Faye Emerson-Zachary Scott | Dec. 15,'45 | .... | ..... | .... | 2555 | .... |
| •Dangerous Intruder | PRC | .... | Charles Arnt-Veda Ann Borg | Sept. 21,'45 | 65m | Aug. 4,'45 | 2639 | 2418 | .... |
| Dangerous Partners (Block 13) | MGM | 604 | James Craig-Signe Hasso | Oct.,'45 | 74m | Aug. 4,'45 | 2639 | 2555 | .... |
| Danny Boy | PRC | .... | Buz Henry-Eva March | Dec. 5,'45 | .... | ..... | .... | 2662 | .... |
| Detour | PRC | .... | Ann Savage-Tom Neal | Nov. 30,'45 | .... | ..... | .... | 2543 | .... |
| Devotion | WB | .... | Olivia de Havilland-Ida Lupino | Not Set | .... | ..... | .... | 2216 | .... |
| •Diamond Horseshoe (color) | 20th-Fox | 524 | Betty Grable-Dick Haymes | May,'45 | 104m | Apr. 14,'45 | 2401 | 2092 | 2616 |
| •Dillinger | Mono. | .... | Lawrence Tierney Jr.-Anne Jeffreys | May 12,'45 | 72m | Mar. 17,'45 | 2361 | 2166 | 2455 |
| Ding Dong Williams | RKO | .... | Glenn Vernon-Marcia Maguire | Block 3 | .... | ..... | .... | 2695 | .... |
| •Divorce | Mono. | .... | Kay Francis-Bruce Cabot | Aug. 18,'46 | 71m | May 26,'45 | 2465 | 2353 | ... |
| Doll Face | 20th-Fox | .... | Carmen Miranda-Perry Como | Not Set | .... | ..... | .... | 2628 | .... |
| Dolly Sisters, The (color) | 20th-Fox | 609 | Betty Grable-John Payne | Nov.,'45 | 114m | Sept. 29,'45 | 2661 | 2384 | .... |
| •Don Juan Quilligan | 20th-Fox | 527 | William Bendix-Joan Blondell | June,'45 | 75m | June 9,'45 | 2486 | 2354 | .... |
| •Don't Fence Me In | Rep. | 445 | Roy Rogers-Dale Evans | Oct. 20,'45 | 71m | Oct. 27,'45 | 2693 | 2686 | .... |
| Do You Love Me? (color) (formerly Kitten on the Keys) | 20th-Fox | .... | Maureen O'Hara-Dick Haymes | Not Set | .... | ..... | .... | 2499 | ... |
| Dragonwyck (color) | 20th-Fox | .... | Gene Tierney-Vincent Price | Not Set | .... | ..... | .... | 2403 | .... |
| Duel in the Sun (color) | UA | .... | Jennifer Jones-Joseph Cotten | Not Set | | ..... | | 2366 | ... |
| Duffy's Tavern (Block 1) | Para. | 4501 | Ed Gardner-Bing Crosby & Guests | Sept. 28,'45 | 98m | Aug. 25,'45 | 2638 | 2230 | 2663 |
| EASY to Wed (color) | MGM | .... | Esther Williams-Van Johnson | Not Set | .... | ..... | .... | 2366 | .... |
| •East Side of Heaven (Reissue) | Univ. | 9097 | Bing Crosby-Joan Blondell | June 15,'45 | 90m | Apr. 8,'39 | .... | .... | .... |
| •Easy to Look at | Univ. | 9045 | Gloria Jean-Kirby Grant | Aug. 10,'45 | 65m | Aug. 11,'45 | 2589 | 2418 | .... |
| Enchanted Forest (color) | PRC | .... | Edmund Lowe-Brenda Joyce | Dec. 8,'45 | 78m | Sept. 29,'45 | 2662 | 2279 | .... |
| •Enemy of the Law | PRC | .... | Dave O'Brien-Tex Ritter | May 7,'45 | 63m | Mar. 10,'45 | 2350 | .... | .... |
| •Escape In the Desert | WB | 416 | Helmut Dantine-Philip Dorn | May 19,'45 | 79m | Apr. 28,'45 | 2425 | 2092 | 2523 |
| FALCON in San Francisco | RKO | 603 | Tom Conway-Rita Corday | Block 1 | 65m | July 21,'45 | 2626 | 2366 | . .. |
| Fallen Angel | 20th-Fox | 612 | Alice Faye-Dana Andrews | Dec.,'45 | 97m | Oct. 27,'45 | 2693 | 2454 | .... |
| Fall of Berlin, The | Artkino | .... | Documentary | Not Set | 70m | Sept. 15,'45 | 2645 | .... | .... |
| Fatal Witness, The | Rep. | 427 | Evelyn Ankers-Richard Fraser | Sept. 15,'45 | .... | ..... | .... | 2467 | ... |
| •Fighting Bill Carson | PRC | .... | Buster Crabbe-Al St. John | Oct. 31,'45 | 51m | Sept. 1,'45 | 2625 | 2543 | .... |
| •Fighting Guardsman, The | Col. | 6010 | Willard Parker-Anita Louise | May 24,'45 | 83m | Sept. 1,'45 | 2625 | 2278 | 2523 |
| First Yank Into Tokyo | RKO | 607 | Tom Neal-Barbara Hale | Block 2 | 82m | Sept. 8,'45 | 2638 | 2366 | .... |
| •Flame of Barbary Coast | Rep. | 415 | John Wayne-Ann Dvorak | May 28,'45 | 91m | Apr. 21,'45 | 2113 | 1994 | 2616 |
| •Flame of the West | Mono. | .... | Johnny Mack Brown-Raymond Hatton | June 9,'45 | 71m | May 19,'45 | 2453 | 2353 | .... |
| •Flaming Bullets | PRC | .... | Tex Ritter-Dave O'Brien | Oct. 15,'45 | 59m | Sept. 1,'45 | 2625 | 2543 | .... |
| Flying Serpent | PRC | .... | George Zucco-Hope Kramer | Dec. 26,'45 | .... | ..... | .... | 2670 | .... |
| Follow That Woman (Block 1) | Para. | 4504 | William Gargan-Nancy Kelly | Dec. 14,'45 | 70m | Aug. 25,'45 | 2639 | 2543 | .... |
| •Frontier Feud | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Nov. 24,'45 | .... | ..... | .... | 2628 | .... |
| •Frontier Fugitives | PRC. | .... | Tex Ritter-Dave O'Brien | Sept. 1,'45 | 58m | July 21,'45 | 2627 | 2543 | .... |
| Frontier Gal (color) | Univ. | 510 | Rod Cameron-Yvonne De Carlo | Nov. 23,'46 | .... | ..... | .... | 2555 | .... |
| •Frozen Ghost, The | Univ. | 9032 | Lon Chaney-Evelyn Ankers | June 29,'45 | 61m | June 16,'45 | 2498 | 2259 | .... |
| GAME of Death, A (formerly Most Dangerous Game) | RKO | .... | John Loder-Audrey Long | Not Set | .... | ..... | .... | 2384 | .... |
| •Gangs of the Waterfront | Rep. | 422 | Robert Armstrong-Stephanie Bachelor | July 3,'45 | 56m | Sept. 8,'45 | 2637 | 2403 | .... |
| •Gangsters' Den | PRC | .... | Buster Crabbe-Al St. John | June 14,'45 | 60m | July 21,'45 | 2554 | 2543 | .... |
| •Gay Senorita, The | Col. | .... | Jinx Falkenburg-Jim Bannon | Aug. 9,'45 | 69m | Aug. 25,'45 | 2610 | 2543 | 2663 |
| •Gentle Annie | MGM | 523 | James Craig-Donna Reed | May,'45 | 80m | Dec. 23,'44 | 2238 | 2186 | 2523 |
| George White's Scandals | RKO | 602 | Joan Davis-Jack Haley | Block 1 | 95m | Aug. 4,'45 | 2627 | 2366 | 2663 |
| •G.I. Honeymoon | Mono. | .... | Gale Storm-Peter Cookson | May 5,'45 | 70m | Mar. 3,'45 | 2338 | 2131 | .... |
| Girl No. 217 | Artkino | .... | Elena Kuzmina-Vladimir Vladislavsky | Sept. 1,'45 | 94m | Sept. 15,'45 | 2646 | .... | .... |
| Girl of the Limberlost | Col. | .... | Ruth Nelson-Loren Tindall | Oct. 11,'45 | 60m | Oct. 20,'45 | 2686 | 2670 | .... |
| Girl on the Spot | Univ. | .... | Lois Collier-Jess Barker | Not Set | .... | ..... | .... | 2467 | .... |
| Girls of Big House | Rep. | .... | Lynne Roberts-Richard Powers | Nov. 2,'45 | .... | ..... | .... | 2467 | .... |
| Give Me the Simple Life (color) (formerly The Enchanted Voyage) | 20th-Fox | .... | John Payne-June Haver | Not Set | .... | ..... | .... | 2499 | .... |
| •God Is My Co-Pilot | WB | 414 | Dennis Morgan-Raymond Massey | Apr. 7,'45 | 88m | Mar. 3,'45 | 2338 | 2203 | 2523 |
| Great Day (British) | RKO | .... | Eric Portman-Flora Robson | Not Set | 80m | May 12,'45 | 2445 | .... | .... |
| •Great John L., The | UA | .... | Linda Darnell-Greg. McClure | June 29,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| •Guest Wife | UA | .... | Claudette Colbert-Don Ameche | July 27,'45 | 90m | July 28,'45 | 2565 | 2259 | 2663 |
| Guy Could Change, A | Rep. | .... | Allan Lane-Jane Frazee | Not Set | .... | ..... | .... | 2543 | .... |
| HALF-WAY House (Br.) | AFE | .... | Francoise Rosay-Tom Walls | Aug. 11,'45 | 88m | Aug. 11,'45 | 2589 | .... | .... |
| Harvey Girls (color) | MGM | .... | Judy Garland-John Hodiak | Not Set | .... | ..... | .... | 2354 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | Not Set | 67m | Dec. 2,'44 | 2626 | .... | .... |
| Her Highness and the Bellboy (Block 13) | MGM | 603 | Hedy Lamarr-Robert Walker | Oct.,'45 | 111m | July 14,'45 | 2631 | 2259 | .... |
| Hidden Eye, The (Block 13) | MGM | 601 | Edward Arnold-Frances Rafferty | Sept.,'45 | 70m | July 28,'45 | 2639 | 2353 | 2663 |
| •Hitchhike to Happiness | Rep. | 419 | Al Pearce-Dale Evans | July 16,'45 | 72m | Apr. 21,'45 | 2414 | 2250 | .... |
| Hit the Hay | Col. | .... | Judy Canova-Ross Hunter | Nov. 29,'45 | .... | ..... | .... | 2662 | .... |
| Hold High the Torch (color) | MGM | .... | Elizabeth Taylor-Lassie-Edmund Gwenn | Not Set | .. | ..... | .... | 2216 | .... |
| Hold That Blonde (Block 2) (formerly Good Intentions) | Para. | 4506 | Eddie Bracken-Veronica Lake | Nov. 23,'45 | 76m | Oct. 13,'45 | 2679 | 2259 | .... |
| •Honeymoon Ahead | Univ. | 9028 | Allan Jones-Grace McDonald | May 11,'45 | 60m | May 5,'45 | 2433 | 2278 | .... |
| Hotel Reserve (British) | RKO | .... | James Mason-Lucie Mannheim | Block 3 | 89m | June 17,'44 | 2626 | .... | .... |
| House of Dracula | Univ. | 511 | Lon Chaney-Lionel Atwill | Dec. 7,'45 | .... | ..... | .... | 2670 | .... |
| House on 92nd St. (formerly Now It Can Be Told) | 20th-Fox | 608 | William Eythe-Lloyd Nolan | Oct.,'45 | 88m | Sept. 15,'45 | 2645 | 2499 | 2663 |

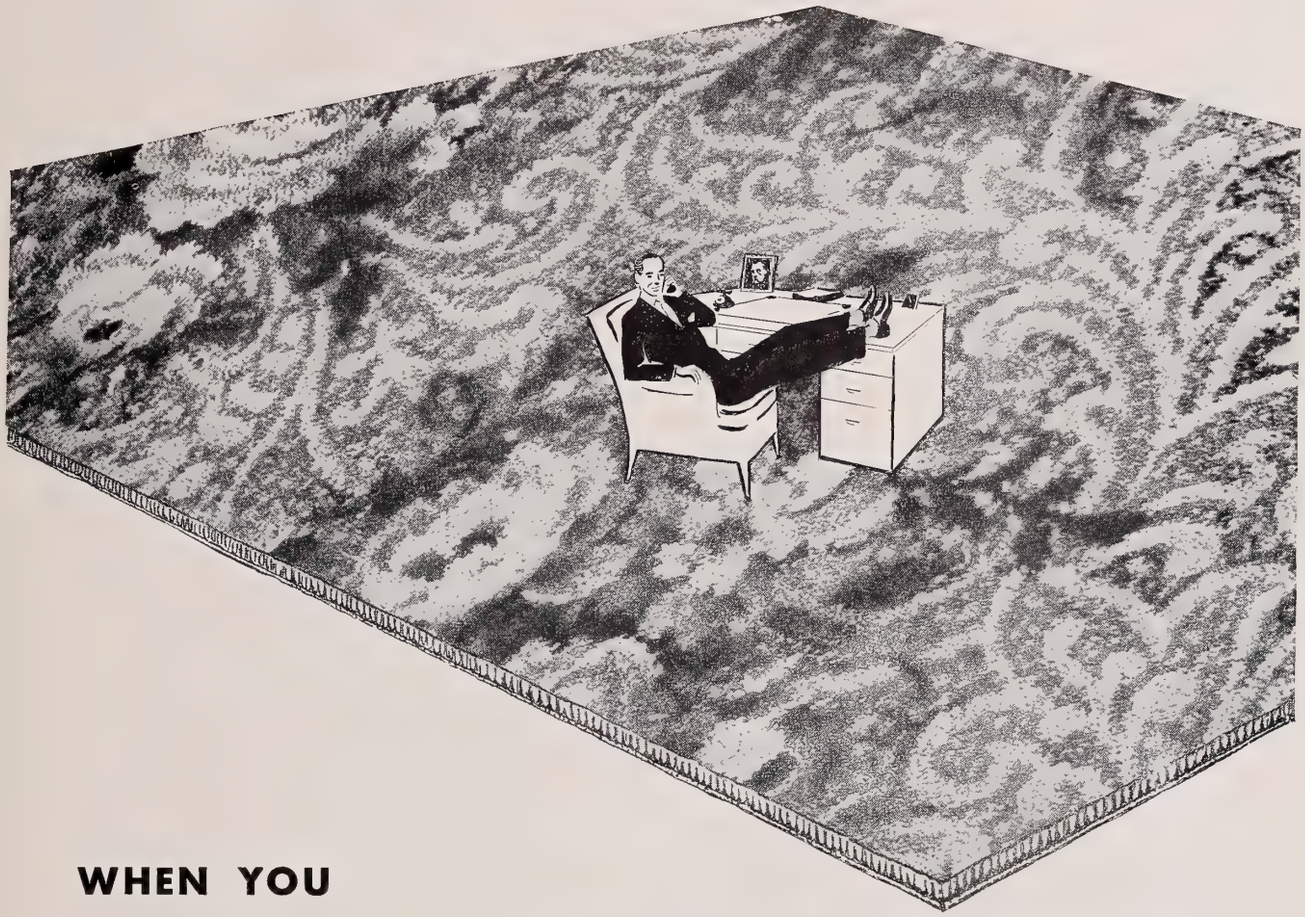
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|---|---|---|---|---|---|---|---|---|---|
| How Do You Do? | PRC | .... | Bert Gordon-Harry Von Zell | Dec. 17,'45 | .... | ..... | .... | 2655 | .... |
| •I DIDN'T Do It (British) | Col. | .... | George Formby-Billy Caryl | July 23,'45 | 97m | July 14,'45 | 2542 | .... | .... |
| •I Love a Bandleader | Col. | .... | Phil Harris-Leslie Brooks | Sept. 13,'45 | 70m | Aug. 18,'45 | 2597 | .... | .... |
| I'll Be Your Sweetheart (Br.) | GFD | .... | Margaret Lockwood-Vic Oliver | Not Set | 104m | July 21,'45 | 2554 | .... | .... |
| •I'll Tell the World | Univ. | 9041 | Lee Tracy-Brenda Joyce | June 8,'45 | 61m | May 26,'45 | 2466 | 2310 | .... |
| •Imitation of Life (Reissue) | Univ. | 9096 | Claudette Colbert-Warren William | June 15,'45 | 109m | Dec. 1,'34 | .... | .... | .... |
| •Incendiary Blonde (color) | Para. | 4431 | Betty Hutton-Arturo de Cordova | Aug. 31,'45 | 113m | June 16,'45 | 2497 | 1675 | 2663 |
| •In Old New Mexico | Mono. | .... | Duncan Renaldo-Martin Garralaga | May 26,'45 | 62m | July 14,'45 | 2542 | 2354 | .... |
| Isle of the Dead | RKO | 608 | Boris Karloff-Ellen Drew | Block 2 | 72m | Sept. 8,'45 | 2638 | 2216 | .... |
| It All Came True (Reissue) | WB | 503 | Ann Sheridan-Jeffrey Lynn-H. Bogart | Oct. 6,'45 | 97m | Apr. 6,'40 | .... | .... | .... |
| •It's a Pleasure (color) | RKO | 584 | Sonja Henie-Michael O'Shea | Special | 90m | Mar. 3,'45 | 2337 | 2202 | 2523 |
| JANIE Gets Married | WB | .... | Joan Leslie-Robt. Hutton | Not Set | .... | ..... | .... | 2655 | .... |
| •Jealousy | Rep. | 424 | John Loder-Jane Randolph | July 23,'45 | 71m | July 28,'45 | 2565 | 2279 | .... |
| Johnny Angel | RKO | 604 | George Raft-Signe Hasso | Block 1 | 79m | Aug. 4,'45 | 2639 | 2259 | .... |
| Johnny Frenchman (British) | Ealing-Eagle-Lion | .... | Francoise Rosay-Tom Wall | Not Set | 112m | Aug. 4,'45 | 2577 | .... | .... |
| •Jungle Captive | Univ. | 9038 | Otto Kruger-Amelita Ward | June 29,'45 | 63m | June 16,'45 | 2498 | 2259 | .... |
| Junior Miss | 20th-Fox | 603 | Peggy Ann Garner-Allyn Joslyn | Aug.,'45 | 94m | June 16,'45 | 2631 | 2403 | 2663 |
| KID from Brooklyn, The (color) | RKO | .... | Danny Kaye-Virginia Mayo | Not Set | .... | ..... | .... | 2628 | .... |
| Kiss and Tell | Col. | .... | Shirley Temple-Jerome Courtland | Oct. 18,'45 | 90m | Sept. 8,'45 | 2637 | 2353 | .... |
| Kitty (Block 2) | Para. | 4509 | Paulette Goddard-Ray Milland | Jan. 25,'46 | 103m | Oct. 6,'45 | 2669 | 2093 | .... |
| •LADY Confesses, The | PRC | .... | Mary Beth Hughes-Hugh Beaumont | May 16,'45 | 66m | Mar. 31,'45 | 2381 | 2354 | .... |
| •Lady on a Train | Univ. | .... | Deanna Durbin-Ralph Bellamy | Aug. 17,'45 | 94m | Aug. 11,'45 | 2589 | 2403 | .... |
| •Last Hill, The (Russian) | Artkino | .... | War feature | June 23,'45 | 84m | July 14,'45 | 2542 | .... | .... |
| Lawless Empire | Col. | .... | Charles Starrett-Vernon Keays | Nov. 15,'45 | .... | ..... | .... | 2543 | .... |
| Leave Her to Heaven (color) | 20th-Fox | .... | Gene Tierney-Cornel Wilde | Not Set | .... | ..... | .... | 2499 | .... |
| Letter for Evie, A | MGM | .... | Marshha Hunt-John Carroll | Not Set | .... | ..... | .... | 2655 | .... |
| Life with Blondie | Col. | .... | Penny Singleton-Arthur Lake | Dec. 13,'45 | .... | ..... | .... | 2686 | .... |
| Lightning Raiders | PRC | .... | Buster Crabbe-Al St. John | Dec. 17,'45 | .... | ..... | .... | 2686 | .... |
| •Lone Texas Ranger | Rep. | 3318 | Bill Elliott-Alice Fleming | Nov. 20,'45 | 56m | June 9,'45 | 2485 | 2403 | .... |
| Lonesome Trail | Mono. | .... | James Wakely-Lee White | Dec. 1,'45 | .... | ..... | .... | 2695 | .... |
| •Lost Trail, The | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Sept. 29,'45 | 53m | Sept. 29,'45 | 2662 | 2555 | .... |
| Lost Weekend, The (Block 1) | Para. | 4503 | Ray Milland-Jane Wyman | Nov. 16,'45 | 101m | Aug. 18,'45 | 2639 | 2242 | .... |
| •Love, Honor and Goodbye | Rep. | 428 | Virginia Bruce-Victor McLaglen | Sept. 15,'45 | 87m | Sept. 15,'45 | 2645 | 2454 | .... |
| Love Letters (Block 1) | Para. | 4502 | Jennifer Jones-Joseph Cotten | Oct. 26,'45 | 101m | Aug. 25,'45 | 2646 | 2230 | .... |
| Love on the Dole | Four Continents | .... | Deborah Kerr-Clifford Evans | Oct. 12,'45 | 89m | Oct. 20,'45 | 2685 | .... | .... |
| MAMA Loves Papa | RKO | 601 | Leon Errol-Elisabeth Risdon | Block 1 | 60m | Aug. 4,'45 | 2639 | 2403 | .... |
| Man Alive (formerly The Amorous Ghost) | RKO | 606 | Pat O'Brien-Ellen Drew | Block 2 | 70m | Sept. 29,'45 | 2661 | 2366 | .... |
| •Man from Music Mountain (R.) | Rep. | 5303 | Gene Autry | Aug. 5,'45 | 58m | Aug. 13,'38 | .... | .... | .... |
| •Man from Oklahoma | Rep. | 443 | Roy Rogers-Dale Evans | Aug. 1,'45 | 69m | Aug. 4,'45 | 2577 | 2418 | .... |
| Marshal of Laredo | Rep. | 562 | Wild Bill Elliott-Bobby Blake | Oct. 7,'45 | .... | ..... | .... | 2467 | .... |
| Masquerade in Mexico | Para. | Bl. 3 | Dorothy Lamour-Arturo de Cordova | Feb. 22,'46 | .... | ..... | .... | 2686 | .... |
| •Medal for Benny, A | Para. | 4424 | Dorothy Lamour-Arturo de Cordova | June 29,'45 | 80m | Nov. 18,'44 | 2181 | .... | 2567 |
| Men in Her Diary | Univ. | 502 | Jon Hall-Louise Allbritton | Sept. 14,'45 | 73m | Sept. 22,'45 | 2653 | 2467 | .... |
| •Mexicana | Rep. | .... | Constance Moore-Tito Guizar | Not Set | .... | ..... | .... | 2499 | .... |
| •Midnight Manhunt (reviewed as One Exciting Night) | Para. | 4427 | William Gargan-Ann Savage | July 27,'45 | 64m | June 9,'45 | 2486 | 2354 | .... |
| Mildred Pierce | WB | 505 | Joan Crawford-Jack Carson | Oct. 20,'45 | 111m | Oct. 6,'45 | 2670 | 2259 | .... |
| •Military Secret (Russian) | Artkino | .... | War Feature | Aug. 1,'45 | 73m | Aug. 18,'45 | 2598 | .... | .... |
| •Missing Corpse, The | PRC | .... | J. Edward Bromberg-Frank Jenks | June 1,'45 | 63m | Apr. 28,'45 | 2426 | 2354 | .... |
| Miss Susie Slagle's | Para. | Bl. 3 | Sonny Tufts-Veronica Lake | Feb. 8,'46 | .... | ..... | .... | 2216 | .... |
| •Muggs Rides Again | Mono. | .... | Leo Gorcey-Huntz Hall | June 16,'45 | 63m | June 9,'45 | 2487 | 2366 | .... |
| •Murder, He Says | Para. | 4422 | Fred MacMurray-Marjorie Main | June 8,'45 | 95m | Apr. 14,'45 | 2041 | 1983 | 2616 |
| My Name Is Julia Ross (formerly Woman in Red) | Col. | .... | Nina Foch-George Macready | Nov. 27,'45 | .... | ..... | .... | 2655 | .... |
| My Reputation | WB | .... | Barbara Stanwyck-George Brent | Not Set | .... | ..... | .... | 1695 | .... |
| •NAUGHTY Nineties, The | Univ. | 9003 | Abbott and Costello | July 6,'45 | 76m | June 23,'45 | 2510 | 2310 | .... |
| Navajo Kid | PRC | .... | Bob Steele | Nov. 21,'45 | .... | ..... | .... | 2695 | .... |
| Night in Paradise, A (color) | Univ. | .... | Merle Oberon-Turban Bey | Not Set | .... | ..... | .... | 2279 | .... |
| •Nob Hill (color) | 20th-Fox | 529 | Joan Bennett-George Raft | July,'45 | 95m | June 2,'45 | 2477 | 2131 | 2663 |
| Nobody Lives Forever | WB | .... | John Garfield-Geraldine Fitzgerald | Not Set | .... | ..... | .... | 2278 | .... |
| •Northwest Mounted Police (Reissue) (color) | Para. | 4433 | Gary Cooper-Madeleine Carroll | Aug. 26,'45 | 126m | Oct. 26,'40 | 2486 | .... | .... |
| OF Human Bondage | WB | .... | Paul Henreid-Eleanor Parker | Not Set | .... | ..... | .... | 2093 | .... |
| On Approval (British) | English | .... | Clive Brook-Beatrice Lillie | Not Set | 80m | May 27,'44 | 1910 | .... | .... |
| One More Tomorrow (formerly Animal Kingdom) | WB | .... | Ann Sheridan-Alexis Smith | Not Set | .... | ..... | .... | 1431 | .... |
| One Way to Love | Col. | .... | Janis Carter-Chester Morris | Dec. 20,'45 | .... | ..... | .... | 2686 | .... |
| •On Stage, Everybody | Univ. | 9015 | Jack Oakie-Peggy Ryan | July 13,'45 | 75m | July 14,'45 | 2541 | 2499 | .... |
| •Oregon Trail | Rep. | 456 | Sunset Carson-Peggy Stewart | July 14,'45 | 55m | July 21,'45 | 2554 | 2543 | .... |
| Our Hearts Were Growing Up | Para. | .... | Gail Russell-Diana Lynn | Not Set | .... | ..... | .... | 2555 | .... |
| Our Vines Have Tender Grapes (Block 13) | MGM | 600 | Margaret O'Brien-Edw. G. Robinson | Sept.,'45 | 103m | July 21,'45 | 2627 | 2230 | .... |
| Outlaws of the Rockies | Col. | .... | Charles Starrett-Tex Harding | Sept. 18,'45 | 55m | Sept. 29,'45 | 2662 | .... | .... |
| •Out of This World | Para. | 4426 | Eddie Bracken-Diana Lynn | July 13,'45 | 96m | June 9,'45 | 2485 | 2093 | 2616 |
| •Over 21 | Col. | .... | Irene Dunne-Alexander Knox | Aug. 23,'45 | 103m | July 28,'45 | 2565 | 2279 | 2663 |

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| PARDON My Past | Col. | .... | Fred MacMurray-Marguerite Chapman | Dec.,'45 | 87m | Sept. 8,'45 | 2637 | 2543 | .... |
| Paris—Underground | UA | .... | Constance Bennett-Gracie Felds | Oct. 19,'45 | 97m | Aug. 25,'45 | 2646 | 2454 | .... |
| •Patrick the Great | Univ. | 9011 | Donald O'Connor-Peggy Ryan | May 4,'45 | 89m | Apr. 21,'45 | 2414 | 1675 | 2523 |
| •Penthouse Rhythm | Univ. | 9043 | Kirby Grant-Lois Collier | June 22,'45 | 60m | June 9,'45 | 2486 | 2279 | .... |
| People Are Funny (Block 2) | Para. | 4508 | Jack Haley-Helen Walker | Jan. 11,'46 | 93m | Oct. 13,'45 | 2677 | .... | .... |
| •Phantom of 42nd Street, The | PRC | .... | Dave O'Brien-Kay Aldridge | May 2,'45 | 60m | Apr. 7,'45 | 2394 | 2279 | .... |
| Phantom of the Plains (formerly Texas Manhunt) | Rep. | 561 | Wild Bill Elliott-Bobby Blake | Sept. 7,'45 | 56m | Oct. 13,'45 | 2677 | 2467 | .... |
| •Phantom Speaks, The | Rep. | 433 | Richard Arlen-Lynn Roberts | May 10,'45 | 68m | Apr. 21,'45 | 2414 | 2354 | .... |
| •Picture of Dorian Gray, The | MGM | 525 | George Sanders-Hurd Hatfield | June,'45 | 111m | Mar. 3,'45 | 2337 | 1899 | 2567 |
| Pillow of Death | Univ. | 512 | Lon Chaney-Brenda Joyce | Dec. 14,'45 | .... | ..... | .... | 2454 | .... |
| •Pillow to Post | WB | 417 | Ida Lupino-Sydney Greenstreet | June 9,'45 | 92m | May 19,'45 | 2453 | 2216 | 2616 |
| Pinocchio (color) | RKO | 691 | Disney Feature Cartoon | Special | .... | ..... | .... | .... | .... |
| Prairie Raiders | Col. | .... | Charles Starrett-Jean Stevens | Dec. 20,'45 | .... | ..... | .... | 2686 | .... |
| Prairie Rustlers | PRC | .... | Buster Crabbe | Nov. 7,'45 | .... | ..... | .... | 2670 | .... |
| Pride of the Marines (formerly This Love of Ours) | WB | 501 | John Garfield-Eleanor Parker | Sept. 1,'45 | 120m | Aug. 11,'45 | 2639 | 2250 | 2663 |
| Prison Ship | Col. | .... | Jim Bannon | Nov. 15,'45 | .... | ..... | .... | 2670 | .... |
| Pursuit to Algiers (formerly The Fugitive) | Univ. | 507 | Basil Rathbone-Nigel Bruce | Oct. 26,'45 | 65m | Oct. 27,'45 | 2693 | 2628 | .... |
| RADIO Stars on Parade | RKO | 605 | Wally Brown-Alan Carney | Block 1 | 69m | Aug. 4,'45 | 2631 | .... | .... |
| Raffles (Reissue) | Film Classics | .... | David Nivens-Olivia de Havilland | Dec. 29,'39 | 73m | Dec. 23,39 | .... | .... | .... |
| •Rancho Grande (Re-release) | Rep. | 5304 | Gene Autry | Aug. 15,'45 | 68m | Mar. 30,'40 | .... | .... | .... |
| Randolph Family, The (British) (formerly Dear Octopus) | English | .... | Margaret Lockwood-Michael Wilding | Not Set | 80m | Sept. 18,'43 | 2362 | .... | .... |
| •Renegades of the Rio Grande | Univ. | 9084 | Rod Cameron-Fuzzy Knight | June 1,'45 | 56m | ..... | .... | 2454 | .... |
| Rhapsody in Blue | WB | 502 | Joan Leslie-Robert Alda | Sept. 22,'45 | 139m | June 30,'45 | 2626 | 1530 | 2616 |
| •Rhythm Roundup | Col. | 6223 | Ken Curtis-Cheryl Walker | June 7,'45 | 66m | ..... | .... | 2434 | .... |
| •Riders of the Dawn | Mono. | .... | Jimmy Wakeley-Lee White | Nov. 3,'45 | 58m | Oct. 20,'45 | 2685 | 2655 | .... |
| River Gang (formerly Fairy Tale Murder) | Univ. | 503 | Gloria Jean-John Qualen | Sept. 21,'45 | 64m | Sept. 15,'45 | 2645 | 2279 | .... |
| •Road to Alcatraz | Rep. | 423 | Robert Lowery-June Storey | July 10,'45 | 60m | July 14,'45 | 2542 | 2418 | .... |
| Road to Utopia | Para. | Bl. 3 | Bing Crosby-Bob Hope-D. Lamour | Mar. 22,'46 | .... | ..... | .... | 1715 | .... |
| Roaring Rangers | Col. | .... | Charles Starrett-Smiley Burnette | Not Set | .... | ..... | .... | 2543 | .... |
| Rough Riders of Cheyenne | Rep. | 552 | Sunset Carson-Peggy Stewart | Nov. 1,'45 | .... | ..... | .... | 2686 | .... |
| •Royal Scandal, A | 20th-Fox | 521 | Tallulah Bankhead-Anne Baxter | Apr.,'45 | 94m | Mar. 24,'45 | 2373 | 2131 | 2455 |
| •Rustlers of the Badlands | Col. | 6208 | Charles Starrett-Sally Bliss | Aug. 16,'45 | 58m | Aug. 25,'45 | 2610 | 2418 | .... |
| •SADDLE Serenade | Mono. | .... | Jimmy Wakely-Lee White | Aug. 11,'45 | 55m | Aug. 18,'45 | 2597 | 2434 | .... |
| Sailor Takes a Wife | MGM | .... | Robert Walker-June Allyson | Not Set | .... | ..... | .... | 2555 | .... |
| •Salome, Where She Danced (col.) | Univ. | 9073 | Yvonne De Carlo-David Bruce | Apr. 27,'45 | 90m | Apr. 14,'45 | 2402 | 2230 | .... |
| •Salty O'Rourke | Para. | 4418 | Alan Ladd-Gail Russell | Block 4 | 100m | Feb. 24,'45 | 2329 | 2216 | 2523 |
| San Antonio (color) | WB | .... | Errol Flynn-Alexis Smith | Dec. 29,'45 | .... | ..... | .... | 2216 | .... |
| •Santa Fe Saddlemates | Rep. | 455 | Sunset Carson-Linda Stirling | June 2,'45 | 56m | June 16,'45 | 2498 | 2467 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | Jan. 26,'46 | .... | ..... | .... | 1431 | .... |
| •Scared Stiff | Para. | 4423 | Jack Haley-Ann Savage | June 22,'45 | 65m | Apr. 7,'45 | 2393 | 2354 | .... |
| •Scarlet Clue, The | Mono. | .... | Sidney Toler-Benson Fong | June 12,'45 | 65m | Apr. 28,'45 | 2425 | 2354 | .... |
| Scarlet Street | Univ. | 514 | Edw. G. Robinson-Joan Bennett | Dec. 28,'45 | .... | ..... | .... | 2662 | .... |
| Scotland Yard Investigator | Rep. | 501 | Sir Aubrey Smith-Erich von Stroheim | Sept. 30,'45 | 68m | Oct. 13,'45 | 2677 | 2467 | .... |
| Secret Mission (British) | English | .... | Hugh Williams-Carla Lehmann | Not Set | 75m | Sept. 26,'42 | 2082 | .... | .... |
| •See My Lawyer | Univ. | 9016 | Olsen and Johnson-Grace McDonald | May 25,'45 | 67m | Feb. 10,'45 | 2309 | 1899 | .... |
| Senorita from the West | Univ. | 506 | Allan Jones-Bonita Granville | Oct. 12,'45 | .... | Oct. 20,'45 | 2685 | 2418 | .... |
| •Sensation Hunters (formerly Party Girl) | Mono. | .... | Doris Merrick-Eddie Quillan | Nov. 13,'45 | .... | ..... | .... | 2418 | .... |
| Shadow of a Woman | WB | .... | Andrea King-Helmut-Dantine | Jan. 12,'46 | .... | ..... | .... | 2543 | .... |
| •Shadow of Terror (formerly Checkmate) | PRC | .... | Dick Fraser-Cy Kendall | Nov. 5,'45 | 64m | Oct. 13,'45 | 2677 | 2467 | .... |
| Shady Lady | Univ. | 501 | Charles Coburn-Ginny Simms | Sept. 7,'45 | 93m | Sept. 15,'45 | 2646 | 2543 | .... |
| •Shanghai Cobra, The | Mono. | .... | Sidney Toler-Joan Barclay | Sept. 29,'45 | 64m | Aug. 18,'45 | 2598 | .... | .... |
| She Went to the Races | MGM | .... | James Craig-Frances Gifford | Not Set | 87m | Oct. 20,'45 | 2685 | .... | .... |
| •She Wouldn't Say Yes | Col. | .... | Rosalind Russell-Lee Bowman | Nov.,45 | .... | ..... | .... | 2628 | .... |
| Silence of Helen McCord (formerly Some Must Watch) | RKO | .... | George Brent-Dorothy Maguire | Block 3 | .... | ..... | .... | 2695 | .... |
| •Silver Fleet, The | PRC | .... | Ralph Richardson | July 1,'45 | 81m | Mar. 20,'43 | 2401 | .... | .... |
| Sing Your Way Home | RKO | .... | Jack Haley-Anne Jeffreys | Block 3 | .... | ..... | .... | 2354 | .... |
| Six Guns for Hire | PRC | .... | Bob Steele | Jan. 1,'46 | .... | ..... | .... | .... | .... |
| Smoky (color) | 20th-Fox | .... | Fred MacMurray-Anne Baxter | Not Set | .... | ..... | .... | 2628 | .... |
| Snafu | Col. | .... | Nanette Parks-Robt. Benchley | Nov. 22,'45 | .... | ..... | .... | 2655 | .... |
| •Son of Lassie (color) | MGM | 526 | Peter Lawford-Donald Crisp | June,'45 | 100m | Apr. 21,'45 | 2413 | 2093 | 2616 |
| Song of Mexico | Rep. | .... | Adele Mara-Edgar Barrier | Not Set | .... | ..... | .... | 2628 | .... |
| Song of Old Wyoming (color) (formerly In Old Wyoming) | PRC | .... | Eddie Dean-Jennifer Holt | Nov. 12,'45 | 65m | Aug. 18,'45 | 2639 | 2454 | .... |
| •Song of the Prairie | Col. | .... | Ken Curtis-Jeff Donnell | Sept. 27,'45 | .... | ..... | .... | 2628 | .... |
| •Southerner, The | UA | .... | Zachary Scott-Betty Field | Aug. 10,'45 | 91m | May 5,'45 | 2433 | 2216 | 2663 |
| •South of Rio Grande | Mono. | .... | Duncan Renaldo-Armida | Sept. 15,'45 | .... | ..... | .... | 2598 | .... |
| Spanish Main, The (color) | RKO | 610 | Paul Henreid-Maureen O'Hara | Block 2 | 101m | Oct. 6,'45 | 2669 | 2259 | .... |
| Spellbound (formerly House of Dr. Edwardes) | UA | .... | Ingrid Bergman-Gregory Peck | Not Set | .... | ..... | .... | 2093 | .... |
| Spider, The | 20th-Fox | 613 | Richard Conte-Faye Marlowe | Dec.,'45 | 62m | Oct. 13,'45 | 2677 | 2499 | .... |
| •Sporting Chance, A | Rep. | 420 | Jane Randolph-John O'Malley | June 4,'45 | 59m | ..... | .... | 2403 | .... |
| •Springtime in Texas | Mono. | .... | Jimmy Wakely-Lee White-Dennis Moore | June 2,'45 | 55m | May 19,'45 | 2453 | 2418 | .... |
| •Springtime in the Rockies (R.) | Rep. | 5302 | Gene Autry | June 10,'45 | 60m | Nov. 27,'37 | .... | .... | .... |
| •Stagecoach Outlaws | PRC | .... | Buster Crabbe-Al St. John | Aug. 17,'45 | 59m | July 14,'45 | 2542 | .... | .... |
| State Fair (color) | 20th-Fox | 607 | Dana Andrews-Jeanne Crain-Dick Haymes | Oct.,'45 | 100m | Aug. 25,'45 | 2638 | 2434 | 2663 |
| •Steppin' in Society | Rep. | .... | Edward Everett Horton-Gladys George | July 29,'45 | 72m | June 9,'45 | 2487 | 2278 | .... |
| Stork Club, The (Block 2) | Para. | 4507 | Betty Hutton-Barry Fitzgerald | Dec. 28,'45 | 98m | Oct. 13,'45 | 2679 | 2555 | .... |
| •Story of G.I. Joe | UA | .... | Burgess Meredith-Robert Mitchum | July 13,'45 | 108m | June 23,'45 | 2509 | 2250 | 2663 |
| •Strange Affair of Uncle Harry (formerly Uncle Harry) | Univ. | .... | Geo. Sanders-Ella Raines | Aug. 17,'45 | 80m | Aug. 18,'45 | 2598 | .... | .... |
| Strange Confession | Univ. | 505 | Lon Chaney-Brenda Joyce | Oct. 5,'45 | 62m | Oct. 6,'45 | 2669 | 2454 | .... |
| Strange Holiday | Elite | .... | Claude Rains-Barbara Bate | Not Set | 61m | Oct. 27,'45 | 2693 | .... | .... |

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| Strange Mr. Gregory | Mono. | .... | Edmund Lowe-Jean Rogers | Dec. 22,'45 | .... | ..... | .... | 2598 | .... |
| •Stranger from Santa Fe | Mono. | .... | Johnny Mack Brown | July 21,'45 | 56m | Apr. 21,'45 | 2414 | .... | .... |
| Strangler of the Swamp | PRC | .... | Rosemary La Planche-Robt. Barrett | Jan. 1,'46 | .... | ..... | .... | 2686 | .... |
| Strange Voyage (formerly Submarine Below) | Col. | .... | Jim Bannon-Ross Hunter | Dec. 27,'45 | .... | ..... | .... | 2695 | .... |
| Sunbonnet Sue (formerly Belle of the Bowery) | Mono. | .... | Gale Storm-Phil Regan | Feb. 2,'46 | 89m | Sept. 29,'45 | 2661 | 2454 | .... |
| •Sunset in El Dorado | Rep. | .... | Roy Rogers-Dale Evans | Not Set | 66m | Oct. 6,'45 | 2670 | 2555 | .... |
| Suspense | Mono. | .... | Warren William-Lee White | Nov. 10,'45 | .... | ..... | .... | 2598 | .... |
| •Swingin' on a Rainbow | Rep. | 426 | Brad Taylor-Jane Frazee | Sept. 1,'45 | 72m | Sept. 1,'45 | 2625 | 2403 | .... |
| •Swing Out, Sister | Univ. | 9033 | Rod Cameron-Arthur Treacher | May 18,'45 | 60m | May 5,'45 | 2434 | 2259 | .... |
| Swing Parade of 1946 | Mono. | .... | Gale Storm-Phil Regan | Dec. 8,'45 | .... | ..... | .... | 2628 | ... |
| •TARZAN and the Amazons | RKO | 518 | Johnny Weissmuller-J. Sheffield-B. Joyce | Block 4 | 76m | Mar. 24,'45 | 2374 | 2250 | 2523 |
| Tarzan and the Leopard Woman | RKO | .... | Johnny Weismuller-J. Sheffield-B. Joyce | Not Set | .... | ..... | .... | 2655 | .... |
| •Tell It to a Star | Rep. | 425 | Robert Livingston-Ruth Terry | Aug. 16,'45 | 67m | Aug. 18,'45 | 2597 | 2403 | .... |
| •Ten Cents a Dance | Col. | 6029 | Jane Frazee-Jimmy Lloyd | June 7,'45 | 60m | June 16,'45 | 2498 | 2366 | .... |
| That Night With You (formerly Once Upon a Dream) | Univ. | 504 | Franchot Tone-Susanna Foster | Sept. 28,'45 | 84m | Sept. 29,'45 | 2662 | 2434 | .... |
| •That's the Spirit | Univ. | 9014 | Jack Oakie-Peggy Ryan | June 1,'45 | 91m | May 26,'45 | 2466 | 2310 | .... |
| They Made Me a Killer | Para. | Bl. 3 | Robert Lourey-Barbara Britton | Mar. 8,'46 | .... | ..... | .... | 2695 | .... |
| They Met in the Dark (British) | English | .... | James Mason-Joyce Howard | Not Set | 80m | Sept. 4,'43 | 1522 | .... | .... |
| They Were Expendable | MGM | .... | Robert Montgomery-John Wayne | Not Set | .... | ..... | .... | 2384 | .... |
| They Were Sisters (British) | Gains.-GFD | .... | James Mason-Phyllis Calvert | Not Set | 115m | May 12,'45 | 2445 | .... | .... |
| •This Gun For Hire (Reissue) | Para. | 4434 | Alan Ladd-Veronica Lake | Aug. 26,'45 | 81m | Mar. 21,'42 | 2486 | .... | .... |
| This Love of Ours | Univ. | 508 | Merle Oberon-Claude Rains | Nov. 2,'45 | .... | ..... | .... | 2662 | .. |
| This Happy Breed (Brit.) (color) | UA | .... | Robert Newton-Celia Johnson | Not Set | 115m | May 27,'44 | 1909 | .... | |
| •Those Endearing Young Charms | RKO | 520 | Robert Young-Laraine Day | Block 4 | 81m | Apr. 21,'45 | 2413 | 2310 | 2663 |
| •Thousand and One Nights, A (col.) | Col. | .... | Cornel Wilde-Evelyn Keyes | July 26,'45 | 95m | June 16,'45 | 2499 | 2242 | 2663 |
| •Three in the Saddle | PRC | .... | Tex Ritter-Dave O'Brien | July 26,'45 | 61m | June 23,'45 | 2511 | 2434 | .... |
| Three Strangers | WB | .... | Geraldine Fitzgerald-Sydney Greenstreet | Not Set | .... | ..... | .... | 2366 | .... |
| •Three's a Crowd | Rep. | 416 | Gertrude Michael-Charles Gordon | May 23,'45 | 58m | June 16,'45 | 2498 | 2353 | .... |
| •Thrill of a Romance (color) | MGM | 528 | Esther Williams-Van Johnson | July,'45 | 105m | May 26,'45 | 2465 | 2203 | 2663 |
| Thunder Rock (British) | English | .... | Barbara Mullen-Michael Redgrave | Not Set | 90m | Sept. 16,'44 | 2101 | .... | .... |
| •Tiger Woman, The | Rep. | 430 | Adele Mara-Kane Richmond | Nov. 16,'45 | .... | ..... | .... | 2467 | .... |
| Time, the Place, the Girl (color) | WB | .... | Dennis Morgan-Jack Carson | Not Set | .... | ..... | .... | 2555 | .... |
| Tomorrow Is Forever | RKO | ... | Claudette Colbert-Orson Welles | Not Set | .... | ..... | .... | 2555 | .... |
| Too Young to Know | WB | 507 | Joan Leslie-Robert Hutton | Dec. 1,'45 | .... | ..... | .... | 2384 | .... |
| •Trail of Kit Carson | Rep. | 466 | Allan Lane-Helen Talbot | July 11,'45 | 55m | Aug. 4,'45 | 2577 | 2543 | .... |
| Trail to Vengeance | Univ. | 1103 | Kerby Grant-Fuzzy Knight | Nov. 30,'45 | .... | ..... | .... | .... | .... |
| •Trouble Chasers (formerly Here Comes Trouble) | Mono. | .... | Maxie Rosenbloom-Billy Gilbert | June 2,'45 | 63m | ..... | .... | 2418 | .... |
| True Glory, The | OWI-WAC-Col. | .... | Documentary | Oct. 4,'45 | 84m | Sept. 15,'45 | 2646 | .... | 2663 |
| •Twice Blessed | MGM | 529 | Lee & Lynn Wilde-Preston Foster | July,'45 | 77m | June 2,'45 | 2477 | 2354 | 2663 |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| •Two O'Clock Courage | RKO | 521 | Tom Conway-Ann Rutherford | Block 5 | 66m | Apr. 7,'45 | 2393 | 2259 | .... |
| Two Sisters from Boston | MGM | .... | Kathryn Grayson-June Allyson | Not Set | .... | ..... | .... | 2695 | .... |
| 2,000 Women (British) | UA | .... | Phyllis Calvert-Flora Robson | Not Set | 97m | Sept. 9,'44 | 2626 | .... | .... |
| Two Years Before the Mast | Para. | .... | Alan Ladd-Brian Donlevy | Not Set | .... | ..... | .... | 1923 | .... |
| •UNSEEN, The | Para. | 4417 | Joel McCrea-Gail Russell | Block 4 | 81m | Feb. 24,'45 | 2329 | 2093 | 2455 |
| •Ural Front, The (Russian) | Artkino | .... | War feature | June 6,'45 | 84m | June 23,'45 | 2511 | .... | .... |
| •VALLEY of Decision, The | MGM | 527 | Greer Garson-Gregory Peck | June,'45 | 120m | Apr. 14,'45 | 2401 | 2230 | 2663 |
| •Vampire's Ghostt, The | Rep. | 434 | John Abbott-Peggy Stewart | May 21,'45 | 59m | Apr. 21,'45 | 2414 | 2278 | .... |
| Virginian, The (color) | Para. | .... | Joel McCrea-Brian Donlevy | Not Set | .... | ..... | .... | 2242 | .... |
| Voice of the Whistler | Col. | .... | Richard Dix-Lynn Merrick | Oct. 30,'45 | .... | ..... | .... | 2655 | .... |
| WAGON Wheels Westward | Rep. | .... | Bill Elliott-Bobby Blake | Not Set | .... | ..... | .... | 2555 | .... |
| Walk in the Sun, A | 20th-Fox | .... | Dana Andrews-Huntz Hall | Not Set | .... | ..... | .... | 2242 | .... |
| Waltz Time (British) | Brit. Nat'l-Anglo | .... | Carol Raye-Peter Graves | Not Set | .... | July 28,'45 | 2566 | .... | .... |
| Wanderer of the Wasteland | RKO | 609 | James Warren-Audrey Long | Block 2 | 67m | Sept. 29,'45 | 2662 | .... | .... |
| Way Ahead, The (British) | 20th-Fox | 606 | David Niven-Stanley Holloway | Aug.,'45 | 106m | June 17,'44 | 2626 | .... | 2523 |
| Way to the Stars, The (Brit.) | Two Cities-UA | .... | Michael Redgrave-John Mills | Not Set | 109m | June 30,'45 | 2521 | .... | .... |
| Weekend at the Waldorf Spcl. | MGM | 605 | Ginger Rogers-Lana Turner-Walter Pidgeon | Oct.,'45 | 130m | July 28,'45 | 2627 | 2242 | .... |
| •West of the Pecos | RKO | 524 | Bob Mitchum-Barbara Hale | Block 5 | 66m | June 9,'45 | 2487 | 2366 | .... |
| •Where Do We Go From Here? (color) | 20th-Fox | 526 | Fred MacMurray-Joan Leslie | June,'45 | 77m | May 26,'45 | 2465 | 2131 | 2616 |
| White Pongo (formerly Congo Pongo) | PRC | .... | Richard Fraser-Lionel Royce | Not Set | 73m | July 14,'45 | 2541 | 2418 | .... |
| Why Girls Leave Home | PRC | .... | Pamela Blake-Sheldon Leonard | Not Set | 69m | June 16,'45 | 2498 | 2366 | .... |
| •Wildfire (Color) | Screen Guild | .... | Bob Steele-Sterling Holloway | July 18,'45 | 60m | June 30,'45 | 2522 | 2250 | .... |
| Wilson (color) | 20th-Fox | 602 | Alexander Knox-Charles Coburn | Aug.,'45 | 154m | Aug. 5,'44 | 2094 | 1676 | 2342 |
| •Within These Walls | 20th-Fox | 528 | Thomas Mitchell-Mary Anderson | July,'45 | 71m | June 9,'45 | 2486 | 2467 | .... |
| •Without Love | MGM | 522 | Katharine Hepburn-Spencer Tracy | May,'45 | 111m | Mar. 24,'45 | 2373 | 2242 | 2616 |
| •Woman in Green, The | Univ. | 9025A | Basil Rathbone-Nigel Bruce | July 27,'45 | 68m | June 23,'45 | 2510 | 2403 | .... |
| Woman in the Window, The | RKO | 582 | Edward G. Robinson-Joan Bennett | Special | 99m | Oct. 14,'44 | 2137 | 1923 | 2342 |
| Woman Who Came Back, The | Rep. | .... | Nancy Kelly-John Loder | Not Set | .... | ..... | .... | 2555 | .... |
| Wonder Man (color) | RKO | 651 | Danny Kaye-Virginia Mayo | Special | 98m | Apr. 28,'45 | 2425 | 2093 | 2663 |
| YANK in London, A (formerly I Live in Grosvenor Square) | .... | .... | Anna Neagle, Dean Jagger | ..... | 114m | June 23,'45 | 2510 | .... | .... |
| Yolanda and the Thief (color) | MGM | .... | Fred Astaire-Lucille Bremer | Not Set | 108m | Oct. 20,'45 | 2685 | 2354 | .... |
| •You Came Along | Para. | 4428 | Robert Cummings-Lizabeth Scott | Sept. 14,'45 | 103m | July 7,'45 | 2533 | 2354 | .... |
| •You Can't Do Without Love (Br.) | Col. | .... | Vera Lynn-Donald Stewart | July 26,'45 | .... | ..... | .... | 2418 | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Not Set | .... | ..... | .... | 2454 | .... |
| ZIEGFELD Follies (color) | MGM | .... | MGM Contract Stars | Not Set | 110m | Aug. 25,'45 | 2638 | 1913 | 2663 |
| •Zombies on Broadway | RKO | 516 | Bela Lugosi-Wally Brown-Alan Carney | Block 4 | 68m | Apr. 21,'45 | 2414 | 2259 | .... |

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